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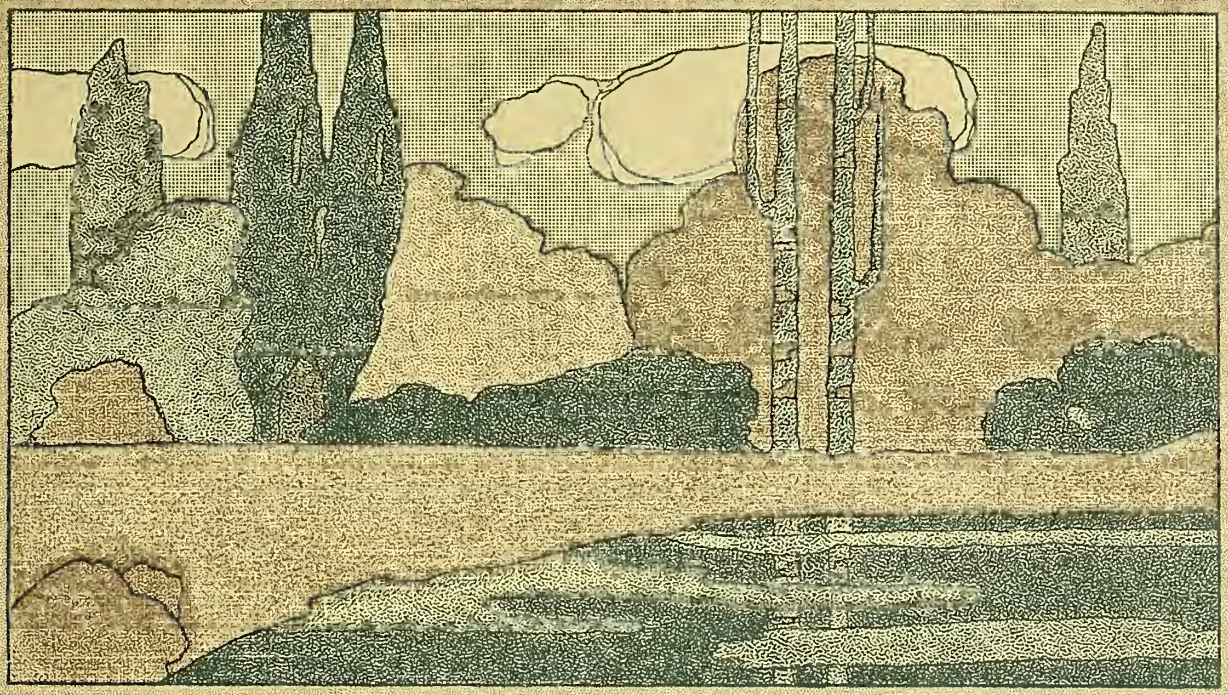
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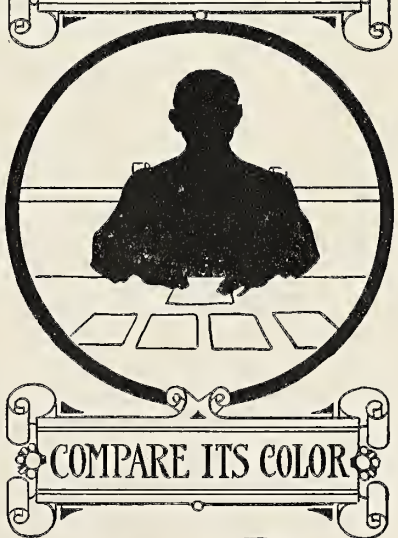












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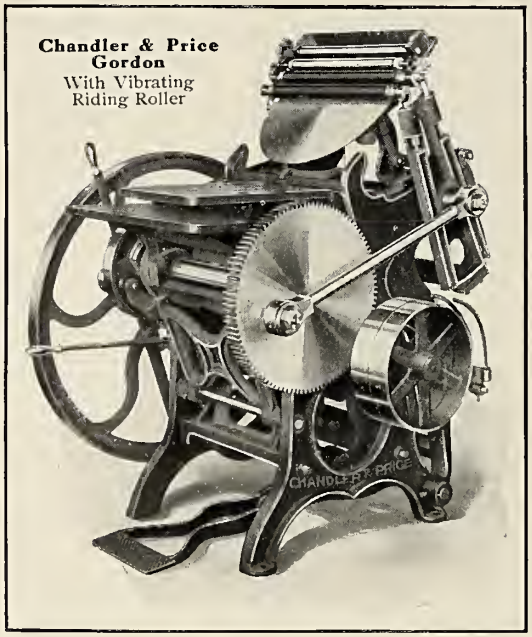
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CHICAGO

BUTLER·BRANDS PAPER THE BEST

ESTABLISHED 1844

How Many Big Printers of To-day



embarked in the printing business with a press equipment consisting solely of Chandler & Price Gordons? The list, if printed here, would speak eloquently of the merits, durability and money-making qualities of

Chandler & Price Gordons

for they are still making good money for these printers, and in a great many cases the identical presses are on their floors, running regularly day in and day out. An article on "Printing Presses In America," recently printed in a trade journal, makes the following statement: "For general job-printing the printers of the world have decided that the Gordon Presses are the profit-makers."

After all, it's profits you are in business for, so bear the above in mind and equip with Chandler & Price Gordons.

Write for our latest Catalogue and learn more about C. & P. Gordons

The Chandler & Price Company

Cleveland, Ohio, U. S. A.



Strathmore Talks

[No. 14]

¶ Don't make the mistake of telling yourself or telling your customer that nobody will know the difference between good paper and paper that may look good from the fence.

¶ There is hardly any thing made, particularly in the texture line, that one does not instinctively feel whether it is good or indifferent.

¶ There probably are places for all kinds of papers, but don't ever recommend using a cheap paper when it isn't the paper for the job. It cheapens the job and that cheapness costs both the printer and consumer good, hard cash.

¶ The "STRATHMORE QUALITY" papers are the pure stuff and not the bluff. They are what they seem to be and make printing what it ought to be.

¶ Just look at the "STRATHMORE QUALITY" sample-books.

MITTINEAGUE PAPER COMPANY
The "STRATHMORE QUALITY" Mills
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Wherever Engravings are used

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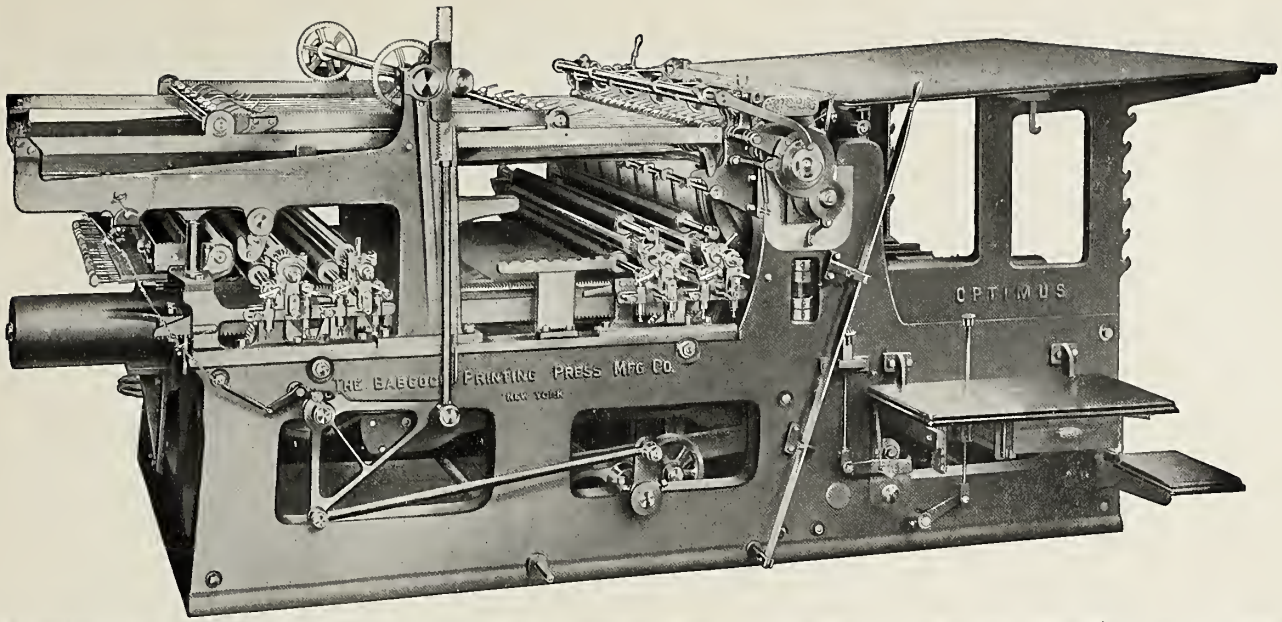
give satisfaction



THE INLAND WALTON ENGRAVING CO.

120-130 SHERMAN ST.

CHICAGO



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

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Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

With heaviest forms, full size of bed, how many two-revolutions *naturally, easily and indefinitely* keep their cylinders on the bearers?

Just one—the Optimus.

All claim to offer great impressional strength. How many really furnish it?

Just one—the Optimus.

Guttering is a pronounced indication of weakness. How many are strong enough to avoid it?

Just one—the Optimus.

Almost regardless of other qualities, the press with greatest rigidity is the best press. The Optimus' faultless driving motion; the hanging of its powerful cylinder; its positive cylinder-lift; its massive bed supports, each adds to Optimus rigidity; while some of these very things are elsewhere insurmountable elements of weakness, and positively bar maximum strength. Know the reasons why the Optimus is stronger. *Every quality it possesses is a reason why it is better.*

The Babcock Optimus

SET IN AUTHORS ROMAN

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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151-153 Kentucky Avenue

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OF

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THE QUEEN CITY PRINTING INK CO.

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LUSTER RED, 4539.
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The Queen City Printing Ink Co.

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ANNIVERSARY
NO. 5822
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Especially adapted for
High-Class Catalogue Work

Note Tone, Covering Capacity
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MAKE IT

The **Thompson Typecaster** casts —

Type

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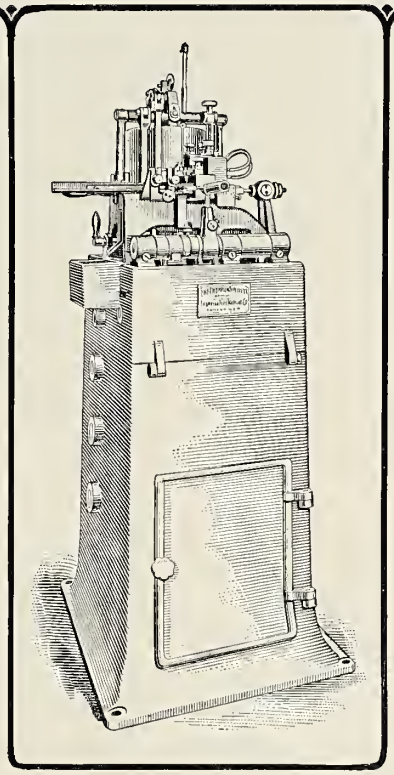
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Linotype Matrices

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(Our own make)



The **Thompson Typecaster** is used by —

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Chicago Daily News
Minneapolis Tribune
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Peterson-Kimball Co.
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We Guarantee the Machine and Its Product

Users of the Thompson Typecaster Save Enough Money in One Year to Pay for the Machine

We Furnish Any Font of Matrices for Two Dollars

For literature, prices and terms address

THOMPSON TYPE MACHINE COMPANY

120-130 Sherman Street, Chicago

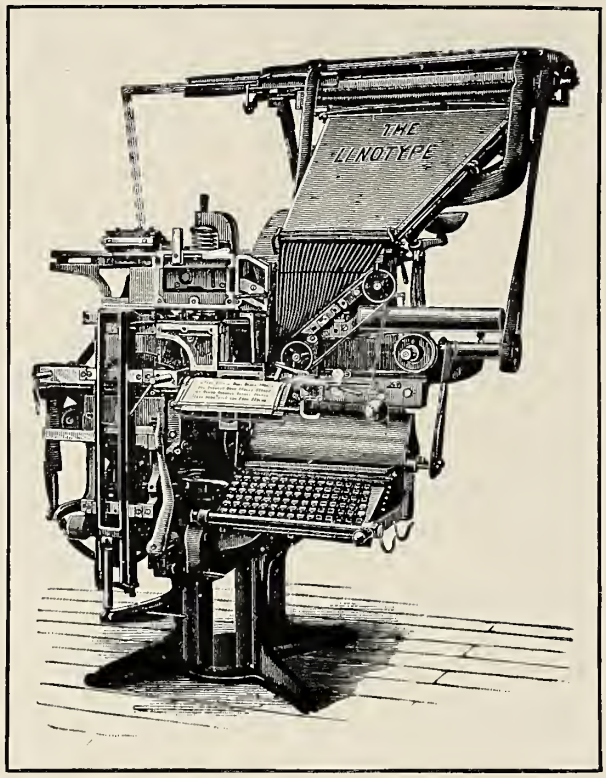
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ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,

Can be used in the



Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

Price, including one magazine, one font new 2-letter matrices, one set of spacebands and 2-letter U. A. mold, **$2,000.00.**

Machines ready to ship. Write for terms.

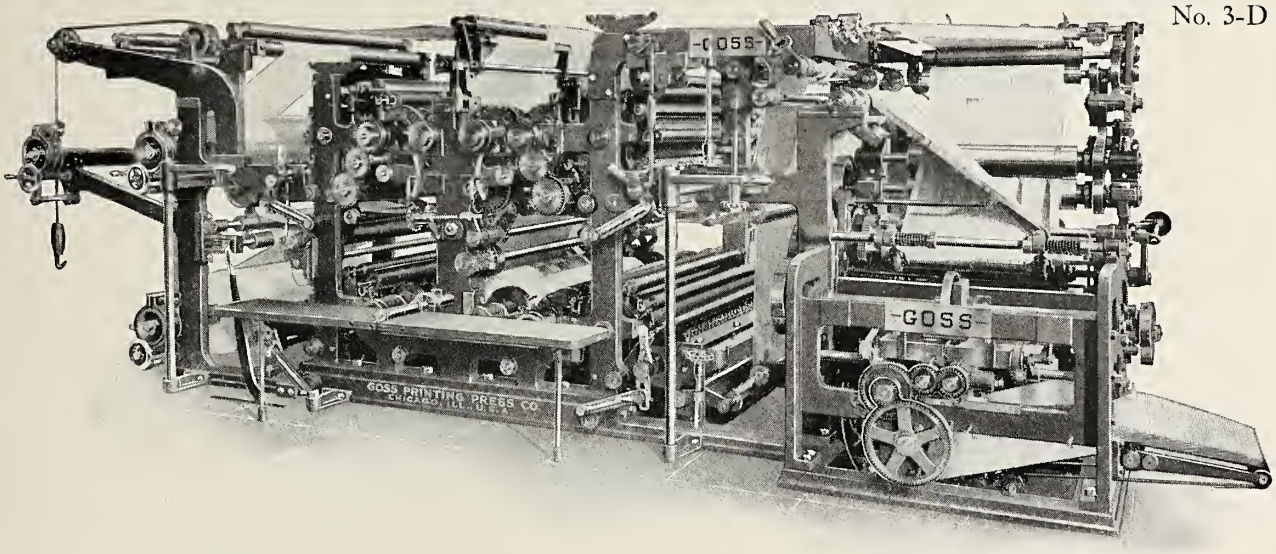
Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

545-547-549 Wabash Ave., CHICAGO, ILL.

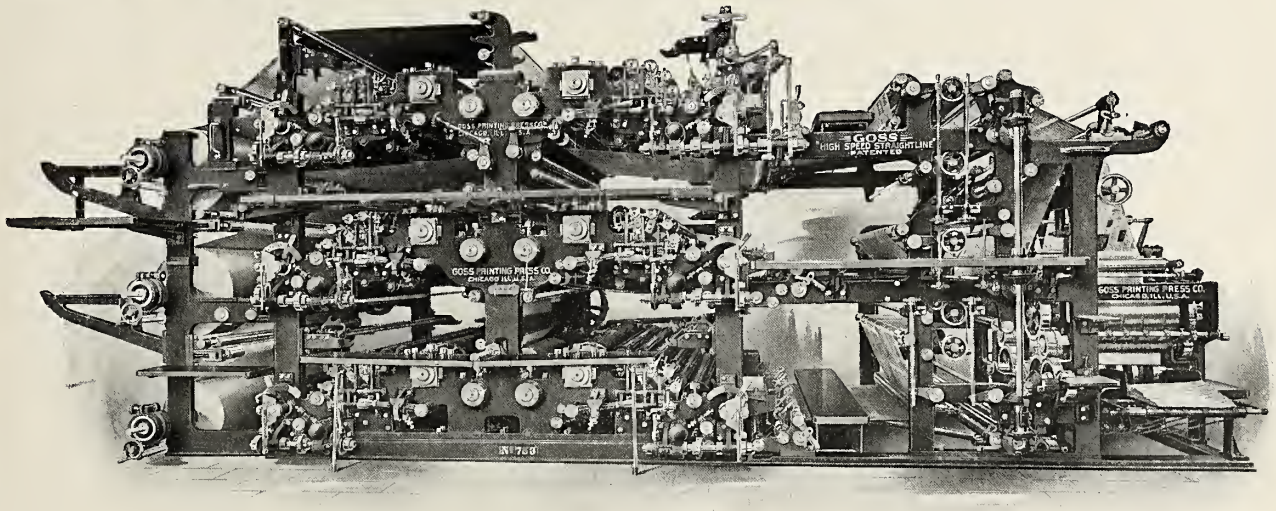
The New GOSS "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

The New GOSS High-Speed Sextuple Press—No. 160



Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains (regular piano key action).
All roller sockets automatically locked.
No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new HIGH-SPEED *PATENTED* FOLDING AND DELIVERING DEVICE.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th St. and Ashland Ave., Chicago, Ill.

NEW YORK OFFICE:
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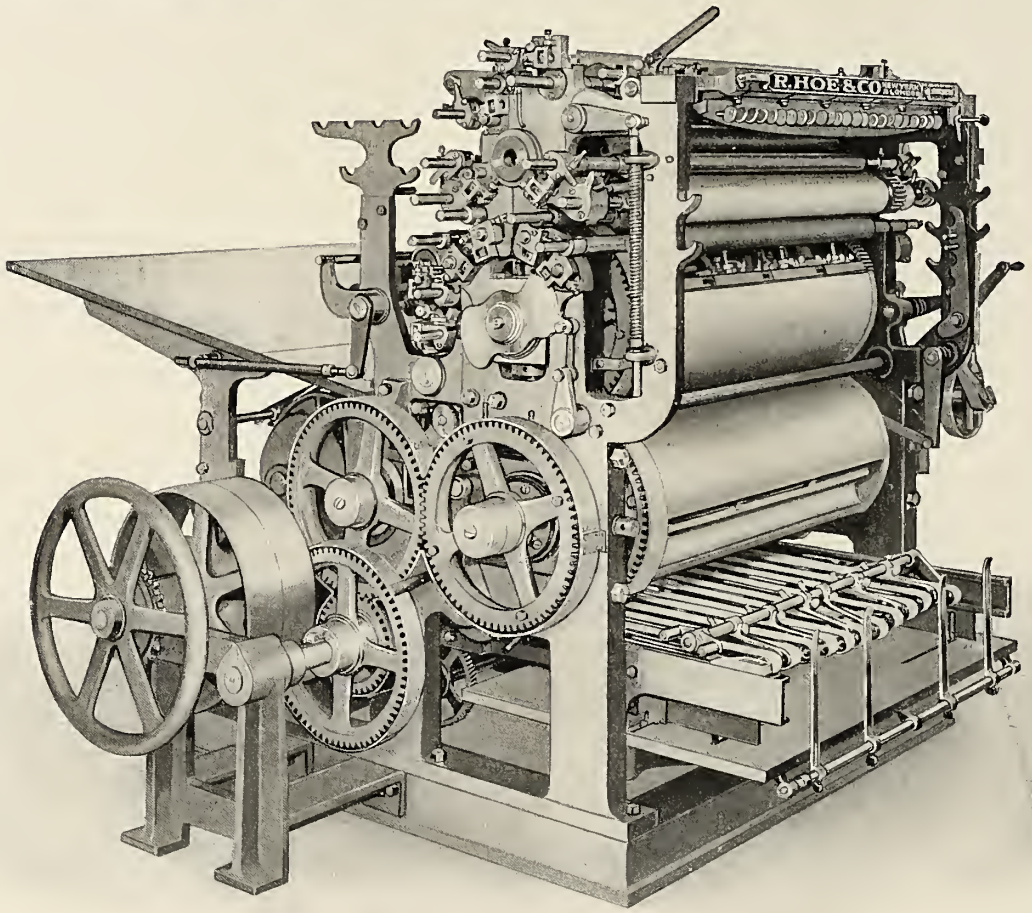
LONDON OFFICE:
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HOE QUALITY

Either of these words suggests the other without associating them. The name of HOE linked with printing presses is an assuring, impregnable stamp of excelling quality. This stamp is on the

HOE ROTARY OFFSET PRESSES

and guarantees their scientific design, their superior construction, and their perfect performance.

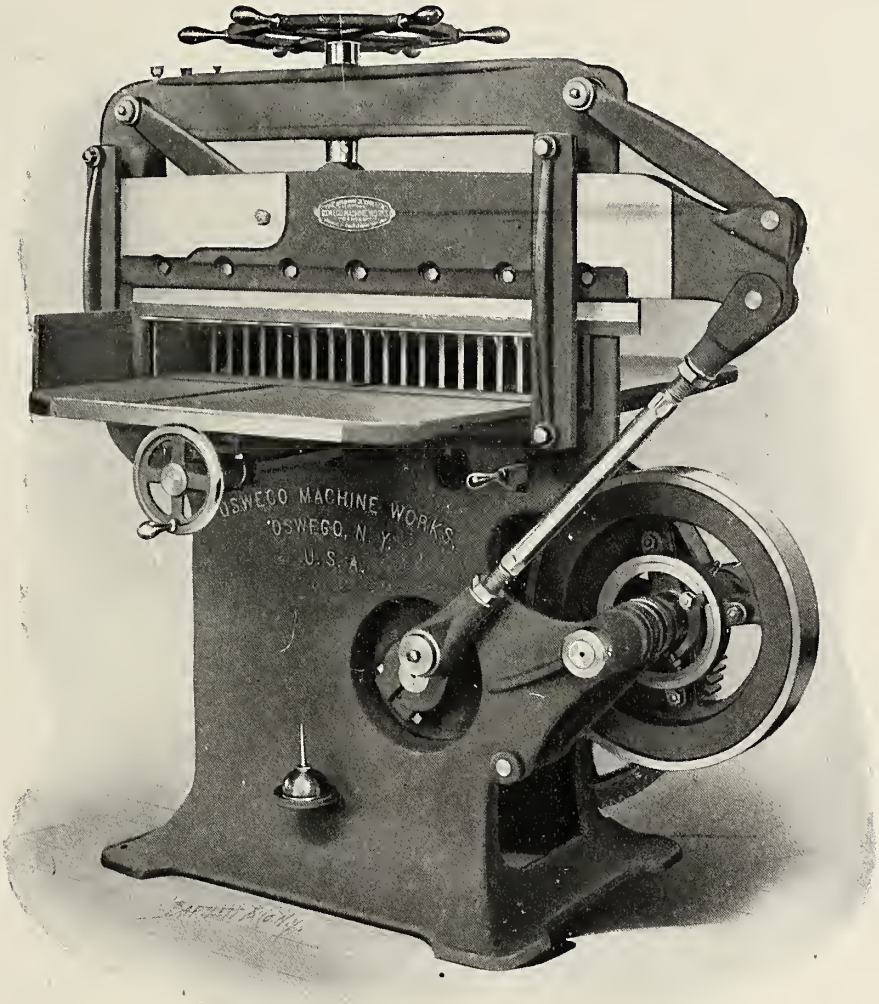


HOE PRESSES do the best printing, at the highest speed, and are the most profitable to operate because they are made strictly to the **Hoe Ideal of Quality,** which gives them, even after long years of service, a substantial market value that can always be depended upon as an asset.

R. HOE & CO.

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THE HIGH-SPEED OSWEGO

Power Cutter makes 27 cuts a minute.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new Book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

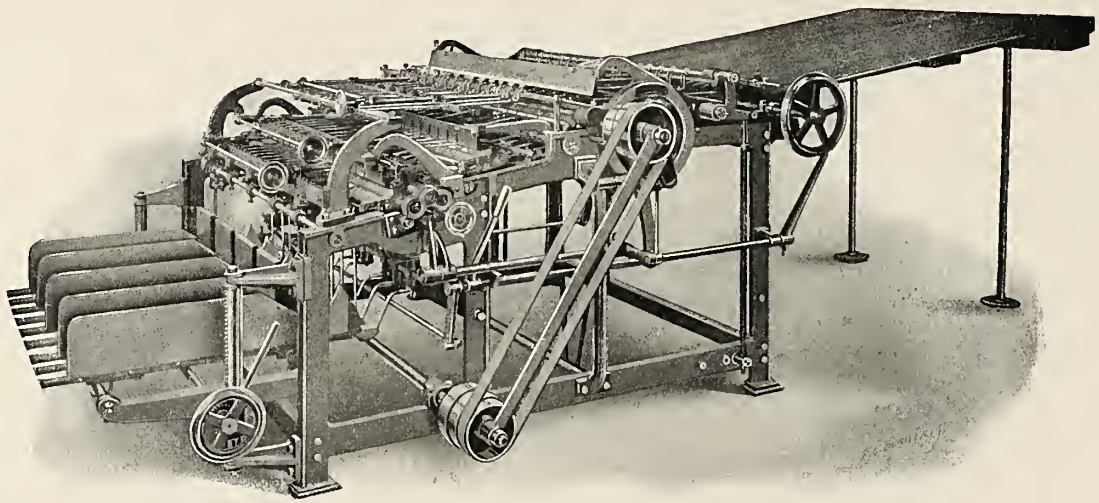
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NEW YORK BRANCH, 150 Nassau Street
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CHICAGO BRANCH, 241 Monadnock Block
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Paper Folding Machines



Drop-roll Parallel Folder with Hand Feed Table

AUTOMATIC FEEDERS FURNISHED

Will deliver and pack a folded page as narrow as 2½ inches in 16s. Greatest width 6 inches.

Will fold 8s ranging in width from 3 to 12 inches.

Will deliver in long strips or cut into 2, 3 or 4 sections.

Sharp, accurate folding guaranteed.

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Fifty-second and Media Sts., Philadelphia, Pa.

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Woronoco Damask

One of the finest, special Commercial Stationery papers ever put out. It is distinctive and the more you see it the better you like it. It has the texture of a wedding paper in a beautiful, finely woven linen finish. White, Blue and Buff; 48 and 56 lbs., 22 x 34.

ANOTHER ADVANTAGE is that it matches in color and finish WORONOCO COVER and DAMASK BRISTOLS, making possible many combinations.

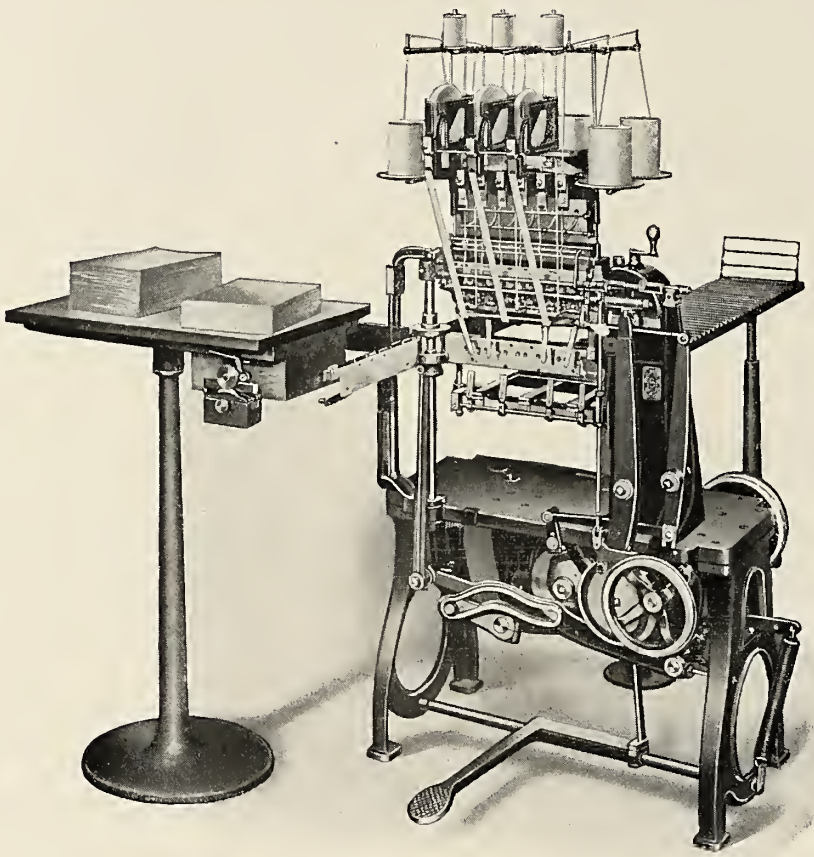
You ought to have the samples.

WORONOCO PAPER COMPANY

WORONOCO, MASS., U. S. A.

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over.

Other sizes to suit every requirement.

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SCIENTIFIC BLACK

All the good qualities possible to an ink are retained—all the bad eliminated.

WHAT MORE?

It Has

Density and strength of color.
Splendid covering qualities.
Ease in working.

It Will

Dry quickly on the paper without "skinning" on press.
Print and dry on Coated, Bond, S.&S.C. or Linen stock.
Work equally well on Cylinder or Job Presses.

It Is

Adapted for over-printing on **Four-Color Work.**
The Best Black for Printing Halftones on Coated Papers.

Compounded in a *thoroughly scientific* way, by men who have never spared time, skill or expense in producing

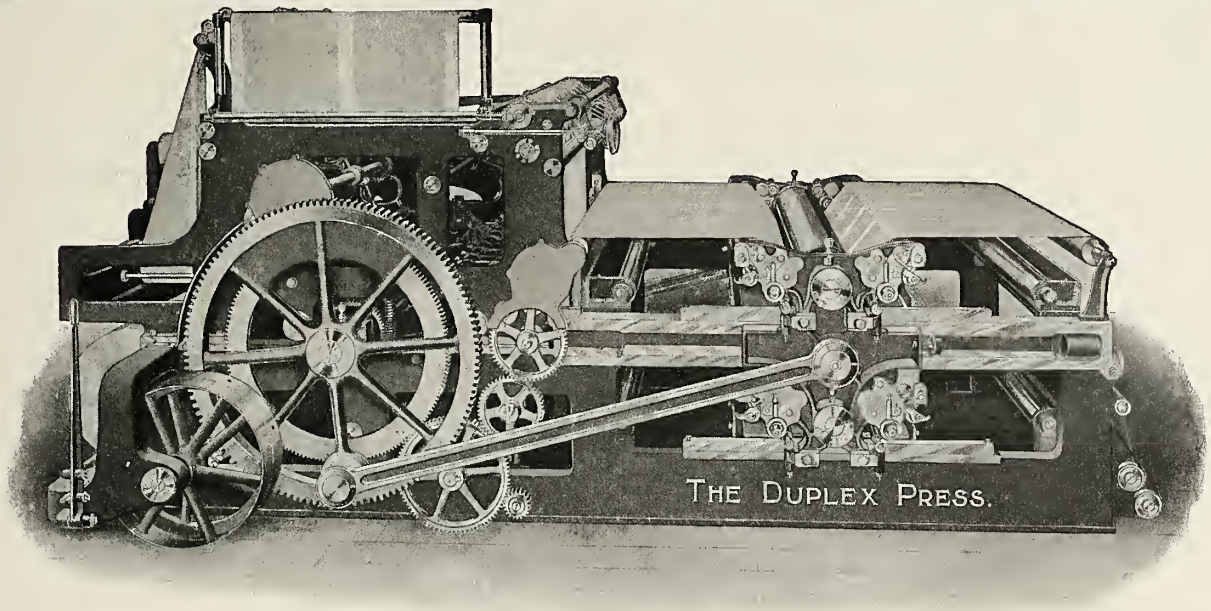
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Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers

WITHOUT STEREOTYPING

IN USE THROUGHOUT THE WORLD AND THE DEMAND CONSTANTLY INCREASING

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Davenport, Iowa, *Der Demokrat*
12-page
Aberdeen, Wash., *World*
Freeport, Ill., *Standard*
Cobalt, Ont., *Nugget*
12-page
Appleton, Wis., *Volksfreund*
Moundsville, W. Va., *Echo*
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Salina, Kan., *Union*
Toronto, Can., *Ontario Press, Ltd.*
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Buenos Aires, S. A., *Herald*
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Coshocton, Ohio, *Tribune*
Great Falls, Mont., *Tribune*
Twin presses
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Spartanburg, S. C., *Journal*
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Ottawa, Kan., *Republic*
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Ogdensburg, N. Y., *News*
Ogdensburg, N. Y., *Republican & Journal*
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Durham, N. C., *Sun*

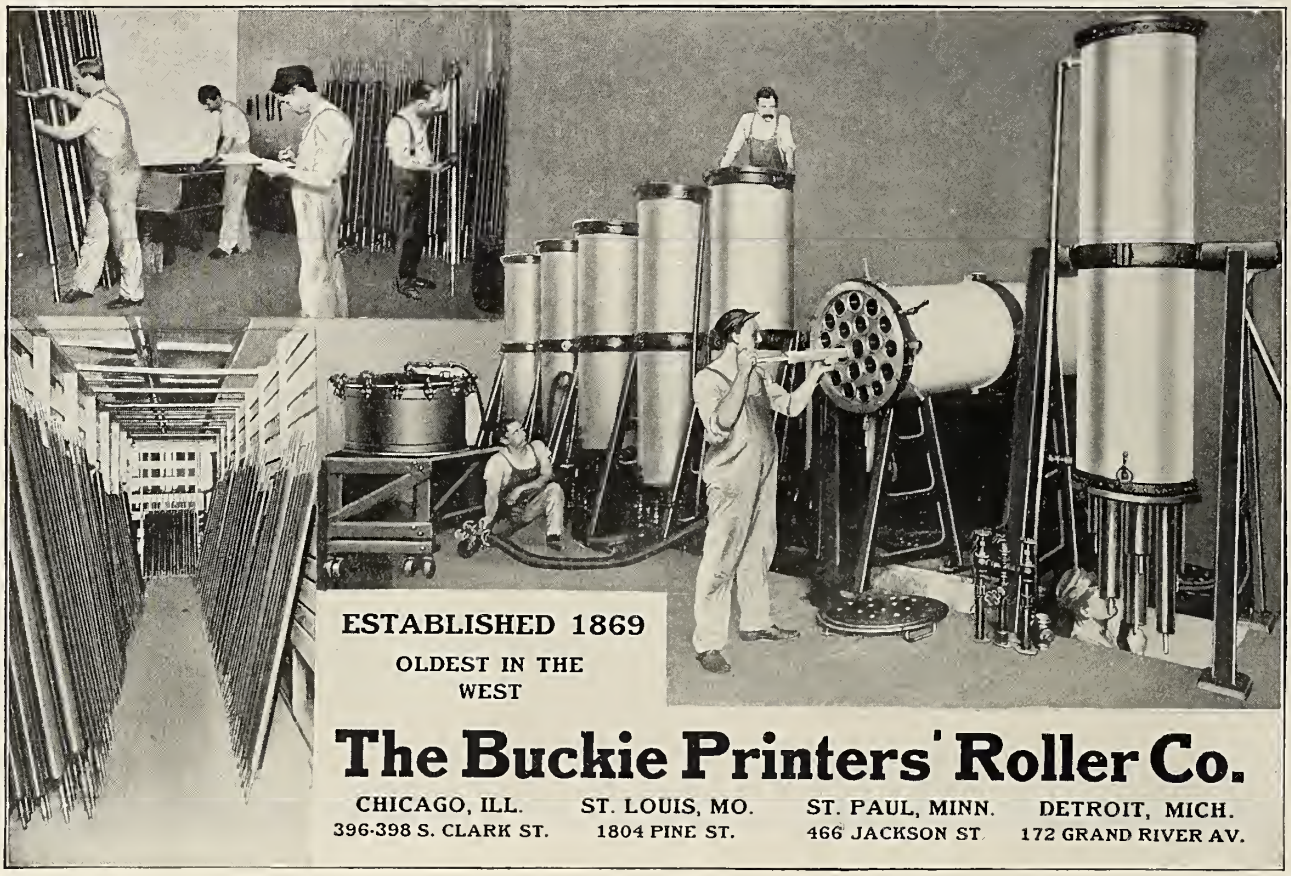
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Olean, N. Y., *Times*
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(SOME CORNERS OF OUR CHICAGO FACTORY)



ESTABLISHED 1869

OLDEST IN THE WEST

The Buckie Printers' Roller Co.

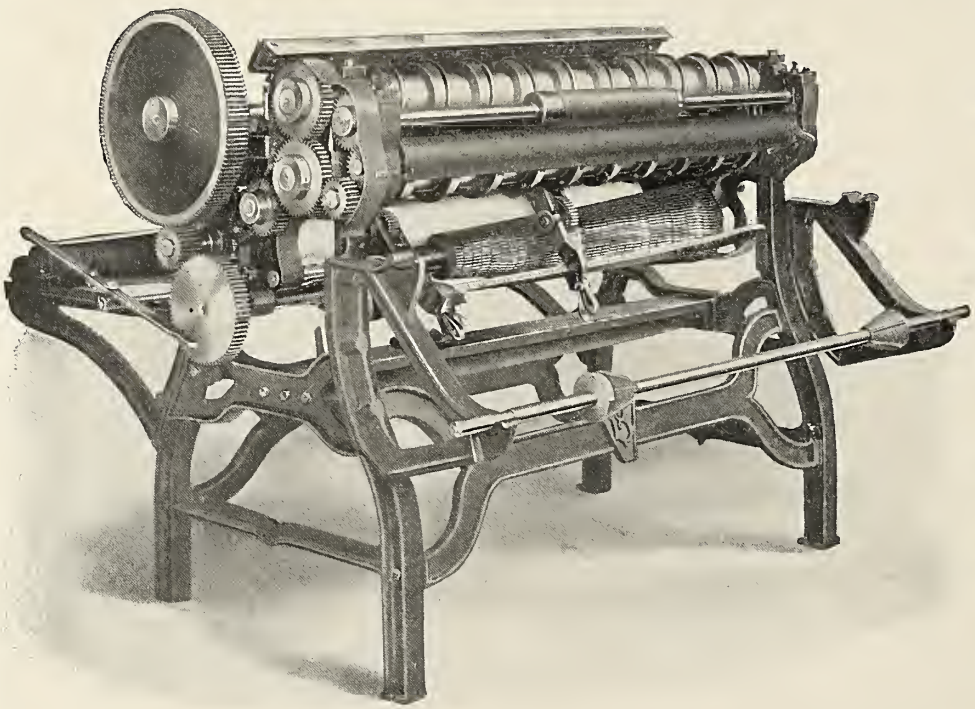
CHICAGO, ILL. 396-398 S. CLARK ST.

ST. LOUIS, MO. 1804 PINE ST.

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KEYSTONE SHEET CUTTER



Geared Automatic Feed
Gears built right into machine. Can not get lost or mislaid.

Instantaneous Lever Adjustment
Saves time hunting up and changing gears.

Expansion Feed Roll
Permits cutting any intermediate size.

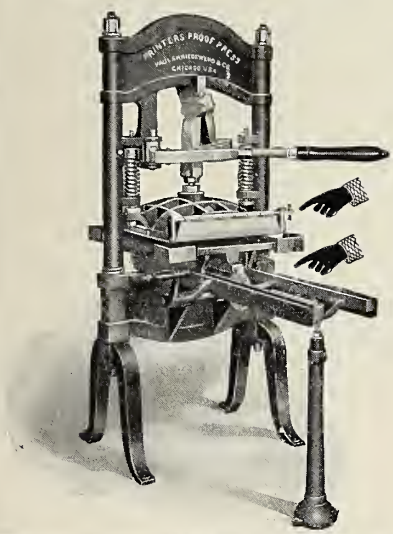
Has Sheet-squaring Attachment

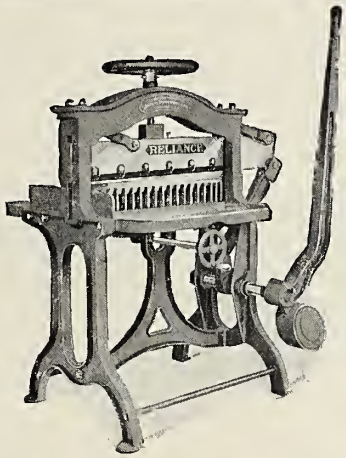
Furnished with Rotary Attachment
for slitting and cross-cutting single-faced corrugated board.

CHARLES BECK COMPANY, Philadelphia, Pa.

IS A PROOF A PROOF? Yes, *but* there are different degrees of proofs, as "rough proofs," "planer proofs," "press proofs," etc. The up-to-date printer *knows* he can obtain the *best proofs only* on a "flat-impression" press, and that *that* press is the **Shniedewend Printers' Proof Press,** which *never fails.*

The new Rack and Pinion Bed Movement is a valuable feature of the Shniedewend Press. The Tympan-on-the-Platen Device is a great time-reducer on any hand press.





THE CUTTER with a positive shear cut, easy action, rigid, durable, that will last a lifetime, and require few repairs *in* that time, is the cheapest cutter to buy, and that cutter **is the Reliance Lever Paper Cutter.** Guaranteed as represented.

Write for Circulars, giving prices and sizes of these machines, direct to the manufacturers

Paul Shniedewend & Co.
627 W. Jackson Blvd., CHICAGO, U. S. A.

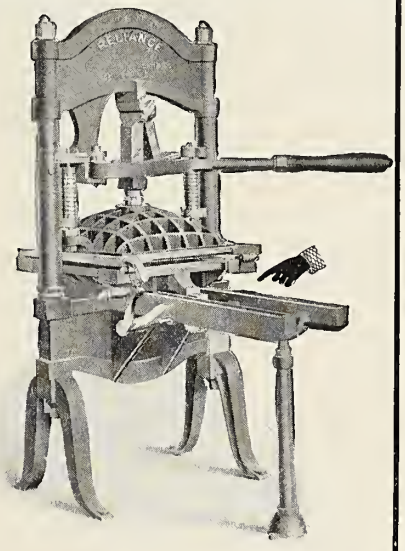
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SOLD BY YOUR DEALER

THE BEST HALF-TONE Proofs are requisite to satisfy your customer that *your* work is O. K. The *best* always *pays,* is cheapest and most satisfactory.

The **RELIANCE** has earned its reputation of being the only recognized **Photo-engravers' Proof Press** because it fulfills its purpose — produces *perfect proofs.*

Also sold by Williams-Lloyd Machinery Co., Geo. Russell Reed Co., Toronto Type Foundry Co.



Electros from Halftones

FOR the past year we have been showing by actual demonstration that we have something new in electrotyping—that our electros from halftones are as sharp and deep as the halftones—that our electros of catalog pages containing halftones will print as well as to insert the original cuts in the plates. The way we do it is by a method of our own, evolved by us, and used exclusively by us. Let us show you that the best electros the world has ever seen are made by us.

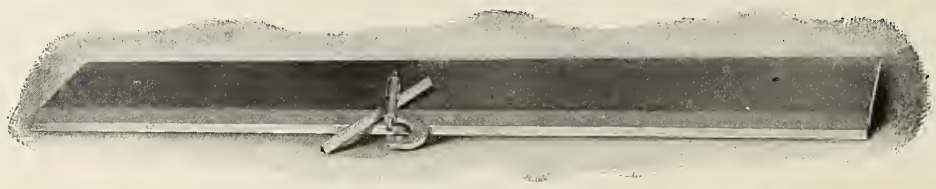
The evidence of a **"Globetype"** from a 400-line halftone (160,000 dots to the square inch) printed with the original for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-427 Dearborn Street, - - - - Chicago.

We also make designs, drawings, halftones, zinc etchings, wood and wax engravings, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated. ***This adv. is printed from a "GLOBETYPE."***

ESTABLISHED 1830



To the Trade:

We beg to announce a NEW

Coes · MICRO-GROUND · Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.

Same package. Same warrant. Ask us.

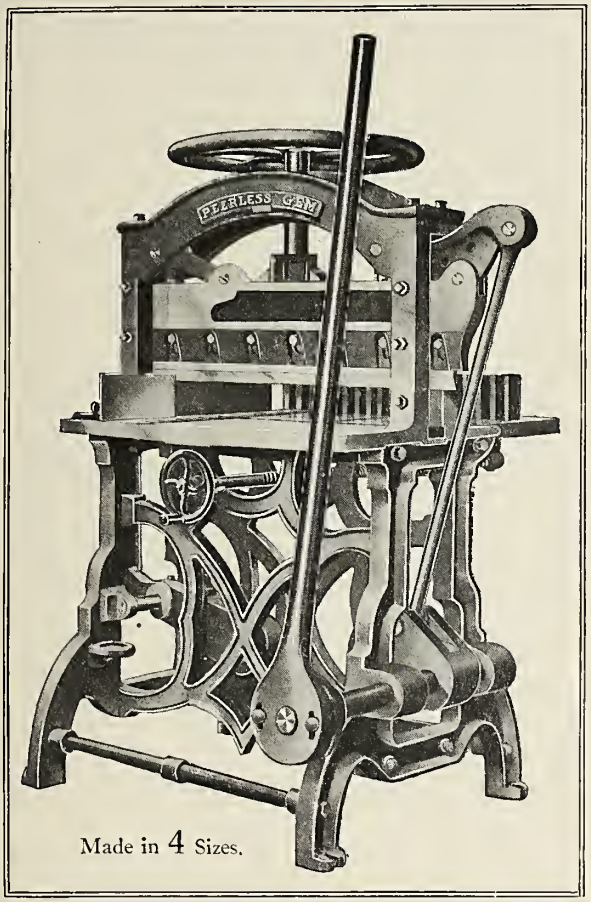
LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!



Made in 4 Sizes.

Let Us Tell You

wherein lie the redeeming features of a thoroughly dependable Paper Cutter.

THE PEERLESS GEM LEVER CUTTERS

are imitated—the one safe conclusion of its perfection.

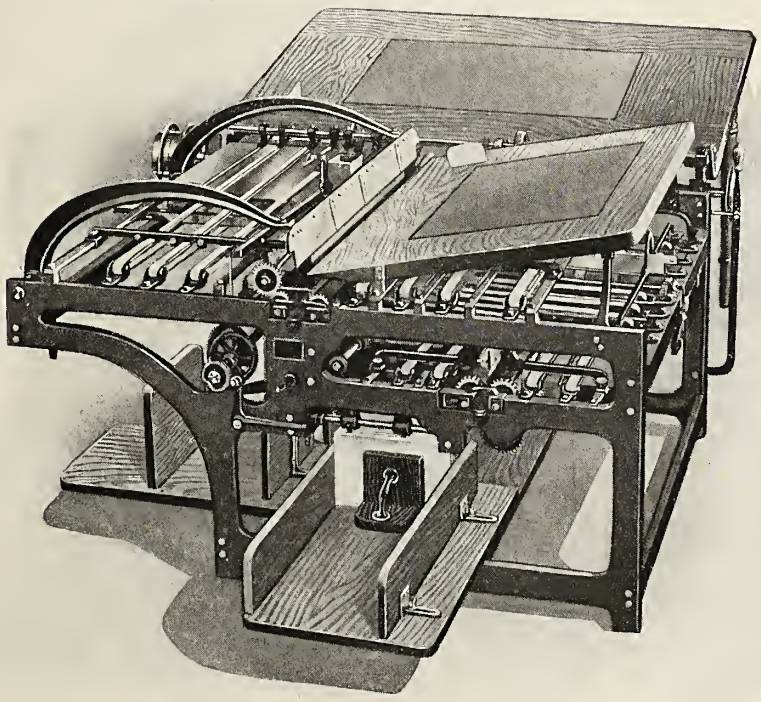
An interesting illustrated catalogue will be promptly mailed upon request.

For sale by the Principal Dealers in the United States.

PEERLESS PRINTING PRESS CO.

THE CRANSTON WORKS

70 JACKSON STREET, - - PALMYRA, N. Y., U. S. A.



No. 2 Anderson Newspaper Folder.

Will fold sheet from 18 x 24 to 36 x 48. Fold, trim and paste 4-6-8-10-12 pages.

An Opening You Have Been Wanting.

Proposition—good AND a *price* to interest you.

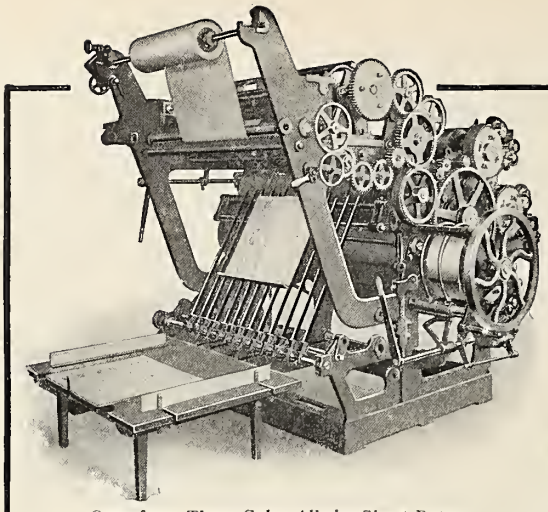
The Anderson Folders

are the best medium-priced Folders on the market.

Best **"Anderson" proposition yet.**

Find out AT ONCE.

MAISH MANUFACTURING CO., WARSAW, INDIANA



One of our Three-Color All-size Sheet Rotary.

AUTOMATIC PRESSES

BED, PLATEN OR ROTARY

for producing finished products in one operation

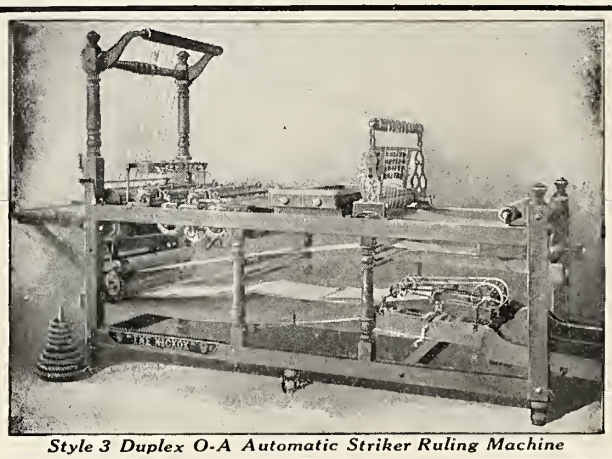
WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.

FACTORY

944-948 Dorchester Ave., BOSTON, MASS.



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK

Paper-Ruling Machines

AND

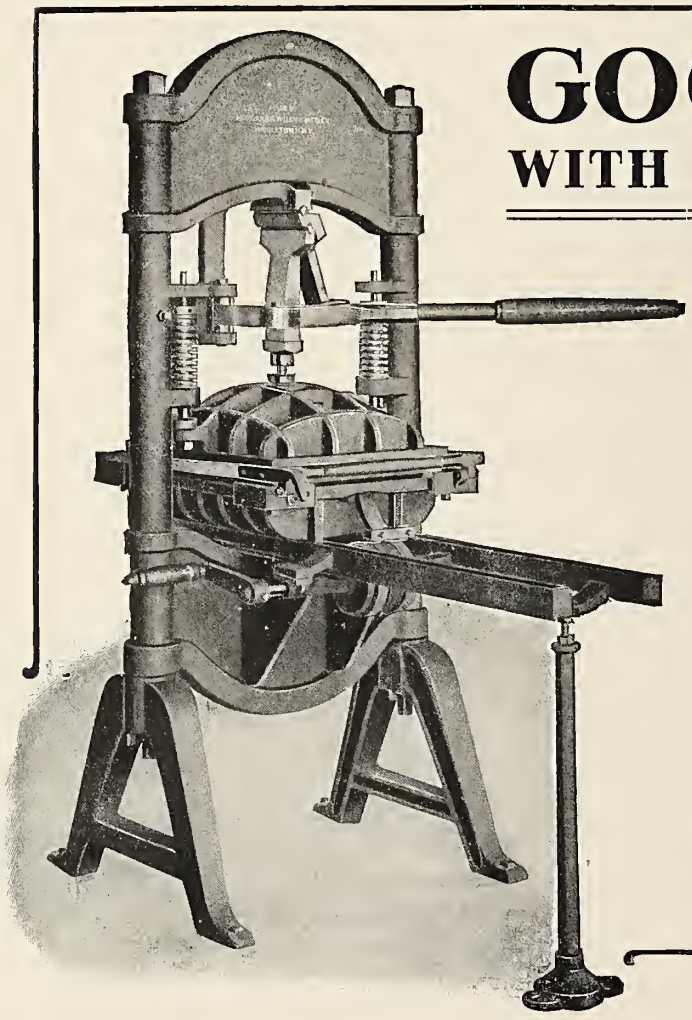
Ruling Pens

Bookbinders' Machinery

The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

ESTABLISHED 1844 INCORPORATED 1886



GOOD PROOFS

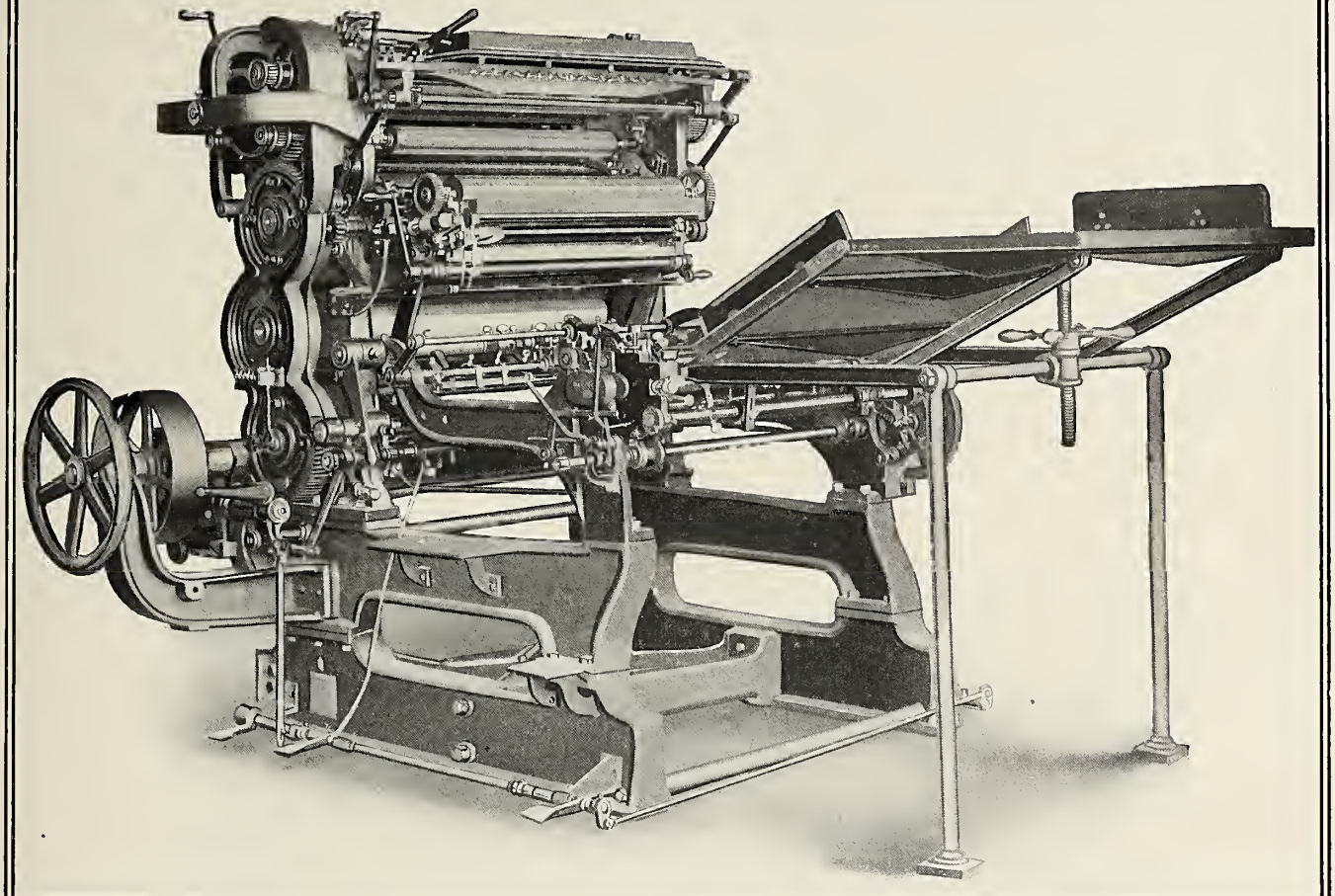
WITH OUR HAND PRESSES

Heavy and Extra Heavy for Printers and Photo-Engravers

WE ALSO MAKE

Paper Cutters
Iron Imposing Surfaces
Patent Steel Furniture
Iron Furniture
Iron Bases
Patent Cylinder Press Locks
and other goods

Morgans & Wilcox Mfg. Company :: Middletown, N. Y.



Buy from the Builder!

When you buy an offset press do not make the mistake of buying an assembled outfit, built in two or more plants. It is always best in purchasing machinery to order from the manufacturer, where possible, rather than through a dealer or jobber. This is a recognized fact and is accountable because the manufacturer who is selling direct to the consumer takes a much greater interest in his customers than does the concern which is merely a dealer. Then from the purchaser's viewpoint, if you buy of the maker you are dealing with the factory direct, and in case of accidental breakage you get much more prompt attention than you can if the order must go through a dealer and then to the manufacturer.

The Harris is the only automatic offset press built in one plant by one concern. It is also the fastest and is made in five sizes.

All other offset presses are built as hand-fed machines, and as such are no better than the obsolete stone press. Get your information on the Automatic Harris to-day.

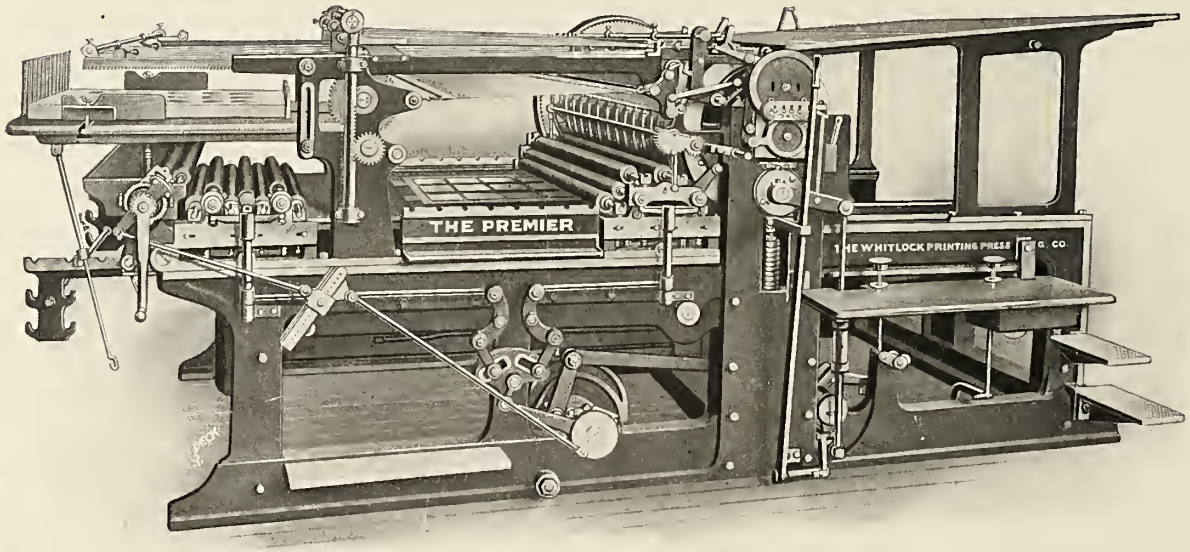
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

NO other Two-Revolution Press will stand comparison—piece against piece, mechanism against mechanism—with **The Premier.** The most unmechanical layman as well as the most expert mechanic must, on comparing each device as embodied in every other press with the same device on **The Premier,** note the superiority of the latter.



The Premier

Unequivocally and indisputably the *Very Best* Two-Revolution Press in the World.

Let us tell you about it.

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPEFOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.

Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

"A man often pays dear for a small frugality."
—*Emerson.*

Allowing your customer to use a cheap paper for his stationery is somewhat questionable, but there is no excuse for suggesting the step.

At first you may make a little more money on the cheap stock, but you are cultivating a transient class of trade which switches its business from printer to printer as one bids under the other.

On the other hand, if you adopt

OLD HAMPSHIRE BOND

"LOOK FOR THE WATER-MARK"

as your standard stock for business stationery, and endeavor to educate your customers to this standard, you will draw the most desirable class of trade to you and hold them, leaving the price-quibblers to the print-shop that caters to them.

Our extensive advertising will make the education of your customers much simpler. And we will furnish you with advertising matter. Let us talk it over further. Write to-day.



Hampshire Paper Company

We are the only paper makers in the world making Bond Paper exclusively

South Hadley Falls, Mass.

Juengst Patent No. 761,496 sustained and infringed.

Injunction granted against Gullberg & Smith.

The United States Circuit Court of Appeals for the Second Circuit, in a recent decision, held Patent No. 761,496, covering the calipering or detector device for Signature Gathering Machines, valid and infringed. A permanent injunction has issued out of the Court, restraining Gullberg & Smith from further infringement.

Users of Gullberg & Smith Signature Gathering Machines are warned that the use of the Gullberg & Smith machines is an infringement of the Juengst Patent No. 761,496.

Owners of Gullberg & Smith Signature Gathering Machines are further warned that if they attempt to sell their machines they will commit an infringement of the Juengst Patent No. 761,496.

Notice is hereby given to users of the infringing Gullberg & Smith machines that injunction will be applied for restraining such users from further infringement of the Juengst Patent No. 761,496, unless they obtain a license from the patentee, Charles A. Juengst.

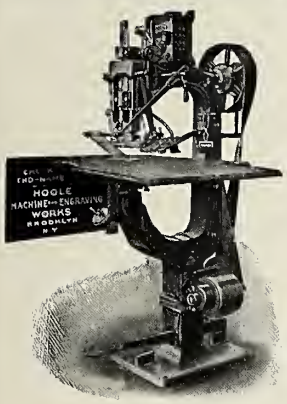
Address all communications to

GEO. JUENGST & SONS,
CROTON FALLS, N. Y.

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



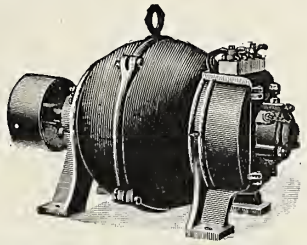
"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

SPRAGUE ELECTRIC MOTORS



THE MOTORS THAT PRINTERS USE

DO YOU

Want to save expense and increase your output? If so, the Sprague Electric Motor will be a faithful worker in your plant. These motors are designed especially for the printing and allied trades and are in great demand all over the country and abroad.

They reduce power expense and are safe, reliable, simple, and economical.

Ask us for a copy of our illustrated descriptive bulletin No. 2294.

SPRAGUE ELECTRIC COMPANY

527-531 West Thirty-fourth St. NEW YORK CITY

BRANCH OFFICES IN PRINCIPAL CITIES

Nothing to make any one peevish about this Typecaster

The Nuernberger-Rettig

Its Simplicity, Versatility, Practicability is making its installation noticeable among the leading establishments of quality printing

It Has No Equal

TYPE, SPACES, QUADS, LEADS, SLUGS, LOGOS, QUOTATION QUADS, BORDERS CAST EQUAL TO ANY FOUNDRY

UNIVERSAL AUTOMATIC TYPE-CASTING MACHINE COMPANY

321-323 North Sheldon Street, CHICAGO

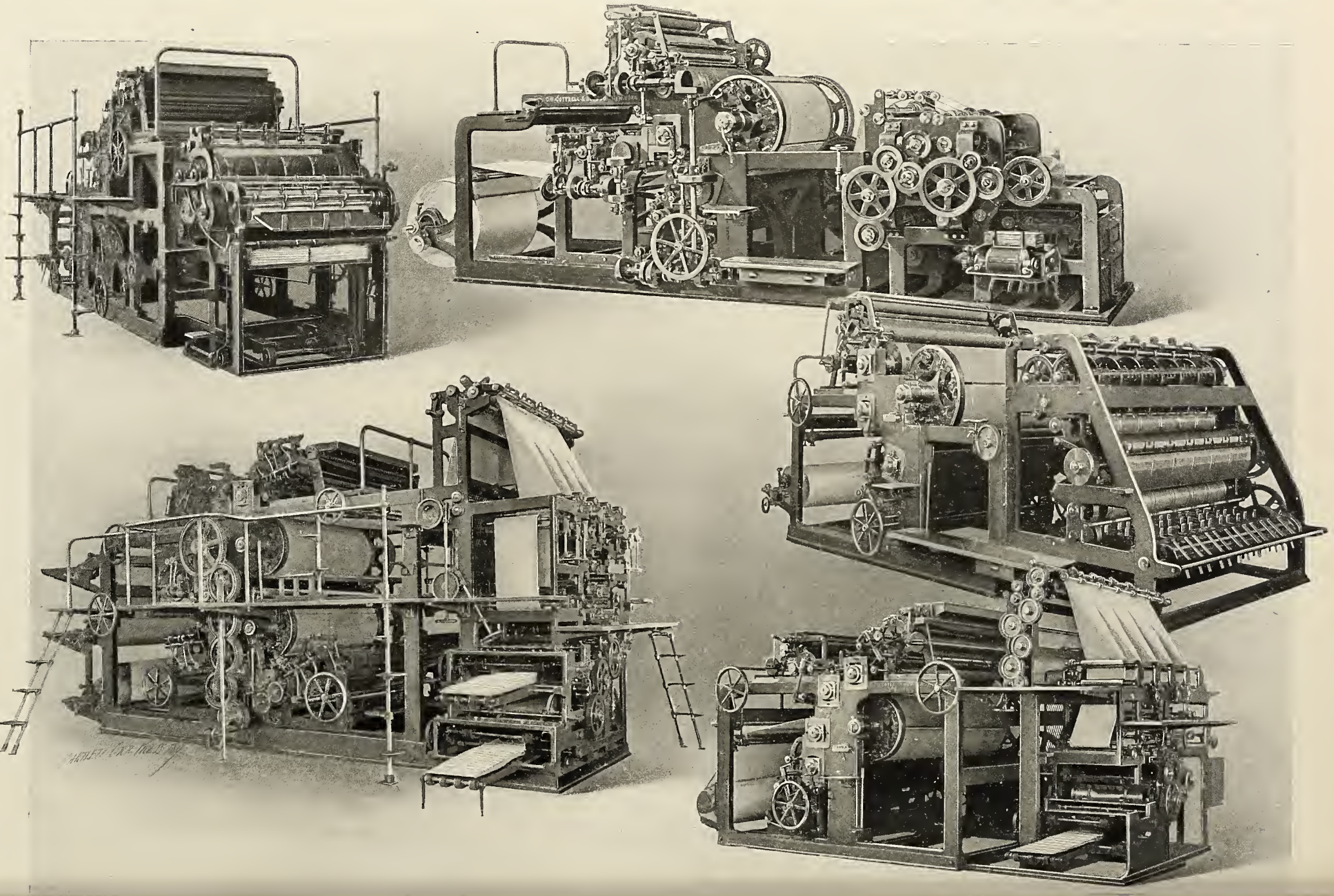
MERGENTHALER LINOTYPE COMPANY, SELLING AGENTS

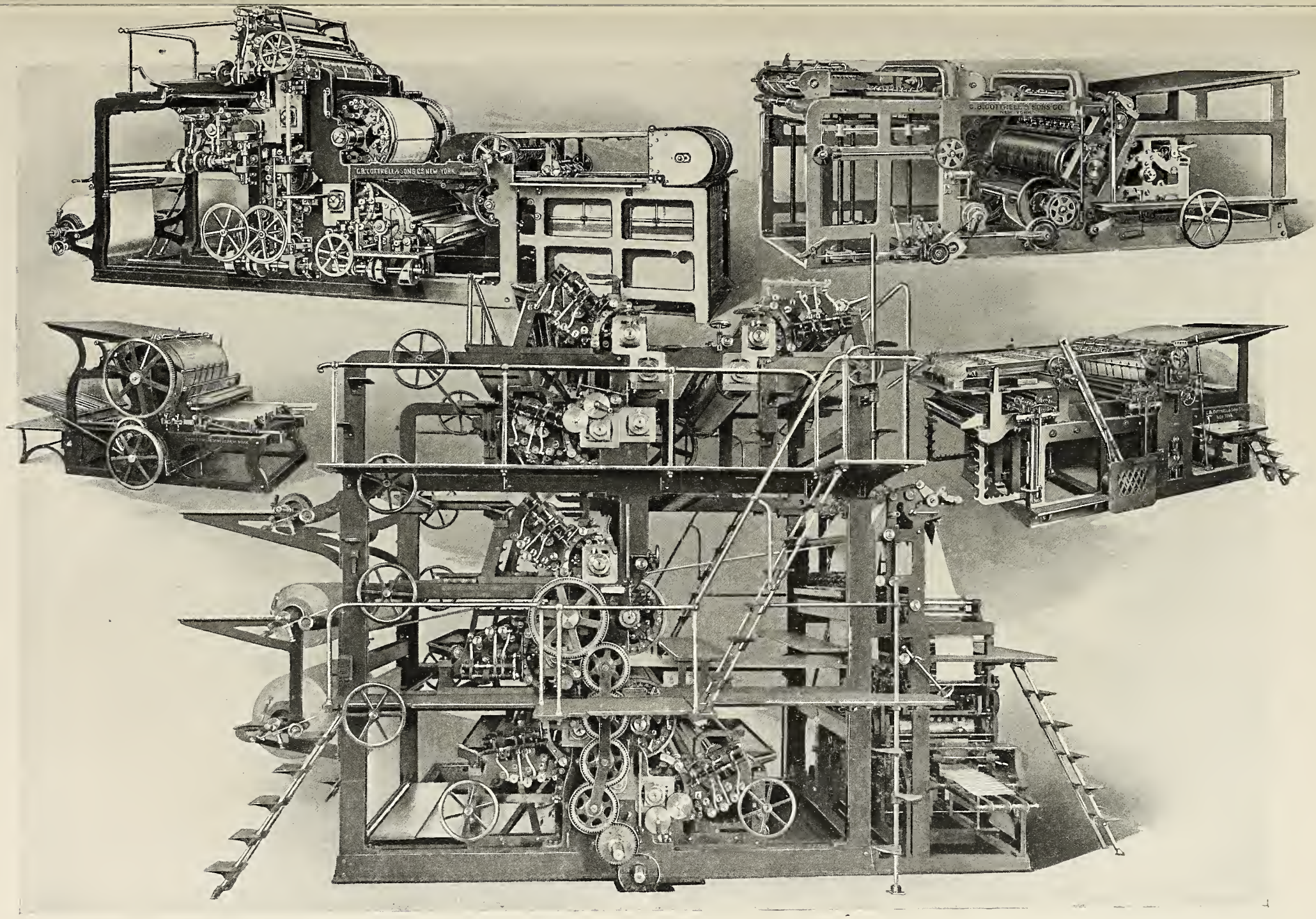
C. B. COTTRELL & SONS CO.

NEW YORK

Works, WESTERLY, R. I.

CHICAGO





These two pages show a few of the many styles of printing presses built by C. B. Cottrell & Sons Co.—each style in many sizes, for one or more colors, with variations to suit the requirements of the printer and publisher—all for the finest grade of printing known to the art

Let us make You up a Dummy

It is very important in issuing your advertising that you know how it is going to look, how much it will weigh, how thick it will be, etc. Sometimes a catalog will just weigh a fraction of an ounce too much, which makes the postage extra. This cost could just as well have been avoided if you had known this before the printing was done.

If you will give us the information asked for below on a postal card, we will make you up several dummies without any cost to you, from different grades of our papers, and give your printer the advantage of the color combinations which we have found can be used on the different shades with the best results.

We have gone to considerable expense in experimenting on these color combinations, with the end in view of being able to assist you in your advertising work, and shall be glad to have the opportunity of submitting the results to you and your printer. We believe they will be of great benefit and the printer can not help but find them of much assistance in his work.

Send us the following information and dummies for your catalog will be sent you at once:

Name and purpose of catalog, pamphlet, folder, etc.....

Approximate size.....

Number of sheets.....

Weight, complete.....

Kind of cuts you will use.....

Bound long or short way.....

Number you will issue.....

Printed in one or more colors.....

Name and address of your printer.....

.....

Name of firm.....

Advertising Manager.....

Address .....

If you give us the name of your printer, we will advise him from whom our papers can be bought and shall be glad to send full sheets of any of our papers and sample-books, so that you can try them out together.

Let us have the information requested below on a postal card and the dummies will be promptly sent you.

Peninsular Paper Co.

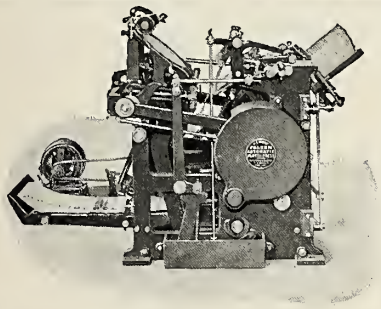
Ypsilanti, Michigan

THE EXPRESS FALCON PLATEN PRESS

GRIPPER FRED :: AUTOMATIC DELIVERY :: FLAT FORMS :: NO CURVED PLATES

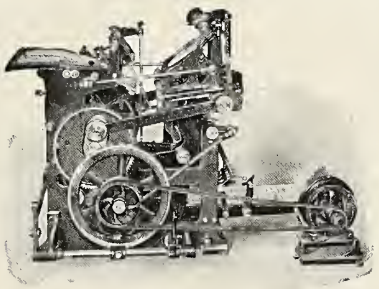
This press is the fastest and most economical that has yet been produced for printing Envelopes, Letter-heads, Circulars, Cards, Blotters, etc. It is made ready more easily and quickly than the ordinary "Gordon" and is equally valuable on short and long runs.

Speed (with Automatic Envelope Feed Attachment and Automatic Delivery) 4,500 Envelopes per hour; Hand Feed (with Automatic Delivery), 3,000 to 4,000 per hour.



SOME OF THE USERS

Ashby Printing Co., Erie, Pa.
Samuel Cupples Envelope Co., New York.
Corlies-Macy Co., New York.
Samuel Cupples Envelope Co., Chicago.
C. M. Henry Printing Co., Greensburg, Pa.
Thomas D. Murphy Co., Red Oak, Ia.
American Colortype Co., New York.
Hesse Envelope Co., St. Louis.
Hesse Envelope Co. of Dallas, Dallas, Texas.



BROWN & BIGELOW
Calendar Makers

St. Paul, April 8, 1910.

R. T. Sinclair, Manager, Auto Falcon & Waite Die Press Co., Chicago, Ill.:

Dear Sir,— Replying to your inquiry regarding the little Express which we bought of you some little time ago, we beg to say that it is doing all that you represented for it and is extremely satisfactory to us, which may best be attested to from the fact that we are sending you under separate cover to-day an order for a second press.

Yours very truly,
Brown & Bigelow,
J. E. Bailey, *Director of Manufacturing.*

WILBERT GARRISON CO.
Steel Engravers and Lithographers

New York, October 20, 1908.

American Falcon Printing Press Co., 346 Broadway, New York:

Gentlemen,— In reply to your inquiry, the Express Falcon Platen Press, with automatic envelope feed and delivery, that you installed in our plant fifteen months ago, is doing all you claimed for it and is giving us entire satisfaction.

It is very simple to handle and can be changed to hand-feed and automatic delivery in a few minutes, and is being hand-fed in our establishment at a speed exceeding 3,000 per hour. We have not spent $1 in repairs on it since its installation.

It is a general job press for small forms, which need never stand idle in a busy office.

Yours very truly,
Wilbert Garrison Co.

COLLIER'S
The National Weekly

New York, N. Y., October 8, 1908.

American Falcon Printing Press Co., 346 Broadway, New York City:

Gentlemen,— We have had your Express Falcon Press in our place now about six months and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand-fed at least 3,000 per hour. The press is particularly adaptable to this sort of work, as it has all the advantages of high speed, and forms may still be changed on it as quickly as on an ordinary job press. So far, we are very much pleased with its work.

Yours truly, Floyd E. Wilder,
Assistant Superintendent.

THE GERLACH-BARKLOW CO,
Art Calendars

Joliet, Ill., May 14, 1910.

Mr. R. T. Sinclair, Manager, Auto Falcon & Waite Die Press Co., Chicago, Ill.:

Dear Sir,— We are pleased to report that the Falcon Express Press which we purchased from you several weeks ago has proven to be all that you claim for it. It is unquestionably a great time-saver, and work turned out is in every way satisfactory.

Yours very truly,
The Gerlach-Barklow Co.,
T. C. Davis.

SAMUEL CUPPLES ENVELOPE CO.
All Styles and Grades of Envelopes

St. Louis, July 15, 1910.

Auto Falcon & Waite Die Press Co., Ltd., 160 Adams street, Chicago, Ill.:

Dear Sirs,— Replying to your favor of the 13th inst., we prefer, as a rule, not to give testimonial letters, but we are so well pleased with the two Express Falcon Presses you put in our St. Louis factory that we will in this instance vary from our usual custom.

The presses do everything you claim for them, and we are very much pleased with the work.

Very truly yours,
Samuel Cupples Envelope Co.,
C. R. Scudder, *Vice-President.*

NATIONAL HOTEL REGISTER CO.
Hotel Registers and Hotel Stationery

Dubuque, Iowa, July 21, 1910.

R. T. Sinclair, Manager, Auto Falcon & Waite Die Press Co., Ltd., Chicago, Ill.:

Dear Sir,— It is a pleasure for us to inform you that the Express Falcon press, bought from you last October, has fulfilled every claim you made for it. The results we have secured, both as to speed and character of printing, have been satisfactory in every way. Our only regret is that we did not buy the press long ago.

Yours truly,
National Hotel Register Company,
W. M. Clewell, *Secretary.*

Further Particulars Upon Application to

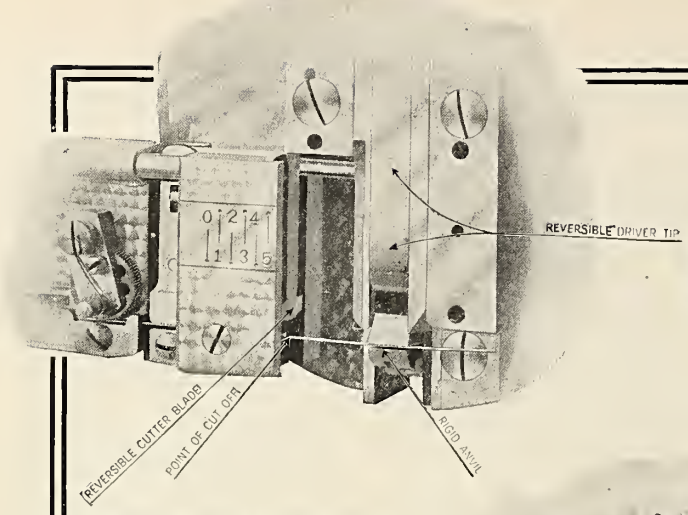
AUTO FALCON & WAITE DIE PRESS COMPANY, LTD.

(Successor to American Falcon Printing Press Co.)

Office and Showrooms: Rand-McNally Building, 160 Adams Street, Chicago.

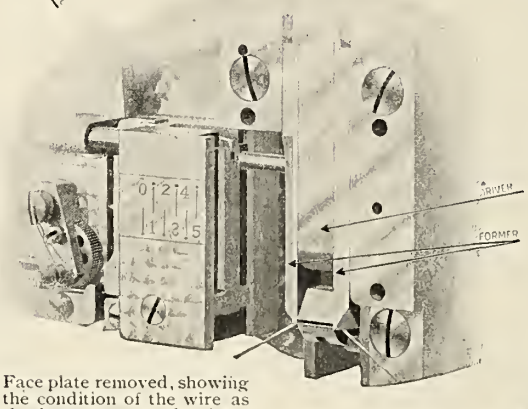
Eastern Selling Agent, S. P. PALMER, 346 Broadway, New York City. Factory, DOVER, N. H.

LATHAM'S MONITOR WIRE STITCHERS



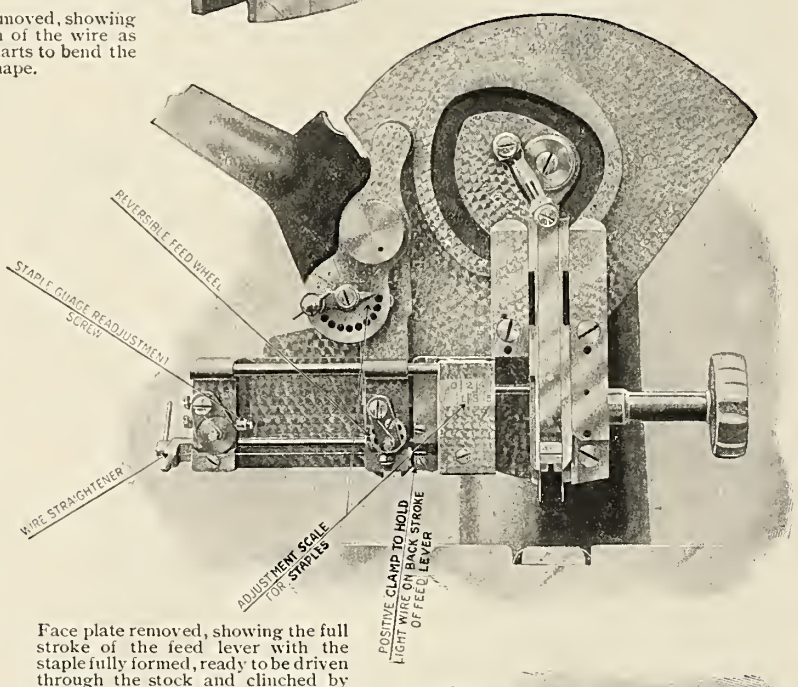
In this view the face-plate is removed; the feed lever has just completed its full stroke, and the cutter blade is about to cut off the wire. The former is about to catch the wire to bend it.

"Monitor Machines Sell Themselves"

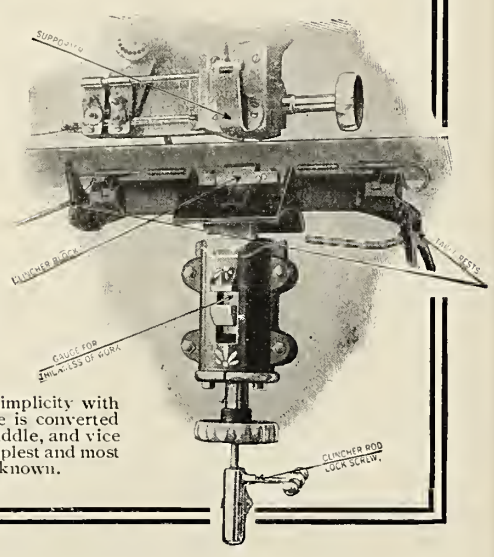


Face plate removed, showing the condition of the wire as the former starts to bend the staple into shape.

The illustrations on this page show the vital working parts of the MONITOR WIRE STITCHER. The MONITOR is the only wire stitcher on the market from which the face plate can be removed, leaving the machine intact for complete feeding, forming and driving of the staple in full view of the operator.



Face plate removed, showing the full stroke of the feed lever with the staple fully formed, ready to be driven through the stock and clinched by the clinches from below. Notice the straightness of the wire.



Showing the simplicity with which the table is converted from flat to saddle, and vice versa. The simplest and most perfect device known.

LATHAM MACHINERY CO.

CHICAGO, 306-312 South Canal Street

NEW YORK
8 Reade Street

BOSTON
220 Devonshire Street

MONOTYPE

THE ONE PERFECT SYSTEM FOR TARIFFS · CATALOGUES · BOOKS



he Walden Typesetting Company announce to progressive printers and publishers that they now operate the *largest Monotype trade plant* in the country The recent addition of *five* machines to their equipment enables them to deliver promptly anything in the line of tariff catalogue and book composition for either press or foundry. *Low quads and spaces* Quality and service at a reasonable price Day and night force. Nothing too large

WALDEN TYPESETTING COMPANY · CHICAGO

65-71 PLYMOUTH PLACE PHONE HARRISON 4530

When you buy—
Buy the Best,
The Newest



Front view.

The Star Composing Stick

is accepted by those who use and know as the one perfect Stick.



Back view.
Note the Grooves.

Both ends of knee lock securely, yet when knee is unlocked the projections are released from *grooves* by a spring, protecting the grooves from wear. This *groove system* has proven its efficiency and longevity of service.

Made in all popular sizes at a price in keeping with their actual worth.

FOR SALE BY SUPPLY HOUSES *GENERALLY*

The Star Tool Manufacturing Company
17 West Washington St., Springfield, Ohio

ELECTROTYPE ACME COMPANY

Acme New Process of Electrotyping

is worthy of your investigation

It does not injure the original half-tone. The costliest equipment in use and the best materials handled by electrotypers of unusual skill, enter into the making of ***every electrotype and nickeltype*** sent out from our foundry.

Our process is our own. We pay no royalties, therefore we are not compelled to charge more for our products.

Acme Electrotype Company
341 Dearborn Street, Chicago

A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

Printing and Lithographic

THALMANN PRINTING INK CO. ST. LOUIS, MO. MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

INKS

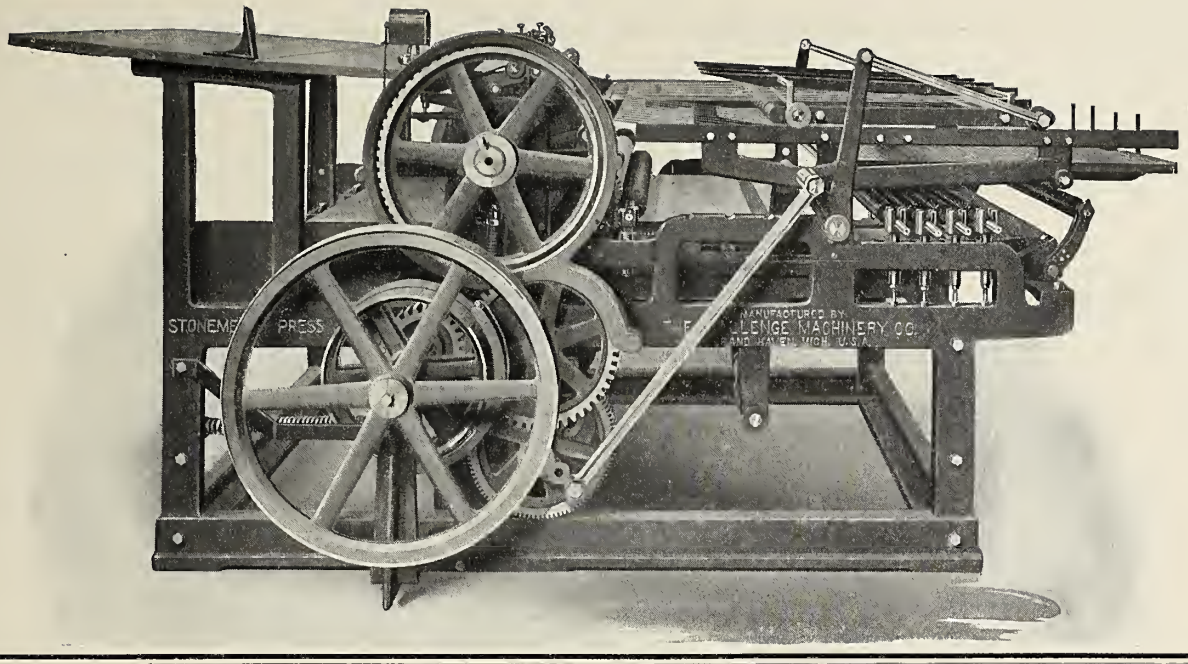
MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL.	1509 Jackson Street, ... OMAHA, NEB.
400 Broadway, ... KANSAS CITY, MO.	222 North Second Street, . NASHVILLE, TENN.
535 Magazine Street, . NEW ORLEANS, LA.	73 Union Avenue, ... MEMPHIS, TENN.



Essential Features

Stonemetz Two-Revolution

An efficient Two-Revolution Printing Press must be built to stand the most severe test of any piece of machinery.

It must be strong and capable of standing up under the heavy impression strain imposed by modern methods of hard packing and rigidly mounted plates.

It must register perfectly in order to meet the demands of the multi-color printer.

It must be equipped with splendid inking facilities and possess convenient adjustments to meet the varied requirements.

It must be interchangeable in every part and every part must be standardized.

It must run quietly—smoothly—speedily.

And just such a press is the STONEMETZ TWO-REVOLUTION, TWO-ROLLER CYLINDER PRESS. The price is sufficiently high to give you all these features—yet it is $500 less in cost than its nearest competitor.

Specifications are not given in this advertisement, which is written for the purpose of calling to your attention the fact that the STONEMETZ should be carefully considered by every prospective buyer. We want to mail you printed matter—booklet and specifications—which tell you all about this high-quality, reasonable-price press. With it we will give you the names of substantial owners—testimonial letters and other information of importance to prospective purchasers. Will you write to-day?

The Challenge Machinery Co.

Grand Haven, Michigan, U.S.A.

Salesroom and Warehouse . . . 194-196 Fifth Avenue, Chicago

$100.00 in Gold for Artistic Work on Buckeye Covers



During the past year the sales of Buckeye Cover have greatly increased. *Our shipping records* show that the printers of America are keenly alive to the fact that *Buckeye* is without exception *the biggest cover value on the market.* They are using more of it than of any other one cover manufactured. To show our appreciation of this patronage, and to encourage those printers who are producing original and artistic work, we now offer *$100 in Gold for the best Buckeye specimens submitted to us on or before December 1, 1910.* The first prize will be $50.00 in gold; 2d prize, $25.00; 3d and 4th prizes, $10.00 each; 5th prize $5.00. In addition to these prizes we will also pay liberally for meritorious designs suitable for use in our advertising work. The contest is open to all printers without restriction. Read carefully the terms and conditions below.

Terms and Conditions

Specimens submitted may be booklets, catalogues, circulars, folders, envelopes, house organs — any piece of advertising matter printed wholly or in part on Buckeye Cover.

The specimens must show *the complete job* as sold to the customer, and must be accompanied by a statement showing the name and address of the customer, and the number of copies printed.

Mere proofs of cover plates or other designs on Buckeye Cover will not be considered.

Three complete copies of each job should be submitted, your name and address being written across the back of one sample; and the others being left blank.

Specimens will be judged according to their advertising value, and prizes will be awarded to those contestants whose work, in the opinion of the judges, shows the most striking and effective results *in proportion to the cost of producing them.*

A simple type-and-rule job will have an equal chance with the more elaborate specimens, provided it is novel and original.

Each winner of a prize is to furnish The Beckett Paper Co., *at cost,* with a complete set of electros or other plates from which the design can be reproduced; and it is to be understood that the purchase of such plates by us carries with it the right to use them in any way we elect, with or without credit. In the case of copyrighted designs, written permission to reproduce must accompany the plates.

Notices of awards will be sent to prize-winners as soon as the decisions of the judges have been rendered, and check for prize-money and cost of plates will be mailed as soon as plates are received. Names of prize-winners will be announced in the January number of The Inland Printer.

All specimens submitted will be retained by us and such plates as we desire to use in our advertising (in addition to the prize-winning designs) will be purchased by direct arrangements with the entrants.

Names of judges will be announced in the November Inland Printer.

Contest closes December 1, 1910.

Buckeye Cover is carried in stock by prominent jobbers in all principal cities. See list on next page. For any additional information in regard to contest, write direct to the mill. Address all specimens to Contest Department.

THE BECKETT PAPER COMPANY

Makers of Good Paper in HAMILTON, OHIO, since 1848

$1000.00 a Month to Increase Your Business



We are spending over a thousand dollars every month to increase our own business and incidentally *the business of every printer who uses Buckeye Cover.* Our advertising goes direct to *buyers* of printing in every part of the country, and is designed not merely to sell Buckeye Cover instead of some other cover, but also *to sell Buckeye Cover where no cover was sold before.* The Buckeye Suggestion Campaign is developing new uses and new users of Cover Stock, and is creating a profitable line of *non-competitive* business for every printer who is willing to co-operate with us. Write for particulars if you are interested.

Buckeye Cover is made in the following colors:

White	Primose	Scarlet
India	Azure	French Gray
Buff	Nile Green	Light Gray
Brown	Dark Green	Dark Gray
Black	Shell Pink	Lavender

Buckeye Cover is made in the following finishes:

Antique **Plate** **Crash**

Buckeye Cover is made in the following weights:

20x25—50, 65, 80 lbs.
22x28½—60, 80, 100 lbs.

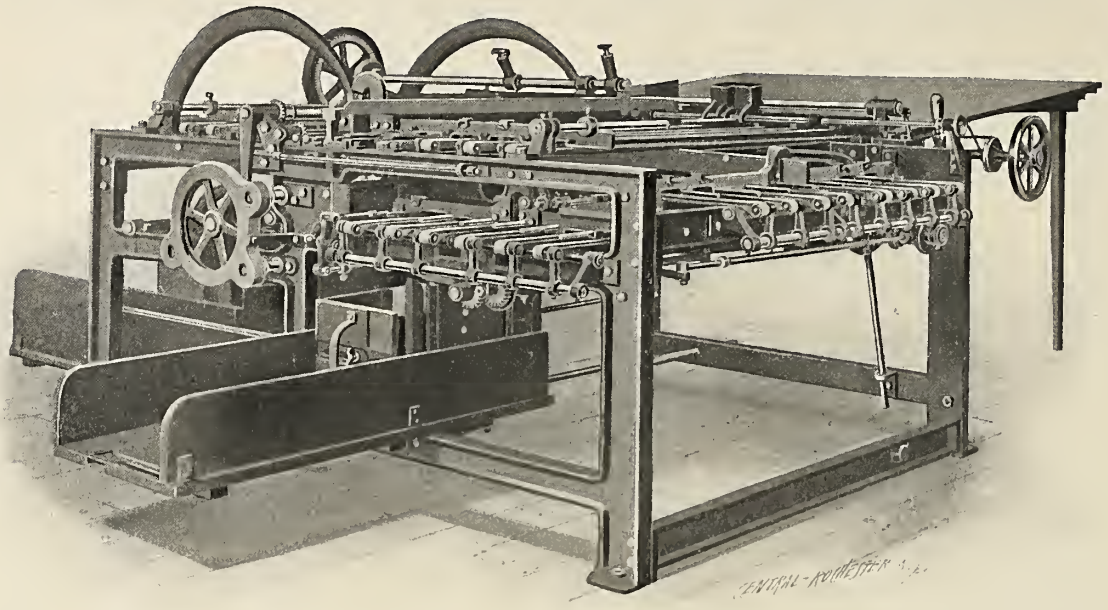
Buckeye Cover is stocked by the following representative jobbers:

BALTIMORE	Dobler & Mudge.
BOISE CITY	Idaho Paper Co.
BUFFALO	The Alling & Cory Co.
CHATTANOOGA	Archer Paper Co.
CHICAGO	James White Paper Co.
CINCINNATI	The Chatfield & Woods Co. The Diem & Wing Paper Co. The Whitaker Paper Co. The Cincinnati Cordage & Paper Co.
CLEVELAND	The Union Paper & Twine Co.
COLUMBUS	The Central Ohio Paper Co.
DAYTON	The Keogh & Rike Paper Co.
DENVER	The Peters Paper Co.
DES MOINES	The Carpenter Paper Co.
DETROIT	The Union Paper & Twine Co.
INDIANAPOLIS	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY, MO.	Graham Paper Co.
LOS ANGELES	Zellerbach Paper Co.
MIDDLETOWN, OHIO	The Sabin Robbins Paper Co.
MINNEAPOLIS	McClellan Paper Co.
NASHVILLE	The Whitaker Paper Co. Graham Paper Co.
NEW ORLEANS	E. C. Palmer & Co.
NEW YORK	Henry Lindenmeyr & Sons.
OAKLAND, CAL.	Zellerbach Paper Co.
PHILADELPHIA	Garret Buchanan Co.
PITTSBURG	The Alling & Cory Co. The Chatfield & Woods Co.
PORTLAND, ORE.	Pacific Paper Co.
RICHMOND, VA.	The Richmond Paper Co.
ROCHESTER	The Alling & Cory Co.
SALT LAKE CITY	Carpenter Paper Co. of Utah.
SAN FRANCISCO	Zellerbach Paper Co.
ST. LOUIS	Graham Paper Co.
ST. PAUL	Wright, Barrett & Stilwell Co.
FOREIGN SELLING AGENTS.	Henry Lindenmeyr & Sons, London, England.

Genuine Buckeye Cover is manufactured only by

THE BECKETT PAPER COMPANY

Makers of Good Paper in HAMILTON, OHIO, since 1848



New Model Jobber

for periodical and pamphlet work. Write for full particulars



We are not handing you a —



Brown Folding Machine Company

Erie, Pennsylvania

NEW YORK - - - - - - 38 Park Row CHICAGO - - 345 Rand-McNally Building

ATLANTA, GA. - - - - J. H. Schroeter & Bro.

"FOR THE MAN WHO PAYS"

A treatise on the true value of a job printing press, based on the merits of the Golding Jobbers and Golding Embossing Presses.

The book has just come from the press. It is size 7 x 10 inches and contains 16 pages of mechanical illustrations of the machines and 32 pages of practical illustrations of their great profit-earning power in comparison with all other platen presses.

It treats the subject in a new and interesting way with facts based on present existing conditions.

A copy of this book, "For The Man Who Pays," should be in the hands of every employing printer who seeks the largest possible results with the least expense in time and money.

It is not our intention to distribute this book promiscuously. It will be sent only upon request. We want 15,000 printers to request a copy. No obligation assumed in doing so.

Learn the true value of a job printing press.

GOLDING MFG CO.

FRANKLIN, MASS.

Largest Manufacturers of BOXBOARD in the World

UNITED
REGISTERED TRADE MARK

ASK FOR SAMPLES—
Wabash Brand
Clay Coated Board
"Wabacoat"

United Boxboard Company

General Offices, Fifth Ave. and 23d St., NEW YORK

CLAY COATED LITHOGRAPH BLANKS AND BOXBOARDS
OF EVERY DESCRIPTION
ALSO
THOMSON JUTE, STRAWBOARD, NEWSBOARD, BINDERS' BOARD,
ICE-CREAM AND OYSTER-PAIL BOARDS
LOCKPORT PATENT COATED, TAG AND DOCUMENT MANILAS

SALES OFFICES AND WAREHOUSES

Boston Strawboard Co. - - 9 to 15 Federal Court, Boston, Mass.
Manhattan Strawboard Co. - 141 Wooster St., New York City
Manufacturers Strawboard Co., - 149 Michigan St., Chicago, Ill.
Philadelphia Strawboard Co., 127 N. Fourth St., Philadelphia, Pa.
Queen City Paper Co. - - 420 W. Fourth St., Cincinnati, Ohio
St. Louis Boxboard Co. - - - 112 N. Fourth St., St. Louis, Mo.
United Boxboard Co. - - - 32 N. St. Paul St., Rochester, N. Y.
Wabash Coating Mills - - - - - - - - - - - - Wabash, Ind.



Get this Catalogue and be Paper-wise

If you appreciate strictly high-grade coated book paper at a lower price than you are now paying for other papers of *like quality*,

Swan Coated Book Paper

will instantly interest you.



The quality is there, and a fair test will set aside all argument.

In the production of **Swan Coated Book Paper** quality is not sacrificed to meet a price; every sheet is absolutely uniform, and its printing surface is all that can be desired by the most discriminating user of paper.

THE PRINTERS HAVE JUST MADE FINAL DELIVERY

of our new **Swan Coated Book Paper** catalogue, printed in black and colors, each page representing a different ink treatment, with marvelous results. The

catalogue should be kept on the desk of every progressive user of paper; it is free for the asking, and is now in an envelope ready for your address.

JUST AS WE EXPECTED

Those who have examined and tested our new **Swan Coated Book** pronounce it "perfect."

This new **Coated Book Paper,** as announced in last month's advertisement, was manufactured to fill the demand for a strictly *reliable* stock at the *right price*, and to those who have not as yet received our handsome colored catalogue exemplifying various tests, we will be glad to mail a copy.



HAND-SORTING SWAN COATED BOOK

Let us figure with you for any quantity of paper desired.

This paper is manufactured and carried in standard sizes and weights and can be secured promptly. Liberal sample sheets for your inspection and trial will be cheerfully supplied.

West Virginia Pulp & Paper Company

(Incorporated)

General Offices: 200 Fifth Avenue, New York

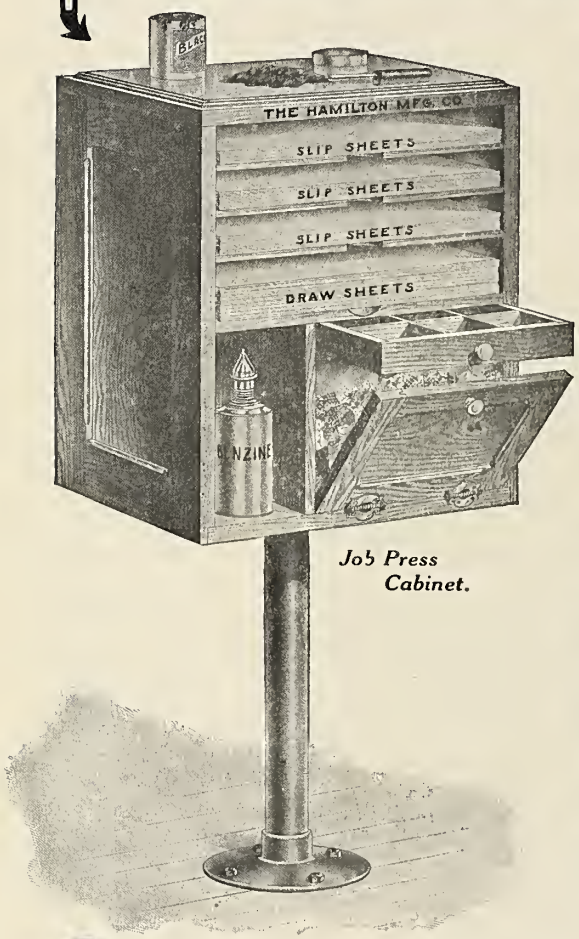
Western Sales Office: Marquette Building, Chicago

Mills at —
Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N.Y.; Williamsburg, Pa.

CABLE ADDRESS: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

Hamilton's MODERNIZED COMPOSING-ROOM EQUIPMENT

The list of modernized composing-rooms is being constantly increased. Many notable installations have recently been made. Modernized furniture is an item of cost reduction of the first rank.



Job Press Cabinet.

No printer can afford to ignore a possible saving of fifty per cent in floor space and from ten to twenty-five per cent in composing-room labor in any calculation of printing-office economy.

That such remarkable results can be and have been accomplished, has been repeatedly shown by statements from our customers. These statements have appeared in connection with our recent advertisements, and copies of these letters will be sent to any interested printer.

This is the day of progressive ideas. As usual, there are two factions — those who lead and those who follow. What printer desires to remain in the latter class, while his closest competitor may be one of the leaders with a modernized composing-room?

A line to us or to your nearest supply-house will bring an expert into your composing-room, who will demonstrate by actual plans and estimates what can be done, what it will cost and the possible saving to be accomplished. No responsibility on the printer's part until we show the scheme.

If you are interested in this vital question of composing-room economy, fill out the attached coupon and mail it to us or to your dealer.

If you have not received a copy of "Composing-room Economy," showing composing-room floor plans in thirty-two representative printing-offices in the United States, write us for a copy.

JOB-PRESS CABINET

A Suitable Receptacle for Tympan Paper, Gauge Pins and other Tools, Benzine Can and Wiping Rags.

A pressman without proper tympan stock, cut to size and kept conveniently arranged in a cabinet, must first search for a suitable draw-sheet, and after he has found that, he must search again for suitable slip-sheet material, which must be cut to size with much loss of time and waste of stock.

All this waste can be saved when he has a suitable stock of tympan paper in proper grades, cut to size. It has been estimated that one hour's time on the press can easily be saved.

Mounted on a pedestal of convenient working height; on the top we provide a plate-glass mixing slab. An additional compartment for the benzine can and a metal-lined compartment for oily rags are provided, thus doing away with the danger of spontaneous combustion. The drawer is for gauge-pins.

There are three compartments for hard press-board, cardboard and filler stock, in various grades for use as draw-sheets, and one compartment of larger size for slip-sheets.

These cabinets are made in three sizes, for 8 x 12, 10 x 15, and 14½ x 22 presses. Intermediate sizes can be accommodated in the next size larger.

One cabinet can be used to great advantage and will serve two presses when placed in the center, a little back of the pressman. Where space is available, the best results will be obtained by having a cabinet for each press. The compartments should always contain a liberal supply of slip-sheet and draw-sheet paper, and if this is done, the product of each press will be very materially increased.

Send for illustrated supplement to our catalog showing new goods.

Wood Type

We make more Wood Type than all other manufacturers in the world combined. We have thousands of patterns, including those of the old-time concerns, the William H. Page Wood Type Company, the Morgans & Wilcox Mfg. Company, and Heber Wells. We can duplicate any face ever shown in metal or wood

Wood Type is lighter in weight and cheaper than metal type in large sizes. Our Wood Type is accurate and uniform in height and can be readily worked in the form with metal type.

SEND FOR A COMPLETE WOOD TYPE CATALOG which includes a showing of wood borders, wood rules, calendar logotypes, etc.



THE MARK OF QUALITY

You find it on every piece of Hamilton Furniture

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy"? .....

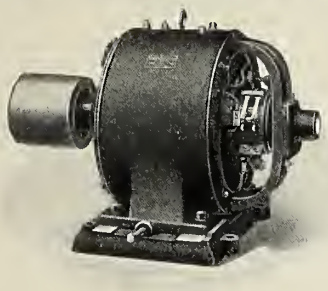
THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

TRIUMPH MOTORS



Individual motor drive in your plant will save money, increase efficiency and improve operating conditions.

TRIUMPH MOTORS
are in great demand for this service, and we are specialists on printing-press equipment.

Write for "THE PRINTER'S GUIDE"

THE TRIUMPH ELECTRIC CO.
CINCINNATI, OHIO

FAC-SIMILE OF LABEL.



See that this label is on each ream.

In order to get the best results, the up-to-date printer is particular in his choice of paper.

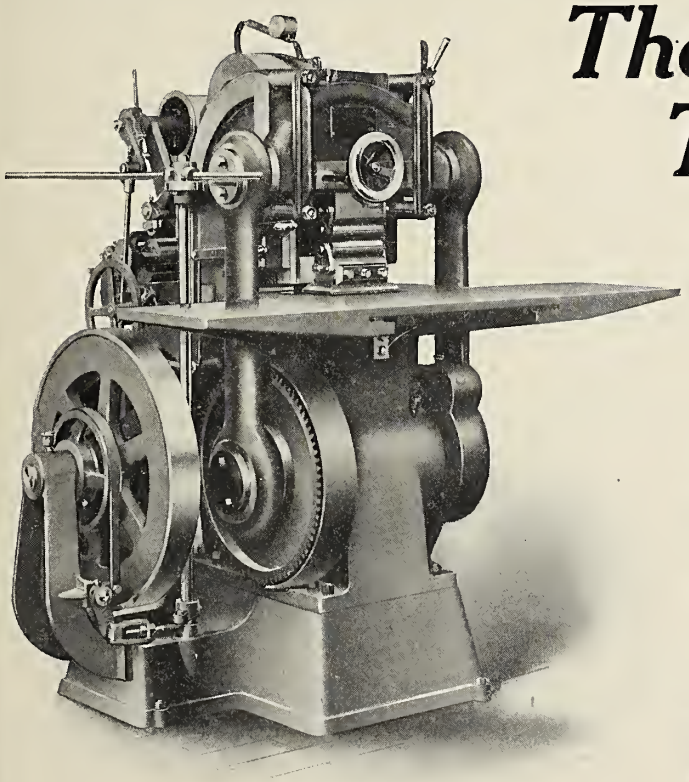
He gets the right quality and the right finish.

OUR No. 615 LISBON SUPERFINE

is a paper with a finish specially adapted for dry lithographing and fine printing. It has a beautiful writing surface.

WRITE TO US FOR SAMPLES AND PRICES

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK
Branch Offices: London, Sydney, Melhourne, Wellington, Havana. Mexico, D. F., Cape Town, Bombay, Buenos Aires.
Cable Address for all Offices—"PARTRACOM."



The Newest and The Leader

This Press was built to meet the day's requirement and every *part* means an improvement over the weakness of some present press. Note the good features of our

STEEL DIE AND PLATE STAMPING PRESS

It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Then in addition you have — Speed, durability, simplicity, quantity and quality of output.

Write for full particulars, prices, terms, etc.

We manufacture two smaller sizes of press.

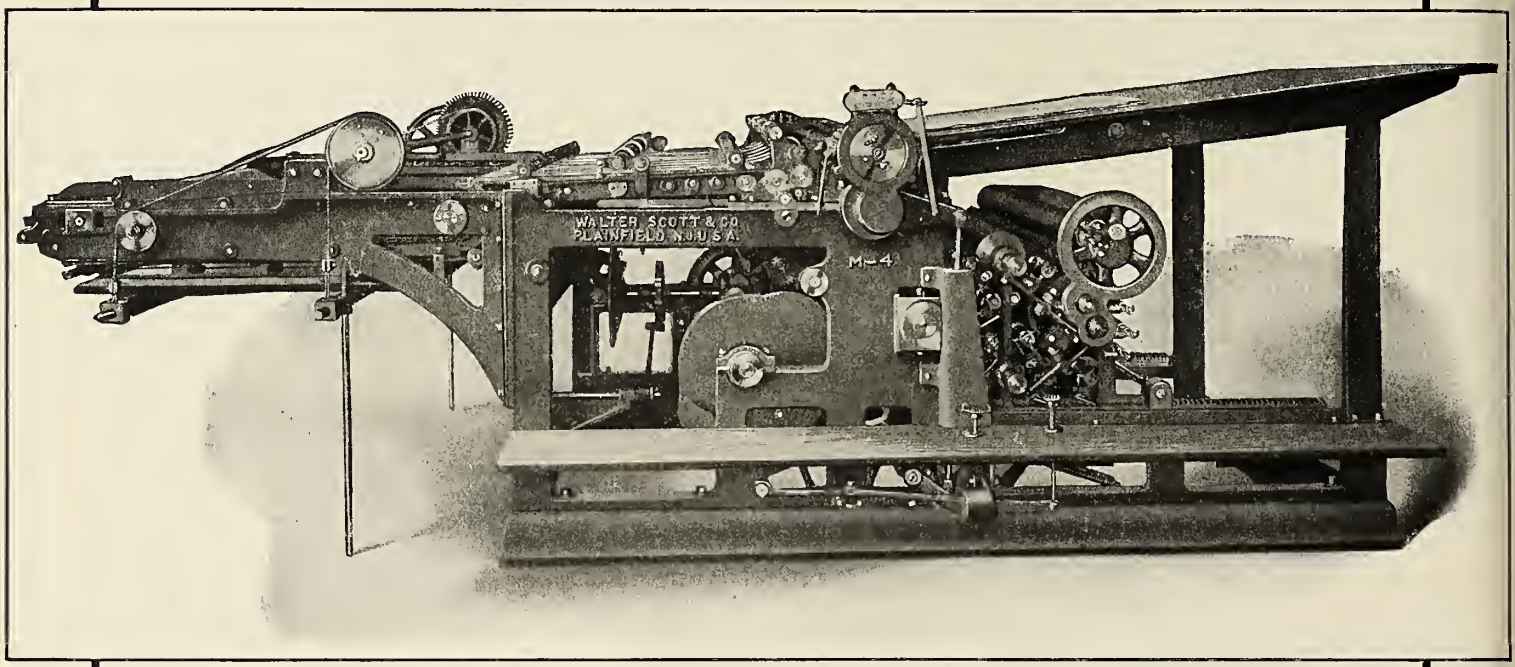
The MODERN MACHINE CO.
BELLEVILLE . . . . . ILLINOIS

Southwestern Agents: VENNEY PRINTERS' SUPPLY CO., 150 South Ervay Street, DALLAS, TEXAS

Everybody is Talking about the

"Scott Flyer"

The Popular Sheet-Feed Rotary



The "Scott Flyer" shown above is as cheaply operated as a regular Two-Revolution Four-Roller Press, will do fine half-tone, catalog and color printing, and runs at a speed of

3,000 per Hour!

This machine has been carefully developed during the past six years, and has a number of valuable patented features not obtainable on any other make of press.

Increase your profits by using a "Scott Flyer."

FOR DETAILED INFORMATION, PRICES AND OTHER PARTICULARS, ADDRESS

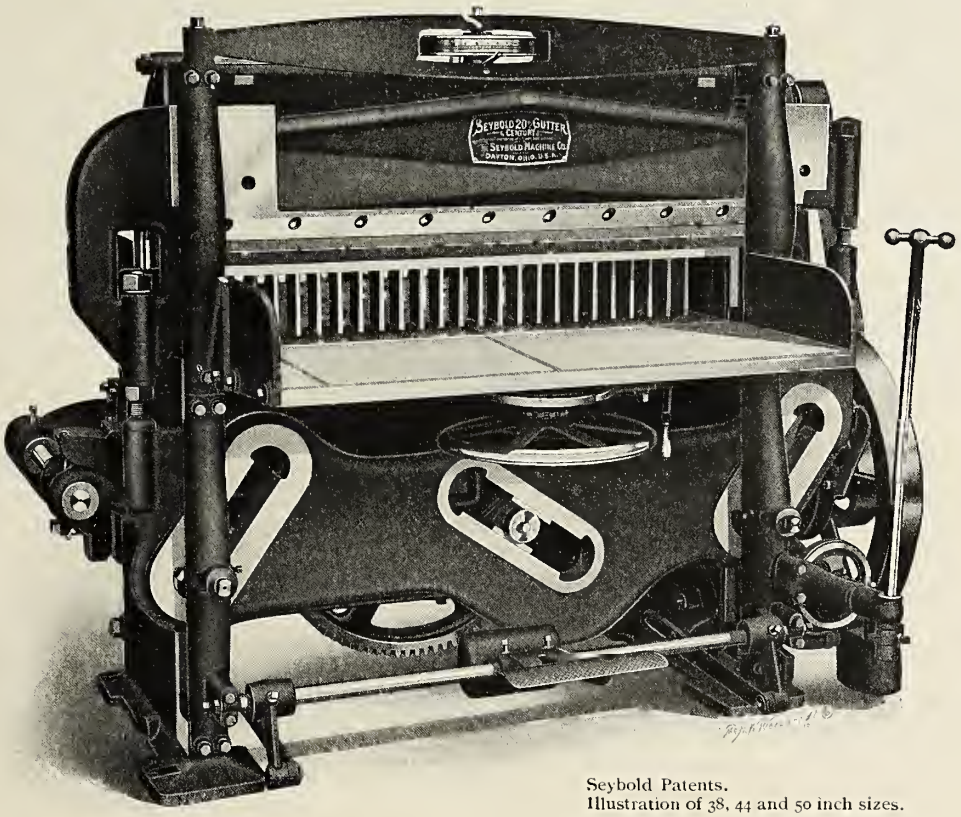
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 41 Park Row **CHICAGO, Monadnock Block**

The Seybold 20th Century Automatic Cutting Machine



Seybold Patents.
Illustration of 38, 44 and 50 inch sizes.

The SEYBOLD QUALITY has been excellently maintained in designing our latest in cutting machines—**The 20th Century.**

Among many original features of construction and equipment we might mention:

A high-speed chain-driven back gauge.

Clamp with power applied at both ends—guaranteeing uniform pressure through its entire surface.

Patented safety-locking device—which, in addition to a very efficient automatic brake, *doubly* insures the knife remaining up after the clutch has been released, thus minimizing danger of accident to the operator.

Down and shear cutting strains come directly underneath the table at the strongest point of the machine, affording absolute rigidity and avoiding entirely vibration to the knife—resulting in smooth and even cutting.

Please ask for our little booklet "Testimony" and full particulars.

THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.; Venney Printers Supply Co., 150 S. Ervay St., Dallas, Tex.

OVER 40 YEARS ON STATE ST.

WM. FREUND & SONS

EST. 1865 INC. 1893

STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS

45 TO 49 RANDOLPH STREET

STEEL DIE EMBOSSING CHICAGO

PHONE RANDOLPH 805

It's an Easy Matter

for the printer to build up a profitable side line by our system.

Die Embossing and Copperplate Engraving

is in demand by the commercial men and is the correct form of society "doings."

Get Our Plans You can provide for that demand among your customers who exact high-class work by adopting our system. We supply the local printer with full line of samples, how to take orders, etc.

Accuracy *and* regularity

Under a variable load a motor must maintain the same accuracy and regularity as when running without a load.

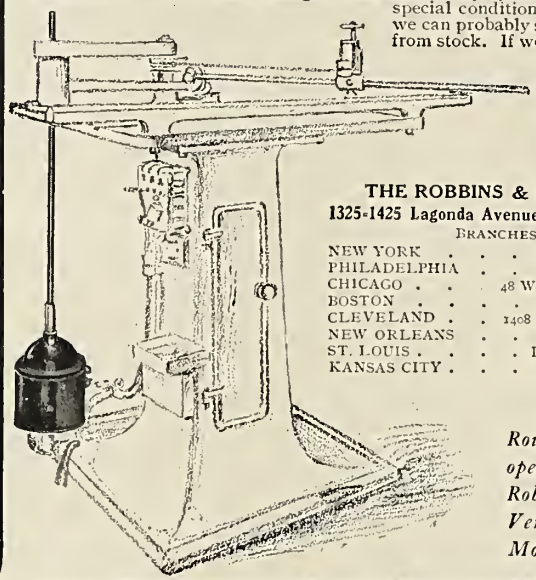
In careful routing this is more necessary than ever.

Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, 1/30 to 15 H. P.)

show an efficiency and reliability not attained in any other small motor on the market. For printing presses, linotype machines, engraving and electrotyping machinery, etc. We have designed and built many special motors to meet special conditions So many that we can probably supply your needs from stock. If we haven't the right frame we will make it for you.

Write for free advice from our Engineering Department.



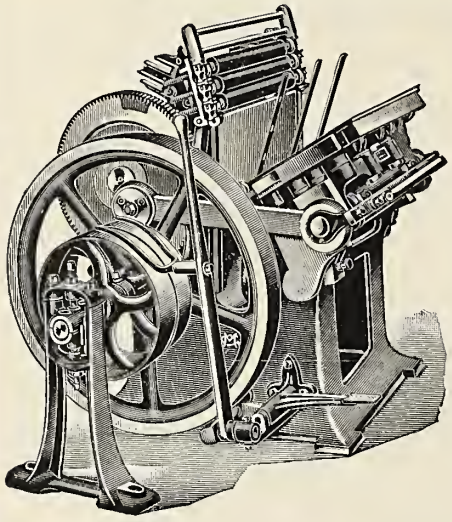
Routing Machine operated by Robbins & Myers Vertical Frame Motor

THE ROBBINS & MYERS CO.

1325-1425 Lagonda Avenue, Springfield, Ohio

BRANCHES IN

NEW YORK	155 Chambers Street
PHILADELPHIA	1109 Arch Street
CHICAGO	48 West Jackson Boulevard
BOSTON	176 Federal Street
CLEVELAND	1408 West 3d Street, N. W.
NEW ORLEANS	312 Carondelet Street
ST. LOUIS	Locust and 11th Street
KANSAS CITY	930 Wyandotte Street



For High-class Work

Half-tone, four-color work, embossing, cutting and creasing, the M. GALLY

Improved Universal

stands alone as the one best by years of test. The **Universal** embodies all the newest features.

Dependable construction. Has powerful impression. Speed is up to the operator.

We have other presses of equal merit, hence why not get our illustrated catalogue, prices, terms, etc.

THE NATIONAL MACHINE CO., Manufacturers

HARTFORD, CONNECTICUT

Sole Canadian Agents — MILLER & RICHARD, TORONTO AND WINNIPEG.

THE

Waite Die and Plate Press

Noted for its superior quality of work, its strength and durability and its low cost of operation.

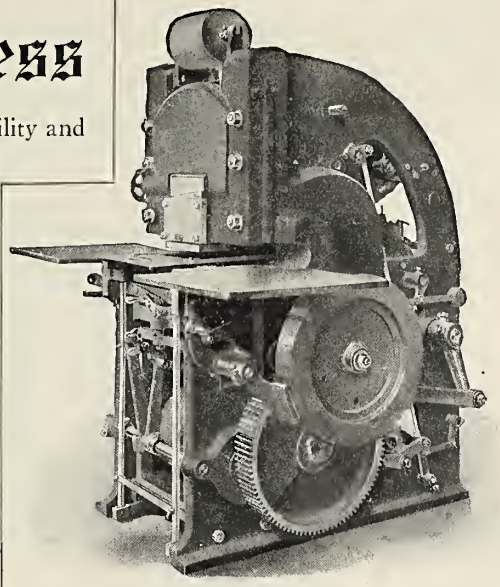
Will wear the die or plate less than any other die press.

The only die press which will give hair-line register at full speed.

THE LARGEST SIZE EVER BUILT:

The 6 x 10 inch is our latest success and has a greater capacity than any other power-stamping press ever made. It has every refinement of the smaller "Waites" and additional advantages. Prints in the center of an 18-inch sheet and is especially valuable for stamping box tops, catalog covers, photograph mounts, Christmas and fancy cards, check books with several on a page, calendars, etc.

Sizes..... 6 x 10, 5 x 9, 4 x 8, 3 x 5, 2 x 4 inch.



Size 6 x 10 inch.

Auto Falcon & Waite Die Press Co., Ltd. Offices and Showrooms RAND-McNALLY BUILDING

160 ADAMS STREET, CHICAGO, ILLINOIS

Eastern Selling Agent
S. P. PALMER, 346 Broadway, New York

Factory
DOVER, N. H.

Pacific Coast Selling Agents
GEO. RICE & SONS, Los Angeles, Cal.

NP MILLS TRADE MARK

SULTAN COVER

FOR YOUR CATALOGUE

NP MILLS TRADE MARK

IN SULTAN COVER you will find the ideal covering for your catalogue. There are twelve rich colors from which to make a selection. The fabric is firm, tough and durable so that it will both protect and preserve the enclosed text pages.

WRITE ON YOUR BUSINESS STATIONERY
REQUESTING BOOK OF SULTAN COVERS.

NIAGARA PAPER MILLS

LOCKPORT, N. Y.

BRITE-LITE



The Rustless Furniture

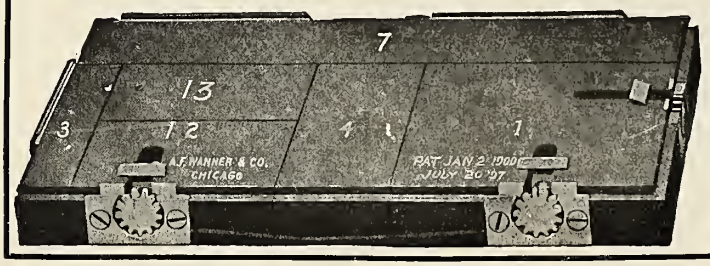
Should be purchased now before the full rush of Fall work is on.

BRITE-LITE Furniture weighs less than any other Furniture. It is one-third the weight of ordinary metal Furniture. Though light, it has the crushing strength of iron—and is as accurate as type. You will enjoy the lighter, more accurate forms insures. It will save your back—your press and your money. Send to-day for catalogue and sample free. BRITE-LITE

What Every Printer Wants

is a patent block that will accommodate the greatest variety of work, and at the same time with strength to stand years of hard knocks. The block with the most talking points isn't always the best. THE WILSON BLOCK has one talking point that really talks—It has been on the market now over ten years and is being ordered and re-ordered by the largest printers in the country. W. B. Conkey Co., Hammond, Ind., have bought in all over $10,000 worth of these blocks; W. F. Hall Printing Co., Chicago, over $5,000; Federal Printing Co., New York, $3,000, etc. Must be a reason why they stick to THE WILSON after trying other makes.

Now seriously, Mr. Printer—if you are printing from plates—THE WILSON BLOCK demands your consideration. You will find it a well-spent effort to ask us to send our catalogue. Do it now.



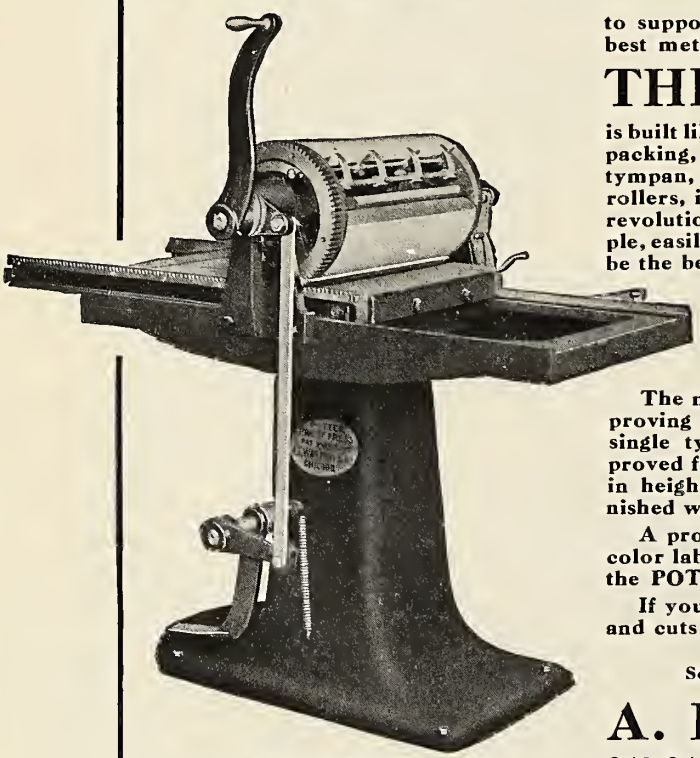
Sold by Responsible Typefounders and Dealers

MANUFACTURED BY

A. F. WANNER & COMPANY

340-342 Dearborn Street, CHICAGO, ILL.

Isn't It Reasonable



POTTER PROOF PRESS

to suppose that the best known method of printing should also be the best method for proving?

THE POTTER PROOF PRESS

is built like the best two-revolution press, with cylinder supplied with hard packing, automatic grippers, accurate feed guides, reel rod for clamping tympan, reciprocating bed, continuous register rack, anti-friction track rollers, impression trip, etc., combining all of the features of the two-revolution press which are essential in high-grade printing, with the simple, easily operated hand-lever mechanism which has been demonstrated to be the best means of operation for machinery used in the composing-room.

The POTTER PROOF PRESS is built in two sizes, namely—

No. 1 machine—bed, 10 x 25 inches.

No. 2 machine—bed, 16½ x 25 inches.

The machines will prove matter full size of the bed, the No. 2 machine proving a full page of a six-column newspaper. On the other hand, a single type can be proved with equally good results. Matter may be proved from galleys or directly from the bed of the press, the difference in height being compensated for by a brass plate, full size of bed, furnished with each machine.

A proof taken on the POTTER PROOF PRESS of a handsome four-color label, showing the splendid impression and the accurate register of the POTTER PROOF PRESS, will be sent on request.

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AT THEIR HEADQUARTERS ON LAKE POWHATAN

COMMITTEE:
JOHN H. MANLOVE
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GEORGE M. ENGLE

MONDAY EVENING, JULY TENTH
NINETEEN FIFTEEN

I DO THE VERY BEST I KNOW HOW—THE VERY BEST I CAN; AND I MEAN TO KEEP DOING SO UNTIL THE END. IF THE END BRINGS ME OUT ALL RIGHT, WHAT IS SAID AGAINST ME WON'T AMOUNT TO ANYTHING. IF THE END BRINGS ME OUT WRONG, TEN ANGELS SWEARING I WAS RIGHT WOULD MAKE NO DIFFERENCE.

—ABRAHAM LINCOLN

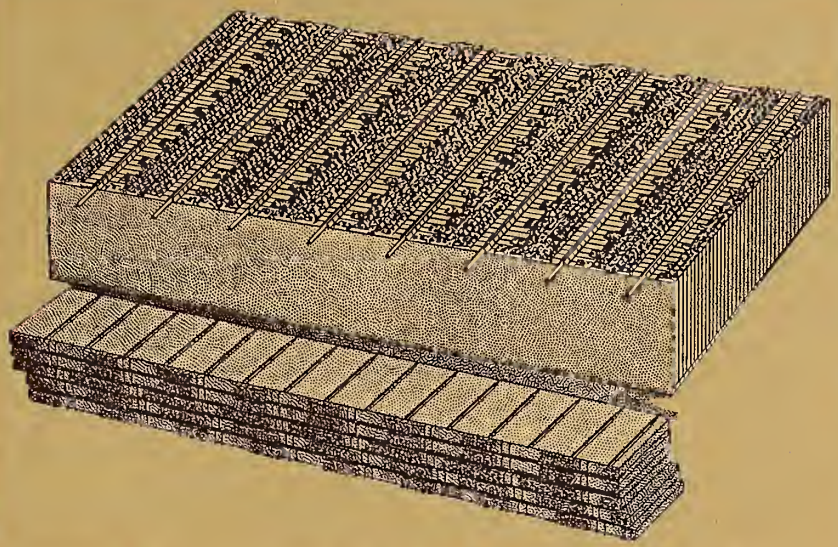
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Chicago Lino-Tabler Company

William C. Hollister, President ***Ashton G. Stevenson, Vice-President*** ***William C. Hollister, Jr., Secretary***



A PRINTER'S TEXT

Count the cost—and nothing's lost

Printed by The Henry O. Shepard Company, Printers and Binders, 130 Sherman street, Chicago.

Copyright, 1910, by The Inland Printer Company.

The Inland Printer

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PRINTING ESTIMATES.

BY ALBERT HENRY.

FAITH in our own work is our first need. The busy season is upon us, and it is an opportune time for us to reflect a little on our attitude to ourselves and incidentally to our customers. No very keen insight is necessary to make apparent the fact of the wide dissemination of principles of self-analysis which have dawned upon the consciousness of the people of this country. Through the ages metaphysical disquisitions, speculative philosophies and transcendental theories have filtered out a few demonstrable truths that lie in our possession like the grains of gold in the bottom of the placer miner's pan. Shall we ignore them, busy in trying to do our work in the most difficult possible way? Or shall we look the problems of our life and being squarely in the face and recognize that these golden facts and principles are the talismen to clear away most of our difficulties and unnecessary distresses?

Twenty years ago, dear reader, if you had seen any one washing a printing-office floor — it takes a little effort to make one's mind go back so far and distinguish its notions at that time — but make the effort and you will not fail to remember that the washing of that floor would have seemed ridiculous. I well remember when an apprentice, so long ago that I dislike to note the time, the proprietor of the paper (he was *not* a printer) coming into the composing-room and looking about the floor distressfully, saying to the foreman, who was also his partner, "Gregg, why not have this floor washed?" The sardonic grin on old Gregg's face is before me, but I have forgotten his derisive reply, which sent his partner hastily back to his sanctum. I shared in the spirit of superior contempt reflected in the grins of the "jours," and which very slowly faded from the face of old Gregg as he leaned over the stone "fudging" a form that would not lift, recurring at intervals as a new angle of the humor of the thing came to him. I can see now the corners of the alleys in that old printing-office — parenthetically, I can not bring myself to speak of a "printery" or "shop" — a printing-office is the name tradition has given the place where printing is done, even if the factory spirit rebels against the name — the corners of the alleys in that office had type in mosaic laid in a cement of dried tobacco juice, though the smoothness of the work was injured a little when I swept the floor of wintry mornings with the energy born of a desire to warm up.

It is, therefore, quite possible that what I recommend here may be as far away from the time of its application in the future as the reform that old man Gregg's partner tentatively suggested to him.

"Edjicated people, like you and me, mum, knows better," said the peddler to his customer; but who the others might be who did not know better but remained sunk in the slough of ignorance, he could not tell — he only knew them as "they." There is a terrible responsibility on

"they." The printer blames his troubles on "they." "They" may be the buyers of printing, or the employees, or the union, or the paper dealers or manufacturers, or the makers of printing machinery, or the typefounders, or brother printers. There is in ancient literature a reference to the critical spirit of the man who sees motes in the eyes of his companions but neglects a much larger obstruction in his own. While all the objections offered against the practices of "they" may be perfectly just, the true spirit of reform will direct our energies to effecting changes for the better rather than to spend time in finding fault. The best place for us to make a reform is in our own practices. We hear much of educating the workmen and educating the customer. But as a preliminary to such necessary work, or along with it, we must educate ourselves. We must have faith in ourselves and in our own work before we can inspire the public with faith in us and our work. No common capacity is required to become a master printer. Not a master printer who employs men, but a printer who is master of the art of printing as it is to-day. I dare affirm that there is not one man living who could logically be given the title in all its significance. How much need then for a more earnest study of the art. German printers have recognized the need and have established means for the education of men to become master printers. The Germans use the power of organization for constructive work more than for defensive work. We in America have given attention to organization for defensive or coercive purposes in the main. Victories have been won here and defeats have been encountered there — and the organizations have been elated or have been depressed accordingly. But through it all the printing art has stood in the same relation to the public which withholds its just due to the "mystery of printing," because the master printer has not known how to demand it.

Our estimate of printing and our estimate of ourselves will most assuredly find its reflection in the minds of our customers.

Our estimate of our employees will assuredly find its reflection in their attitude toward us.

The estimate of us by the men and women at machine, case, press and bindery will find expression in the work they do.

To overcome the inertia that disposes us to lean upon the efforts of others, or to stand afar off and affect a singularity of independence about what "they" are trying to do, let us cultivate the spirit of "getting next." Consider the work of the American Cost Commission — that body of self-sacrificing men who have been given duties by the International Printers Cost Congress that most men would shrink from — work to bring order out of chaos, to awaken printers to their responsibilities to themselves. What are we going to do about it? We must get behind this work for ourselves and individually correspond with the commission. We must get its literature and study it. Faithfully following out the recommendations of the congress as it touches ourselves, and then, and only then, let us do what we can to induce others to do likewise. Let us digest the business end of our duties to ourselves and we will find that we have fiber to do printing as it ought to be done and stamina enough to stick to the price.

The efforts that this little band of printers have made, with the onerous duties imposed upon it, will prove of inestimable benefit to the printing trade, but intelligent and active coöperation by each individual printer will bring their work to a quick and certain fruition. Then let us go a little farther and consider the years of training that have enabled us to make printing beautiful. This experience — this skill — is surely worth something. If we consider its worth and have faith in its worth we will impress our view upon our customers so that they will be more disposed to pay us on the value of our printing rather than by what it cost us as shown by the accountant's books.

Written for THE INLAND PRINTER.

A PRINTER'S ENTERPRISE.

BY BILLY.

There was a young student,
Enterprising, imprudent
  Who bought cheap some type and a press,
Then in his bedroom
He launched on a boom
  Of fine printing, and made a rough guess
At the prices he'd charge
The public at large,
  And his rates they ran up and then down,
Now high and now low,
He managed them so
  That he never knew where he was at.
So he grew thin and lank
Did this printorial crank,
  While his records he stowed in his hat.
He kept writing for samples
Of paper examples,
  When a salesman, suspicious and keen,
Looked him up to find out
What he was about —
  What such writing for samples might mean.
He questioned him closely
But he answered morosely,
  Sitting there on his stool like a rock,
"I wrote all those letters
As business begetters,
  The samples are bully for stock!"

AS THE PRINTER SIZES IT.

Long primer praise for Cummins and Dolliver and agate commendation for President Taft seemed the proper thing to the Iowa Republicans.— *Chicago Evening News.*

Written for THE INLAND PRINTER.

BUSINESS BLUNDERS BY PRINTERS.

BY A PURCHASING AGENT.

IF there is one man more than another who is deserving of little sympathy for his business blunders, it is the average job-printer in any one of the large Eastern cities — the "competitive printer" I will call him — because in his thirst for business he deliberately pushes his head into the noose which will ultimately suspend him and his business, or else choke him so badly that he will take years to recover.

As advertising manager of a New York corporation, it has been my duty for several years to buy printing, the yearly bill running as high as $110,000 and seldom below $65,000. In the purchase of these supplies some instances arose — indeed, the occurrences were very frequent — which convinced me that the jibe about printers not being supposed to be business men, had plenty of justification. Indeed, none of my associates in the firm, from the general manager down to the stenographer, would think of taking a job-printer seriously. If there was the slightest deviation from instructions, it was thought right and proper to throw the whole job back on the printer's hands, to do with as he pleased. The thought never entered our heads about helping him out of a bad fix by trying to utilize some of the wasted job, at a special price, or in the case of paper cut a little too small, to suggest holding it for us for a future job.

The following instance of a printer's losing his head is typical of many I have experienced. It is an actual occurrence, and if any of the people involved recognize it, I hope they will bear me no ill will for the recital; it may help them to remedy some of their shortcomings.

In order to get a low price from the printer who did the largest share of our work, it had been arranged by one of my predecessors that this printer, whom I shall call Kelly, because that wasn't his name, should get enough business to make his monthly statement equal at least $2,500. If this was exceeded, well and good; if it fell below that sum, the deficiency was to be made up in future orders. This was the condition when I was appointed to buy the printing. The official who made this dicker left the company and I relieved myself of the obligation after explaining some of the defects of this system to the man higher up. "Go ahead," said he, "and buy the stuff as closely as you can and as well as you can."

The revision of the catalogue being one of the first jobs, I called for estimates from three printers, including Kelly, the "regular," for fifty thousand booklets, 5½ by 7 inches, thirty-two pages and cover, insides of heavy coated paper, cover of heavy rough cover-stock, cuts to be furnished, also cuts for the cover-design. Kelly, who had printed the last edition, had the old cuts on hand, and some of these were to be used again; he also had a lot of electrotyped pages which were available for the new book. Kelly said that as he had always done this job, he ought to have it again without fooling with other printers, whom, he said, "didn't know our way of doing the work." He argued that he could do it cheaper anyway, because he had a lot of the matter standing. "That will come out all right in the estimate," I replied. "I just want to see how much higher these other fellows are, so's to get a line on other jobs I may have to give out." I got dummies and samples of stock from all, and gave the three "master printers" — they are all prominent in the trade — a fair start. Here is the way they lined up:

Kelly	$29	a thousand
Pope	22	"
Johnson	20	"

Johnson accompanied his estimate with the offer to submit details of how he figured the job, such as hours composition, paper, printing and binding, and said further that if I wanted to divide the job up he would do any part of it on a new figure, which he would guarantee to be as low as the regular printer's figures, *whatever they might be*. This is what we called a "liberal offer," to be remembered when we had some other work to be done.

I told Kelly that he was $9 too high. He did not appear to be disconcerted, nor did he ask me who had outbid him. Neither did he come out flatfooted and say, "I have made these figures carefully, based on the cost of doing work in my shop; if there is a lower bidder, we are not working on the same basis." No, he meditated a moment and remarked: "Well, I guess I can use some of the standing matter, and I have got a lot of that stock in the house. I'll do the fifty thousand catalogues for $1,000 flat, if you'll O. K. the bill in ten days after delivery." He must have known our rule to deduct two per cent from all bills paid in ten days. But I didn't remind him of that. I was not working for *him*.

When Kelly's pressman reached the covers, he could not work the plates properly on the rough stock selected, and I was asked to choose a smoother finish. None of the alternative samples submitted were suitable, however, and after a lot

of haggling, Kelly agreed to have the covers lithographed on the original stock at an extra cost of $20 for the whole job. A few days after deliveries were commenced, Kelly called me on the telephone to ask if we could use a few more of the catalogues than the order called for, that a mistake had been made in the count of the paper for the covers, and the lithographer had run off all the paper sent to him. As I expected another revision of the book at no distant date, I objected to taking the excess. "I made a mistake in my estimate on those covers anyway," said Kelly, "and if you'll take the overrun I'll make the price $15 a thousand for the whole job." To all of which I agreed.

I have been witness to many brainstorms on the part of printers and engravers, but this seemed to me to top them all. This printer was clearly cheating himself, and I felt it my duty to tell him that when I had counted up the deliveries they totaled only sixty thousand copies, which, at $15 a thousand, was $100 less than the original estimate. "Better fix your bill," I suggested, "and tell your estimator about it," for which he thanked me and gave me a cigar.

Now, when you make a bull, it is a very good thing to pause awhile and think it all over before making another move, because there is likely to be another trap lying around somewhere ready for you. The first blunder rattles you, and the next one finds you off your guard. Kelly, being excited and humiliated, had a revised bill made out and carried it personally to — whom do you suppose? The auditor of my company, the last person he should have gone to with explanations, because the auditor of a big corporation is *per se* the man who ruthlessly chops and whittles expenses and looks with a cold eye on anything resembling a "revised" bill, when the revision is upward and not down. So, when Kelly told the auditor how he came to make the mistake, the latter had no eyes nor ears for anything but the fact that the bill was for a higher amount than a previous one rendered for the same service. When the printer had gone away in a funk, I explained the circumstances to the auditor, and said we ought to pay the new bill.

"Didn't he say he'd take $15 a thousand if we took the excess catalogues?" he demanded.

"Yes," I returned, "but you know that's much too low."

"How do you know it's too low? If he gets his figures all balled up, and prints a lot more stuff than we want, are we going to take it, just to be good fellows? This bill is going to be vouchered for $900."

And that is why the buyer of printing in a big corporation sometimes develops an ossified conscience, and why the master printer sometimes gouges the corporation by working in a ream or two of inferior stock with the good stuff and using wire-stitching instead of silk "by mistake."

Here is an example of a cock-sure printer who, although one of the very best in Manhattan Island, has an inordinate love for display, and tries to carry new customers off their feet by boasting of his plant and the big jobs he has secured from rich clients through his ability to turn out large jobs "over night."

During a certain presidential campaign the rival candidates were found to be users of the goods my company made, and I wrote an eight-page folder showing half-tone portraits of the two men, and telling about the merits of our product. I gave this printer two portrait photographs and the copy, cautioning him that the job must be printed from original cuts, and that I would give the quantity with the written order. We lunched together that day, and the printer asked me how many folders I guessed there would be. I replied that I did not know how the thing would take in some sections of the country, but that if my guess was a good one the edition might be one hundred thousand or so. "I wanted to know," said my host, "because I'd like to order the stock to-day, seeing it's a rush job."

"Don't order the stock until I send you the written order, with the O. K.'d proof," I cautioned him. When I reached my office I discussed the matter of the quantity with the sales manager, who remarked that his sales force was slow in sending out these special editions, and that if I sent out one hundred thousand copies of this one, they would be wasted. Ten thousand would be plenty, and if they wanted more they could order them.

The next day I got the proof, O. K.'d it and sent it back with the formal order for ten thousand copies, marked "Rush." In the meantime the printer, eager to sustain his reputation for doing hurry-up work, had ordered about a bushel of original and duplicate half-tones, 2½ by 4 inches in size, ovalled, while my order was still in the mail. His mind, you see, was focused on that one hundred thousand plum. He had also bought the paper-stock for that quantity. When he got the order, which was typewritten, he handed it to the entry clerk, who knew that an order was coming from me for a large number of folders, and he assumed that the stenographer had failed to put in enough ciphers. He told me later that the "old man" had been talking about a one hundred thousand order, and he supposed it was all right, and he so entered it. (How is that for an entry clerk in a printing-office?)

When the job-ticket was handed to the proprietor of the printing-office for his approval, he must have had some flickering of doubt in the other part of his head, for he called for my order — so the entry clerk said — and after looking at it attentively said something in Yiddish that always starts a fight in Avenue A, and got busy with the telephone.

"No mistake here," I replied to his anxious inquiry. "The order has not been cut down at all; it says ten thousand."

a larger number of the folders "if they were needed," which, I may say, they never were. I hope, for his own sake, the poor devil didn't go a little further and print up the whole lot on the chance of my changing my mind.

I have dealt with a varied lot of tradesmen in my day and had a good many different kinds of merchandise made to order, but the job-printer is the only one who has shown himself to be lacking in ordinary business prudence. He has far too much faith in his clients, to begin with, and he



AN OPTIMISTIC VIEW.

Operator (humorously) — "Sure, they sell this stuff by the pound — just as we sell cuts by the square inch. But *what* a percentage they stick on for Art!"

Photograph by E. E. DeWitt.

"But, my good lord, I've ordered thirty original half-tones and electrotyped all the type-pages, and the paper delivered and everything," he shouted.

"Why did you do that? I told you the written order would give the exact quantity," I responded. Then followed the inevitable, "But I thought you said," and "You told me so and so," coupled with a wild appeal for assistance, which I could only meet part way by agreeing to take

takes too much for granted in executing an order. Hungry for orders as a pike is for the glittering spoon, he recks nothing till he gets the hook firmly planted, and he can go neither forward nor backward. Among manufacturers I believe he is more weak-kneed than any of them. He is more afraid of what his competitors will do to him than he is of what will happen to him when he dies. I think if I was a printer I would do these things — among others:

Appraise my plant, lock, stock and barrel, and get some expert to show me how to arrive at an exact statement of my overhead expenses — my cost of doing business.

I would furnish no estimates unless the customer promised that all competitors would figure on equal terms.

I would not take a commercial rating on a new client, but I would go to the printer who did the last job. He will know.

I would have a receiving and shipping department that would be the envy of the whole town, for intelligent, quick work.

I would make service my hobby, and I would never lie to a customer to cover up my own blunders.

May be I would lose some business, but I would at least enjoy a profit on what business I did get.

THE PRINTER IS COMING INTO HIS OWN.

The average status of the printer in America has improved wonderfully. None know this so well as those who manufacture for the printers. It is a business steadily rising in public estimation. Printing is more and more coming to be recognized as the greatest ally of commerce and manufactures. Stop the printing-presses for three months and business would stagnate. This knowledge of the selling power of printed advertising should be unceasingly propagated by the printers. Their motto should be always before the public eye: "There is nothing so valuable to trade as printing."

On the other hand, the printers require more and more to know themselves that that motto is true. Let each cultivate a high appreciation of the value of his product to his customers. The printer is not always selling paper smeared with ink. Most of the time he is selling the breath of life to his customer's business. Consider the big publications. We are told that they are sold to the reader at cost of production, or less, and that the advertisers pay the profits. The publishers do not base their charges to the advertisers on the cost of printing and editing. They base their charges in a large degree on the value of the publicity and the returns the advertisers get from it. Wherever possible, the printer should use the same basis for estimating the value of his product.

It is not to be expected that all printers can rise to a position where they may secure what may be called a professional profit, as distinct from a mechanical profit, but many are doing it, and there is an illimitable, profitable field open to all who are able to practice the higher typography. We refer particularly to that class of printers to whom business men and merchants and manufacturers turn for advice, in matters of advertising, with the same readiness with which they turn to the lawyer, the architect and the doctor for advice in those professions.— *The American Bulletin.*

ITS FATHER.

The small child was talking to a kitten which she held tightly in her arms. A thoughtful pause caused her mother, who was sitting behind her, to pay some attention to what was coming next. "Kitten," said the infant, "I know all your little brothers and sisters, an' I know your mamma, but I ain't never seen your papa; I spec he must be a commercial traveler." — *London Globe.*

Written for THE INLAND PRINTER.

HOW THE CUSTOMER REGARDS THE PRINTING SALESMAN.

BY SIMON WISE.

WE'LL take a typical customer who spends a couple of thousand dollars a year, at least, on the printer. He knows that there are about ten men in town who would like to do his business, and, more than that, he has a pretty good idea of what each salesman will do on a job. He has a layout for a dummy that will run seventy-two pages and a cover and he sends out word that he would like to see the boys. One by one they come in. Sometimes they get there in twos, and they are polite or not, according to their natures.

Salesman number one looks the job over, squints at the copy and shakes his head. The customer tells him what he wants and then the trouble begins.

"I want the headings in Inland Foster," says the customer.

"We don't carry that. Wouldn't Cheltenham do?" is the come back.

I don't know how many times I have run up against that. If I have gone to the trouble of finding out what kind of type I want, and have picked something that is fairly common, I am sure that something else won't do. One man is strong for Della Robbia; and another likes De Vinne, and every salesman has an idea that it makes no difference what type is used.

It does make a big difference; and although no job-office can be expected to carry every font of type called for, yet, if the job is big enough to warrant it, a little of the stuff can be bought. Think, too, of the difference it would make to the buyer if a man offered something of this kind. One man did for me once, and he's had all the business I could give him ever since.

The customer has shown rule-borders on every page. Now, I don't know, but I suspect that there is a prejudice in printing-offices against the promiscuous use of rules, yet I do not believe that it is wise for a salesman to tell his customer that he doesn't want them. The fact that he has shown them in the dummy is sufficient to settle that. Here is another queer thing: I never met but one salesman who would admit that the rules wouldn't join together in the finished job. I know they won't unless an electro is made, but they keep kidding the buyer on, telling him, "Oh, yes, that can be done in the finished job. It's only in the proof, before they lock up, that the rules don't meet."

The happy idea of a printing salesman is to take the dummy away with him and keep it for about three days, and then mosey in with it and make his price verbally. It won't do. We have to have figures in writing these days, and we need them quickly. It takes some time to get the boss to O. K. the issue of a booklet, and after that things ought to move along quickly. I am reasonably certain that it doesn't take over five hours to figure a job of the kind I am talking about.

Where the competition is as keen as it is in the printing business, there will be a lot of disappointed men on each deal; but it will pay the losers to keep smiling, and understand that they won't get future business unless they allow the buyer to decide who gets the order.

One of the funniest things the buyer has to hear is the line of criticism from the anvil chorus when the job is out. Some of the boys make it their business to get a copy of the booklet and come to the office to show how rotten the work was done. The buyer knows it; he is the first man to see the errors, and he isn't stuck on them either; but he knows that the knocker wouldn't turn out any better job. I had a case of this kind not so long ago. I had occasion to order a reprint of a book and gave it to the knocker, just to see what he would do. When the new job came out I counted the mistakes and made a parallel column of the first job and the second, and there wasn't three points difference between them. Some of the old errors had been rectified and some new blunders had been made. There isn't any such thing as a perfect job, and, in decency's sake, a salesman ought to leave his competitor's work alone.

There are some crackerjack salesmen in the work, and it is a pleasure to meet them. Some day, I hope that I can take an interest in a plant that does pretty good work and go at the selling end of the game from a new direction. I know of man after man that is so busy with his regular work that he doesn't have time to think out ideas for his printing, and if a salesman would make up a little dummy, suggest the mechanical work, introduce typographical novelties along the lines of THE INLAND PRINTER'S contests, he could get all kinds of business. It would mean the spending of a little time in getting acquainted with the customer's business, and more thought in the layout, but it would pay so well that it would be worth it.

In one point alone the printing salesman can help his customer, and that is — ink. This end of the business is so little understood that it always leaves a loophole for disappointment with the finished job. A salesman ought to know a lot about inks and colors and how they work up. If a man is to have a three-color job for his cover, or even a two-color combination on the inside, the salesman would make a hit if he could suggest something besides red and black. The manufacturers of cover-stock have done a lot in the way of educating buyers in this matter, and these are about the only suggestions a buyer gets when he looks around for ideas. It is true that a printer can not tie up his presses making finished suggestions for his customers, but the salesman could easily make it his business to have a scrap-book of good stuff for the use of his customers.

Very few buyers of printing know that a printer will be glad to make up a dummy for him, even if there are to be other bidders on the work, and it is well for a salesman to use his discretion in making this offer to his trade; still it means a big help to the buyer and one that he appreciates.

A printer's reputation so often depends on the salesman that he will be wise not to allow the privilege of representing him to all comers. And you can't take a man out of the composing-room and make a salesman of him in a day. If the salesman will remember that he has a commodity to sell, and that he is selling it to men who are used to buying other commodities on a business basis, he will eventually succeed.

IN PRAISE OF PRINTING.

Of all laborers the printer is most worthy of his hire.

The printer is the premier in the cabinet of King Commerce. Let him strike for a premier's salary.

What a blind, slow world this would be without printing! Shall the printer discount his importance in it?

Wherever you find a business man visiting his printer frequently, you will find a prosperous business man.

When the printer ceases to be a job-printer and becomes a trade developer, he is entering the area of larger profits.

Printers' ink widens the world of every business. If a business is worthy and managed well, printing is the next great factor in its success.

Quoth the printer: "For one profit which thou givest me, verily thou shalt receive an hundred — yes, a thousand — through my work." Let the printer's profit tally well with the service.

"Give me a fulcrum and I will move the earth," said Archimedes, inventor of the lever. Type is the fulcrum, and printing is the lever. "The world do move." But why move it for less than good profit?

Stop publication on the local paper, shut up the printing-offices, and how dead a town would be. The printer is It, and don't you forget it. Let the community know it all the time. You are manufacturing prosperity. Get your share of it and be sure that it is sufficient.

Printing is really that philosopher's stone sought for ages by the ancients. It is the foster-mother of great riches, the developer of trade, the keystone of the circle of progress. It transmutes ideas, energies and ambitions into gold. Shall the printer measure his product as another does his butcher's meat? — *H. L. Bullen, in American Bulletin.*

Written for THE INLAND PRINTER.

PROFITABLE OFFSET PRINTING.

BY CLARENCE W. DICKINSON.

I HAVE read with much interest the article appearing in the September issue of THE INLAND PRINTER, under the caption "The Offset Press," and, after a careful analysis, believe this article would have been more appropriately headed "Typographic Halftone Printing." In referring to articles previously printed in various magazines regarding the offset press, the writer of the narrative mentioned early announces that "some of these articles are written by the people who are selling the press." This statement is undoubtedly true, but is it not a fair assumption that the manufacturer or user of an offset press is infinitely better fitted to criticize its output than one who has no financial concern in it, but is radically interested in the typographic process exclusively? It is quite apparent to the thoughtful reader that the writer of "The Offset Press" is himself vitally involved in the manufacture and sale of half-tones, as well as letterpress printing, which embraces the use of these same half-tones.

I assume that the manufacturer of printing is in the business for profit. I am also inclined to the belief that the buyer of printing, particularly the purchaser of catalogue printing, is desirous of having produced a book which will properly present his wares to prospective customers, and, at the same time, cost him a sum as small as is commensurate with a proper quality of printing and will curtail to the fullest degree the expense of postage. If my deduction is correct and the catalogue in question is replete with half-tones, expensive, heavy, enamel stock must be used where the principle of relief-printing is employed; or otherwise, regardless of how careful the workmanship may be, the pages will be nearly as legible on the back as on the front, hyperbolically speaking. This necessarily increases the mailing cost to such an extent that, if the edition be large, the expense is prodigious.

I do not believe any offset-press salesman who thoroughly understands his business will claim that it is possible to produce a half-tone by the offset process and accomplish the identical results which are obtained from the same half-tone when executed on a typographic machine, particularly if rough paper is employed in the offset process and highly enameled stock on the cylinder printing-press. In the latter there is a cold, hard, glossy effect, which is so extremely trying to the eye, that the book thus printed must be held in a certain position, or otherwise the rays of light will strike it at such an angle as to make the subject well-nigh indistinct.

Every printer who has handled enamel stock knows full well the amount of care necessary to be exercised throughout its entire course through the factory. Slow speeds, to avoid picking, specially prepared ink, slip-sheeting, and an almost unlimited amount of time, are required in every department in order to produce a satisfactory job. This is all thoroughly expensive. It is to surmount these obstacles that the offset press opens up an avenue of relief to the printer doing this class of work. It enables him to eliminate slip-sheeting entirely. Racking of the printed product in small "lifts" can be dispensed with. After passing through the press on its first side, the stock can be almost immediately sent through the machine again, to be "backed up," without any liability of "smutting," when the surface printing of the offset press is employed on rough papers. Qualities of stock totally unknown to the typographic printer can be successfully utilized by the offset printer, affording him unique talking points for his sales department when soliciting a catalogue job. Stock which will micrometer the same thickness as a highly enameled paper, and yet weigh materially less, brings down the cost of the paper-stock, even though sold at the same rate per pound. This feature furnishes a further advantage to the offset printer, as it materially reduces the postage his customer must pay.

Accompanying the article "The Offset Press," in the last issue of THE INLAND PRINTER, were two inserts which the writer of the articles used to illustrate his point. I have scrutinized these inserts very carefully, and find that the greatest care was used in the make-ready and printing of the half-tones on the flat-bed press. The stock used was radium enamel paper, which is one of the best grades of enamel stock handled by one of the local paper houses, and sells for 8½ cents per pound. It is very evident from the appearance of the job that an extremely high-class half-tone ink was also used in the printing. The offset sample produced from transfers from these same half-tones was printed on a cheap laid stock, which is listed in the catalogue of the paper house which sells this particular brand for 6 cents per pound. The difference in the price of the paper alone is evidence of the unfairness of the illustration. A careful scrutiny of the offset job shows that an extremely poor transfer was secured from the originals, owing to their condition when delivered to the offset printer. In fact, the work has

every evidence of the transfers being pulled from the half-tones after they had been run for several thousand impressions on the printing-press. This condition would preclude the possibility of obtaining the good results that would otherwise accrue had the cuts not been subjected to this considerable wear prior to having transfer impressions taken from them. Had stock of the same price been used and an equal amount of care exercised in both cases, the comparison would have been entirely different. In his article the writer stated that the concern which printed the offset job did not know it was to be used as a sample insert. This in itself is quite significant, when the reader stops to think that the plant which executed the half-tone job on the letterpress was undoubtedly fully aware of the purpose to which the job was to be put. As a matter of fact, it is as unreasonable to compare an offset job, printed on rough paper, with a letterpress job, printed on enamel stock, and declare that one job is better than the other, as it is to compare a steel-die letter-head with one which has been lithographed and pronounce one superior to the other. There is no comparison. It is simply a matter of choice, and either may be exquisite in its class.

My claim for the offset press, and I believe it is the claim of every fair-minded person interested in this machine, is, that results can be produced and effects accomplished through the means of offset lithography that can not possibly be duplicated or even approached in letterpress printing. Any printer who understands his business would never attempt to print a half-tone on a piece of rough stock on a letter press. He knows it can't be done with any degree of success. This work can be done on the offset press.

Highly finished enamel stock has been the bane of the printer for years. He would willingly and gladly purchase any grade of paper other than enamel stock if he had some means whereby he could produce printing replete with half-tones which would be as salable and be received with as great favor by the catalogue purchaser as the present enamel stock. This is due entirely to the innumerable perplexities which abound in executing a piece of printing on highly coated papers, which difficulties are only too well known to the concerns which are compelled by their present processes to use it. The offset press opens a field whereby the printer can entirely eliminate enameled papers, and use the same priced papers in good grades of antique finish, eggshell book or any stock with a hard surface, which papers are now completely barred from half-tone letterpress printing.

In speaking of production the writer of "The Offset Press" is evidently not familiar with paper sizes, as he states, in referring to the offset press, "the size of the sheet which can be successfully printed is a great deal smaller than work of the same character can be printed on a printing-press." As a matter of fact, there are three reams of book-papers of a size 25 by 38 sold by the leading paper houses to one ream of 38 by 50 or larger. There is not a make of offset press built that will not take a 25 by 38 sheet of paper. His argument is, therefore, not justified by facts. There is not an offset press built but what will operate at a much higher speed than a typographic press. The manufacturer of the offset press which has had the largest sale is willing to guarantee a speed of five thousand per hour. This speed, with the additional elimination of slip-sheeting, racking and extremely careful handling which is required in enamel-paper printing, brings down the cost of half-tone production to a degree that will startle the unbeliever who is satisfied to continue in the future, as he has been in the past, resting in his self-satisfaction on the statement "it can't be done."

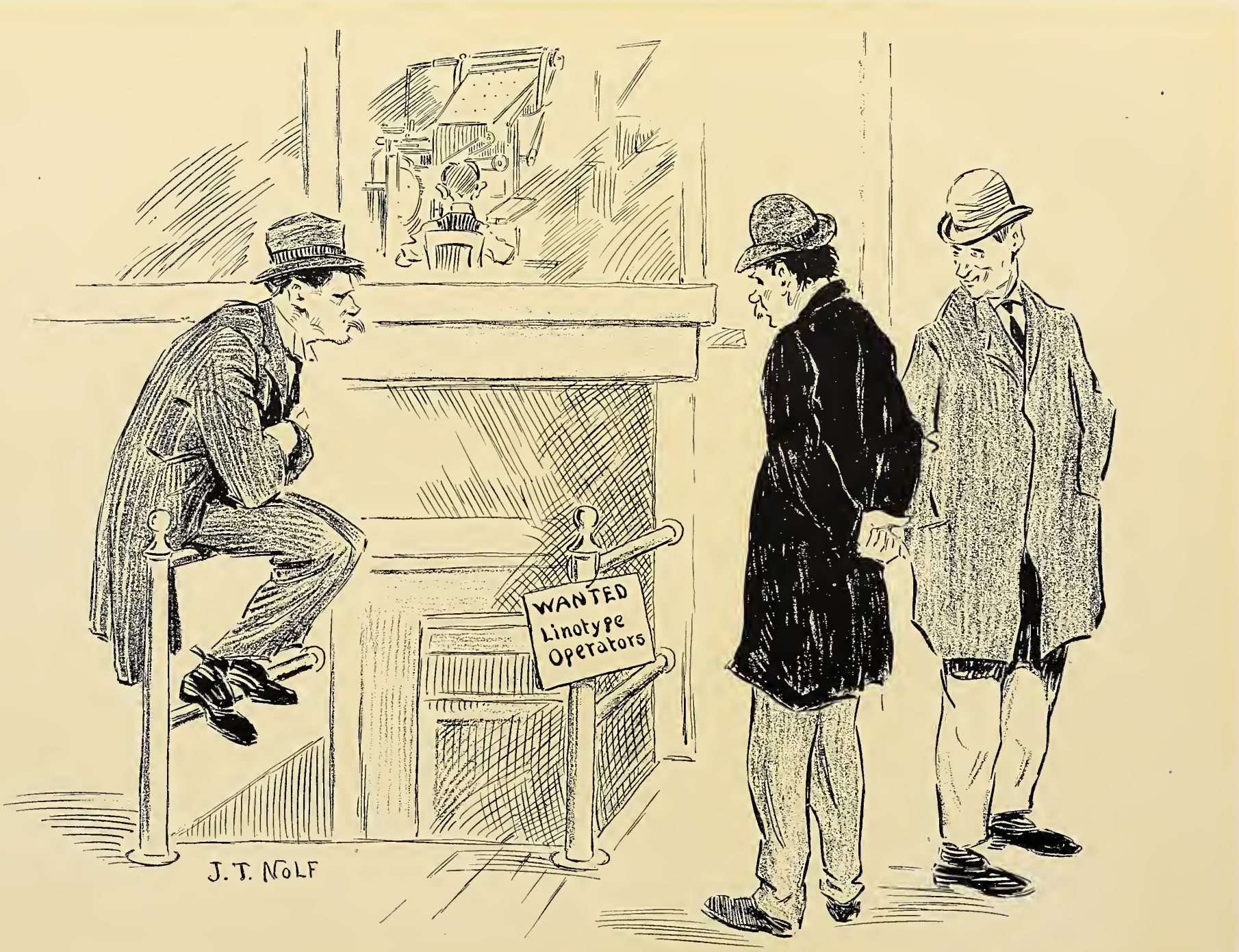
It has been my pleasure to see within the past six months several very beautiful catalogues, announcements and hangers produced from half-tones by the offset process, on rough and hard papers that could not be used by the letterpress printer. That these jobs have given satisfaction is evidenced by the fact that the purchasers have announced that they will have no more half-tone work printed on the eye-trying enameled stocks.

The offset process is new, and, of course, like all new things, will be looked upon with considerable skepticism by some. We can all remember when we were satisfied to spend twenty-eight hours on the train in traversing the distance from Chicago to New York. We recall the distrust with which we received the announcement of the eighteen-hour train. This is all past. We now ride on the eighteen-hour train with every feeling of security, and would welcome a fifteen-hour train with the same spirit of confidence. This is an age of invention and progress, and the laggards are going to find themselves in the embarrassing position of watching the procession of twentieth-century printers pass by, leaving them, in the words of Kipling, "A mile and a half behind."

A GENEROUS GIFT.

"You may say what you like against young ministers, but I have nothing but praise for our young pastor," the pompous Mr. Brown remarked, as he passed out of the church. "Nothing but praise!"

"So I observed," dryly retorted the deacon who had passed the plate.— *Harper's.*



"PROGRESS AND POVERTY."

Drawn by John T. Nolf, ex-printer.

The Inland Printer

A. H. McQuilkin, Editor.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

MURDOCK, printer, editor and congressional insurgent, invented a new word when he hurled "standstiller" at a political opponent. There are hosts of "standstillers" in Murdock's old business, and they are known by their proneness to do work for less than cost.

Among things noticeable is the growing belief in the future and dignity of the trade. From the employees' standpoint commercial printing is fast becoming one of the high-wages trades. Coincidently, or perhaps as a result of this, employers are beginning to see that they, too, can make some money out of the business — that there should be a profit on even a compositor's work. All this may be very sordid and rather low in the scale from an idealist's viewpoint, but it is the foundation for that dignity which will give the trade a standing somewhat commensurate with its service to society.

"The Man and the Field" is the title of a subdepartment of the service The Inland Printer has been giving the printing trade. It appears in the section devoted to newspaper work. Its purpose is to present the opportunities in the newspaper field to the right men, and to present the right men to the opportunities. The commercial printers have discovered this service to be of far-reaching value and seek to have it extended to that line. The Inland Printer is nothing loath, and prints elsewhere descriptions of opportunities in the commercial printing field for the right man. Printers who are looking for business opportunities should correspond with The Inland Printer. We are quite willing to be a clearing-house for the "good things."

It is a profitable privilege to occasionally look at ourselves through the spectacles of others. Elsewhere a purchasing agent tells us of how some printers appear when seen from the other side of the desk. The first case cited in the article "Business Blunders by Printers" is conventional in its principal aspects. The second incident, however — where the printer prepared for a hundred thousand run on a ten thousand order — is rather a novelty. Inquiry proves it to be the recital of an actual occurrence in a large city. Those guilty of such "bad breaks" suffer for them, but the pity of it is they do not suffer alone. Our contributor shows this when he says that in his large establishment no one "would think of taking a job-printer seriously." Fortunately, the discussion of business methods is bringing about a better condition. Individual printers are becoming

more careful, a code of ethics is slowly but surely permeating the craft, and we are making rapid strides toward the plane where the world and his wife will have sufficient appreciation of the printer and his work to take him seriously — to know that he is an essential entity in the industrial scheme.

Go to the Cost Congress.

Following the example of last year, the second International Printers' Cost Congress is being held at a propitious time. It falls immediately after the first spurt of business following the summer dullness, and yet is far enough away from the first of the year to permit those who are enlightened to determine whether they will introduce a cost system during the coming year of grace — 1911. There is little doubt that the attendance will be fully up to the mark set by the first congress, which met in Chicago during October of last year. The interest in cost-accounting displayed at that time rather astonished many of those most concerned in advocating the subject. There is no reason to believe that there has been an abatement of interest in the meantime. On the contrary, all signs point to a steadily increasing interest. Whether this interest is of the quality that breeds sufficient enthusiasm to make a man drop his work and journey to St. Louis, the attendance alone will tell. A year ago there was considerable curiosity in some quarters to ascertain exactly what the Ben Franklin Clubs and the United Typothetæ were talking about when they were iterating and reiterating the need of cost accounting in printing-offices. Some of those whose curiosity impelled them to attend the Chicago meeting may be deeply involved in the problem as it applies to their establishments, and think they have nothing to gain from listening to speeches or addresses dealing with generalities.

Immersed in details as these men are, they lose the proper perspective of the value of generalities and overlook the fact that such a gathering affords almost limitless opportunities for private talks and discussions where light can be shed on the details that perplex. The much-abused "glittering generalities" play an important part in movements of this kind. Under this head come those elements that inspire enthusiasm — strengthening the faltering and rousing those firm in the faith to new interest. The speakers and discussions will develop points of view that will prove novel to the veterans in cost accounting. So it will be good for all to be at St. Louis. The man who is not quite sure whether cost-accounting is feasible and would be good for his business, will be told some profitable truths and meet men who were in the same valley of doubt a year or so ago. The confirmed advocate of costs may get pointers that will more than pay him for his time and trouble.

Then there is the great question of establishing a standard system. Cost schemes may be all right in an individual office or a hundred offices, but what is needed is a general scheme whereby the entire trade will be benefited. Looked at from that aspect the question is a social one — one that can only be advanced by the trade as a whole, acting through meetings at which all are welcome, and many accept the invitation. From the standpoint of the trade at large, standardization — as near as may be — is an absolute necessity. The cost commission has done its share in issuing a hearty invitation, and it should meet with an enthusiastic response from the trade.

The School for Pressmen.

Knowledge of the usefulness of trade or technical education has made many strides in the past few years. In 1902, when The Inland Printer Technical School was started, a pressroom equipment was provided, but that branch languished for want of support. This despite there being those who averred that students in the press department received more benefit than those in other departments. The scheme did not meet with opposition; cold indifference was what laid the effort low. The pressmen did not seem to appreciate the need for trade education, either individually or collectively. A perusal of the proceedings of the recent convention of the international pressmen's union shows that a change has come over the dreams of many. There was a lengthy and intelligent discussion on the question of establishing some system of trade education. Among those favoring the proposition we find the names of those who wished godspeed to The Inland Printer school eight years ago. The old spirit of indifference was in evidence, and it was warmed into opposition. But the proposal to go on with the school was carried by a vote of 165 to 68. Strangely enough, the chief spokesmen for the opposition was a press feeder of mature years. He estimated the cost of the school to the union at $12,000 a year, and regarded it as a waste of money. In his opinion it was the duty of manufacturers of machinery to keep demonstrators for the purpose of teaching pressmen, and he laughed to scorn the idea of learning anything about a trade through the medium of correspondence. Those in favor of the new department took the view that the union was bound by every consideration to provide competent workmen. Through the talks of these pressmen there ran threads showing an appreciation of the moral obligation owing employers, and a knowledge that if the union did

not provide competent men they would be secured from other sources.

This view was admirably voiced by President Berry in defending the correspondence section when he said: "Suppose that down in Kokomo, Indiana, or in other small cities where the members are at a greater disadvantage in the matter of technical education than they are in the big cities, an employer comes to the foreman and says, 'John, I am going to put in a certain pattern of machine next year.' John does not know anything about the machine, but he can write to the school, get the drawings of the press, get instructions as to how to make-ready, how to operate and how to do the entire business. Then when the machine is established in the office he will be familiar to a very great extent with its operation and can work out his salvation more easily than he could if the press came and he had no previous knowledge of it."

Even more significant of the growing interest in trade education is the manner in which printing-machinery manufacturers came to the assistance of the union. Mr. Cashion, chairman of the committee in charge, said the enthusiasm and liberality of the manufacturers surprised him. There were offers of equipment and material amounting to $50,000 — more than could be used.

Though the introduction of the offset press appears to have had a great deal to do with this quickening among the pressmen, yet the new movement has for its foundation a much broader basis than the mere desire to master that one machine. We congratulate the pressmen on their enterprise and wish them success in their ambitious undertaking.

YANKEE NEWSPAPER PERSISTENCY.

An amusing story is told of Winston Churchill, England's home secretary, who has made Scotland Yard give the press access to some of its secrets. One week no fewer than forty-seven American correspondents called on him at the board of trade offices for an interview on the American tariff, and as none of them had sufficiently good credentials he refused to see them. Finally, a correspondent came with a letter from Mr. Lloyd-George and him Mr. Churchill saw gladly.

"Do you know," he said to the young man, "that I have refused to see forty-seven of your compatriots on this very subject?" "I ought to know it," the correspondent answered, "for I'm the whole forty-seven!"—*Fourth Estate.*

SAUCE FOR THE GOOSE SHOULD BE SAUCE FOR THE GANDER.

A Kansas editor sarcastically announces that he wants to buy a sack of flour, a pair of three-ply-button trousers and a straw hat, and that he is ready to receive bids on the same. He says that is the way the merchants do when they want $2 worth of jobwork.—*Atchison Globe.*

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. IX.— BY F. HORACE TEALL.

ONE of the most whimsical features of the English language as written and printed is the variation in the use of capital letters. German and French have usages invariably "understanded of the people," so that differences found in print are negligible, if not absolutely lacking. But the German uses more capitals than English people will sanction (though once, for a long time, English practice was much like German), and the French has small initials in many words where few English-speaking persons would tolerate them in their own language. Who ever saw in English print such a form as "english print," "french language," etc.— unless maybe in some old print of a time when French forms may have been current? It is probably little doubtful that most of us have never seen such use of small initial letters. One example of them may be cited. The writer stopped here and took up a book — a reprint of Cotton's translation of Montaigne's Essays. Very soon he saw something about a "gascon gentleman" and "latin laws."

Montaigne lived from 1533 to 1592, and of course, with all the world of his time, thought and cared very little, if any, about formality as to using capital letters. In this respect he closely resembled many of our most scholarly contemporaries, who are mostly, however, idiosyncratic enough to insist sometimes upon certain uses that seem best to them, whether they are widely current or not. Montaigne quoted classical authorities very liberally, illustrating thereby, very forcibly, the fact that men of one age are very much like men of any other age. We, in turn, may quote one of his sayings: "Man is a marvelous vain, fickle, and unstable subject, and on whom it is very hard to form any certain or proportionate judgment." By man he means mankind in general, but this is simply another way to say individual men. This quoted sentence may seem at first very irrelevant to our particular subject, but does it not state a never-ceasing fact, and is it not a fact that includes every detail of men's action? If so, we may be pretty sure that men will always differ in their use of capitals.

Our readers would profit very little from this writing without some practical suggestion, but a formulation of rules is not germane to our purpose. Undoubtedly a better set of rules than any yet made is possible, but the very best rules would not be anywhere near universally acceptable. It

is a subject on which the present writer has studied for many years, yet he does not feel at all confident that his rules, if he made them to fit exactly his preferred practice at all points, would suit anybody except the few who already think just as he does. Too many capitals would be indicated for a great many people, and too few for many others.

An incident amusing and instructive to the writer occurred after writing the second paragraph of this article. He asked an accomplished woman teacher of English what her rules would be for capitalization, and her first suggestion was so striking that the discussion went no further. What she offered as the most important step was the establishment of the use of small initials in adjectives from proper names — as american, french, german, english, scotch. Lack of time prevented inquiry whether the intention was really as inclusive as the words indicated. The rule so worded would tell us to write washingtonian, meaning pertaining to Washington, bostonian, parisian, jacksonian, jeffersonian, etc. It seems certain that this will never be common English practice.

Much confusion is engendered by rules, in style-cards and style-books, which are made without sufficient thought, and thus are fallacious. Such rules are especially unfortunate because they are not understood alike by different people. Such a rule as found in one style-book, and copied in others, is this: "Words of common usage derived from proper names, such as macadamized road, brussels carpet, merino goods, paris green, etc., should not be capitalized." Very evidently the writer of this did not know how to exemplify his own rule, for Brussels and Paris are not "derived from proper names," but they actually are the proper names themselves, with no hint of such a thing as derivation. It is certainly true that many people print brussels carpet, paris green, and even plaster of paris; but they do it because they misapprehend the nature of the terms, and such practice is as erroneous as any such thing can be.

Three large American dictionaries indicate fixed use of capitals, by capitalizing in their vocabularies only the words their editors find established in this form. No one of them recognizes the lower-case letter in any such term — Brussels carpet, Paris green, plaster of Paris, and all similar names are capitalized in all of them. Undoubtedly this is authority far outranking the sporadic and negligible opposite usage. In the making of each of the three dictionaries, these matters were determined through consultation among a carefully selected body of scholarly men, in each case governed largely by research in many of the best books to determine the predominant usage. I know that this is so, for I was a member of the editorial staff all through the making of each of the three dictionaries.

Notwithstanding the highly authoritative nature of the dictionary records, no one of them has been made systematic enough to make a close adherence to its practice thoroughly satisfactory. Reasons for this are not hard to find. The main reason is the fact of confusion in literature. Dictionaries are records of what is actually in use, not of what is thought to be best for use.

Some words derived from proper nouns are in common use in such a way as to deprive them of the particular aspect that is noted by capitalizing. These words — they are few — would justify such a rule with some restriction, but do not justify it as made, for it is far too uncertain for easy and uniform application. When such words become so common that they do not carry the unavoidable thought of the proper name from which they come, capitalization is not needed, and is hardly ever used, and this is true even in some cases where every one knows that they originate in proper names. No one thinks of the country China when speaking of china dishes, for instance, and probably mention of macadamizing seldom connotes the man Macadam to one's consciousness. Words that may be perfectly correct either way are herculean and procrustean or Herculean and Procrustean, the first forms denoting simply action or quality of the kind attributed to Hercules or Procrustes and the capitalized words recognizing the persons directly. But who ever thought of writing promethean? Possibly some have done so, but it is certainly not a well-known usage, solely because the word has not the adaptability to express a common idea. On the contrary, no one can attach any sort of common idea to terms like Paris green or plaster of Paris. Such names always must convey the idea of connection with the place named in them, and thus do not become common in the sense meant in making the rule.

One more rule that may be called fallacious without fear of much dissent, at least from persons who will not decide hastily and will not persist in maintaining ill-founded opinions, is this: "Capitalize all words of primary importance, such as indicate great events or remarkable occurrences, as the Crusades, the Middle Ages, the Revolutionary War, the Rebellion." No sentence is ever written without a word or words of primary importance, and the maker of the rule would not capitalize all of them. Of course he meant only such words as those in his examples, but he does not say so. And even if this assertion is hypercritical, because it ignores his evident intention, the qualification in the latter clause of the rule is

inadequate, as one of his examples, plainly meant to indicate capitalizing of all similar terms, is not the name of an event or an occurrence. Such rules are made by almost every one that makes rules, and they often lead to such absurdity as is seen in First Century, Second Century, which use of capitals was actually made in the first two volumes of an encyclopedia, but not in the later volumes.

This kind of criticism of current capitalization could be continued indefinitely, but its continuance would not be profitable. One practical result is possible from thus calling attention to the subject, and it will be secured wherever those in authority will be careful not to make rules that are sure to be differently construed by different persons.

(To be continued.)

INEXPLICABLE LACK OF JUDGMENT.

Why is it, after so much has been said and written about the cost of printing, that serious discrepancies in price estimates continue to prevail?

A manufacturer recently took the writer into his confidence. In July he asked for estimates from two printers in excellent standing for printing an edition of his catalogue from plates, on paper furnished by himself. It was only a presswork proposition. One firm, that had done the work very satisfactorily a year before, bid $185. The other firm, which could not claim any superiority or a better reputation, bid $285. It was thought that some error had been made inadvertently, but the highest bidder stood by its figures. A year before, the binding, done separately, had cost $57.50, so that, apart from the cost of paper, the catalogues would have cost the manufacturer $242.50 or $342.50; but he procured figures from a printer, who also had a bindery, whose estimate was $225 for printing and binding. Two hundred and seventy-five dollars would have been a reasonable price. If the binder's price was right the successful bidder did the printing for $167.50.

The same manufacturer had a few cards printed from plates for $6.75, on which another printer bid $12. This again was mainly a presswork job, the stock costing actually $1.92. Eight dollars would have been a reasonable price. Again, on an eight-page circular from plates, paper supplied by customer, another job of presswork, folding and stitching, the difference between two bids obtained from prominent members of a Franklin club was a little over one hundred per cent!

Usually the blame of errors in estimating is placed on the composition, but in these instances the composing-room had nothing to do but impose the plates. The firms that quoted excessive prices are not a whit more wise than those who quoted low. In fact, the low bidders were more near the correct prices than the highest bidder. Low prices prevent profits, but excessive prices drive away trade.

In the case of this manufacturer there was every disposition to pay a fair price for good work. He demands and receives fair profits on his own manufactures. He knows from long experience that the catalogue in question is immensely profitable — that from an expenditure of about $1,200 for plates, printing and postage he will receive orders running into tens of thousands of dollars which he could not get any other way unless he employed salesmen who in one year would cost him five or six times the cost of his catalogue. He knows from experience that printed salesmanship is the most economical of all kinds of salesmanship. He wonders why people whose work brings him such unexampled profits are so frequently so unintelligent as not to have any standard by which to charge for their work.

After the above was written the writer was shown three estimates for another small catalogue issued by one of America's biggest advertisers. The figures were $550, $850 and $1,020. Think of that!— *Henry Lewis Bullen, in American Bulletin.*

PETER DIDN'T LIKE BREVITY.

L. M. Powell, of Negaunee, Michigan, sends S. E. Kiser, of the Chicago *Record-Herald*, the following letters, which were found among the papers of the late Peter White, of Marquette:

I.

Millinocket, Me.— Dear Sir: I heres you was putting up a new sawmill, so I though I would drop a line to see if you wanted a shingle sawyer. I guess I can saw as many shingle as the next man. I have been sawing for four year. If you want me please let me know and when you will start. I shall come as soon as you want me. Write soon and let me know what you think about it. Peter Lauritsen.

Millinocket, Me., care Crockett Camp.

II.

Mr. Peter Lauritsen, Millinocket, Me.—Dear Sir: Referring to yours of the first instant, would say that we are not in need of a shingle sawyer at this time. Yours very truly,

Katahdin Pulp & Paper Company.

Dict. H. H. R.

III.

Dear Sir: You wrote me a letter but she was so short I don't know what to say. You do not say if you wanted a shingle sawyer or not and when you was going to start. I guess you do not know anything about a shingle mill and I guess you do not know how hard it is to get a good shingle sawyer. As you answer me so short you can go flying plump to Hell you great big fool.

Answer this if you like to.

Peter Lauritsen.

Millinocket, Me., care Crockett Camp.

ADVERTISING.

Advertising! Is there another word in the language of commerce which opens up such vast possibilities, and which is yet applicable to and profitable in the smallest business? And, practically, all advertising centers in some printing-office.

It is strange, beyond belief, that printers do not, in a greater measure, apply the stimulus of advertising to their own profit. Very few of them advertise; fewer, still, advertise effectively.

If you are an advertiser in any degree, we congratulate you. Give advertising your constant thought. It is the science of anticipating the wants of the people, and every one in business needs printing.—*American Bulletin.*

HIS ANSWER.

I took her out in my new canoe
As the summer's day toward evening drew,
A wooing, bashful lover;
I kissed her on her lips divine,
And asked her softly to be mine —
When the durned old boat turned over.

— *Lippincott's Magazine.*



Photograph by Wm. F. James.

WINTER SCENE IN JACKSON PARK, CHICAGO.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A COMPARISON.

To the Editor: CHICAGO, August 29, 1910.

In your August issue I note quite an interesting article entitled, "Shoemaker, Stick to Your Trade," and when finished reading I turned over one page and the first thing to notice was the cartoon signed J. T. Nolf, entitled, "Blacksmith," with some explanatory remarks beneath the title.

Is the young American apprentice to take this literally?—and a majority of them will. If so, then it is a fact that the young man who has education and refinement enough to take a pride in himself, has tackled the wrong proposition when he decides to become a printer.

An apprentice in one of the largest plants in the country was asked, not long ago, by his instructor, whether or not he chewed tobacco, and, upon receiving a negative answer, he immediately informed the pupil that he would never make a printer.

Is it absolutely necessary that a man have tobacco-juice running from the corners of his mouth; have a flowing red nose and be called a blacksmith if he should wear a white collar, to become a successful printer? It certainly seems so.

There is no business that there is any more need of well-educated fellows than in the printing business, and yet the majority of the apprentices now working at this trade are fellows that have no desire whatever further than "learning a trade," and very few of these have even the grammar-school education. If the above is not a fact then why is it that other trades requiring brains are kept pretty well filled while the printer is continually harping for apprentices?

It seems that the printers of to-day would much prefer using the kind of help that ran the shops of yesterday than to train the right kind that will have to run the ones of to-morrow. And this is one reason for quite a few taking the same route taken by your "gent with the high collar."

ROGER FORD.

"THE MAN AND THE FIELD"—BUSINESS OPPORTUNITIES IN THE PRINTING TRADES.

THE INLAND PRINTER lends its good offices to bring into communication men who are seeking opportunities in the printing business and printing concerns which are looking for the right kind of men. Following are some of the opportunities now open:

No. 1.

I own a job-office that stands me in between $4,000 and $5,000. The plant includes a Cottrell Pony, 19 by 22; Colt's Armory (new), 14 by 22; Gordon, 12 by 15, lever paper-cutter, card-cutter, perforator, stapler, rule and lead cutter, miterer, a well-selected lot of type, mostly in series (about 150 fonts), abundance of rules, leads and slugs; in short, the best office of its size in the State of Vermont. The town has close to two thousand inhabitants. There are three job-offices in town, including mine, and we work in perfect harmony. We have a scale of prices for commercial work that each stands by, and neither attempts to induce the other's regular customers to change. We never solicit work. We get the best of prices.

This is a manufacturing town with a large amount of printing. But a very big item is lithographic or offset work, and that goes out of town. Most of the labelwork and practically all the stationery for the ten (10) mills (five of which are knit goods and one woolen cloth) are lithos. I have been promised all this work if I will install an offset press. Then, again, the wax or paraffin-paper mill is turning down orders for printing almost every day. You see, wax paper must be printed before it is waxed; that is, printed from a roll and rewound. They just turned down one order from the Dupont Company, of dynamite fame, of sixteen million impressions, and of the Colgate Soap Company for a five-million run. One concern in Boston has practically a monopoly of this class of work, and since this concern has recently gone into waxing paper itself, the other mills feel sore and would transfer their work elsewhere, if possible.

I have been in the printing business nearly forty years, and know practically every branch of it. I want a partner with $3,000 to $5,000 to go in with me and install an offset press and a perfecting press of the Kidder class to capture this big line of work. For instance, the ruling price for bread wrappers, for which there is a big demand, is 33 cents per thousand. These, worked four-on, at the rate of eight thousand an hour, or thirty-two thousand single, would come to $10.56 an hour. Here is good money for a man who need know little about the business, since he can do the office and outside work, while I am capable of handling the inside. Let's get together.

No. 2.

I have an exclusive job-shop in a growing college city of eight thousand, in Montana, and am doing a profitable business, with the best of prospects for the future. Have been established seven years, and have the reputation of doing the best work in the city. I am badly crippled with rheumatism, so that I can not give the business the work and attention that it requires. To the right man I will either sell the whole or a half interest, or would lease the shop with the option of purchasing same. A good practical printer who is a rustler could run the shop with the assistance of a two-thirder, which is what I am doing, and would make a good thing out of it. Business could be increased by soliciting. If this reaches the eye of a practical printer who is ambitious to engage in business for himself, this is his opportunity.

No. 3.

I should like to inquire whether you can put us in touch with a man capable of managing a printing, bookbinding and engraving plant, employing from one hundred to one hundred and fifty operatives, and earning a net income of something like $50,000 a year, in one of the largest cities of Canada. Such a place is likely to be vacant in the near future. The remuneration would become a secondary matter if the man had the desired qualifications.

No. 4.

I am the secretary of the Commercial Club of a progressive city in Arkansas. We are seeking to secure the location of a pressroom and printing-office here, especially for the printing of books and periodicals. At the outset an investment of perhaps $15,000 would suffice, and it is possible that some stock in the plant might be placed locally. The conditions are about as follows: A printer here is the owner of two Linotypes and has two others under lease. His work is largely shipped out of the city, but most of it could be handled locally. At this time this would amount to $5,000 a month. Should the press facilities warrant, he would put in two more Linotypes. A monthly industrial journal of forty-eight pages, with twenty-five thousand issue, is set by him, and is apt to expand to seventy-two pages with sufficient press facilities. Another well-established journal of thirty-six pages would also expand. The Commercial Club will soon issue a monthly journal and the state retail merchants' association will issue a regular bulletin. We have 110 manufacturing and sixty-six jobbing concerns, a number of which issue catalogues regularly, most of which are now printed elsewhere. We have a convention city, and with the facilities would get the printing of annual proceedings. This year's meetings include: state pharmacists, state bankers, Y. M. C. A. of two States, German associations, Grand Lodge Odd Fellows, Red Men, Knights Templar, state medical society, state retailers' association, etc. We have no competition within a long distance. I shall be pleased to correspond with any one wishing further information.

THE MISCHIEVOUS PRINTER.

David Maroney, a well-known farmer of east of this city, was decently wedded to Miss Ethel M. Richey, at Jerseyville, Illinois.—*Nevada (Iowa) Journal.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

MR. WILLIAM DICKS, of Leyton, died July 6, aged seventy-seven. For sixty-six years he was in the service of Straker Brothers, Limited, printers, of Bishopsgate.

MR. HENRY SELL, a well-known advertising agent and the founder of "Sell's Dictionary of the Worlds' Press," and director of King, Sell & Olding, printers, died at Eastbourne, July 22.

AFTER holding the office some twenty-five years, Major Vane Stowe has resigned the secretaryship of the London Master Printers' Association and the Master Printers' Federation. He is succeeded by Mr. Reginald Lake.

THE late Sir George Newnes, founder and chairman of George Newnes, Limited, publishers of *Tid-Bits* and the *Strand Magazine* and proprietor of the *Westminster Gazette*, left an estate valued at over $860,000.

MR. ARTHUR LLOYD, director of Edward Lloyd, Limited, papermakers and proprietors of *Lloyd's Weekly News* and the London *Daily Chronicle*, who died on June 18 last, left an estate valued at over $960,000. Of this about $625,000 is devised for charitable purposes.

PLANS are being prepared for a new building for the London City Council School of Photoengraving and Lithography, to be erected in Bolt court, Fleet street. It will be a four-story building and will be very comprehensive in its accommodations, with rooms for all departments of these arts, together with a museum and a lecture-room seating one hundred.

THE Oxford University Press sustained the total loss at the recent fire at the Brussels Exposition of a fine collection of books. Messrs. Waterlow & Sons and Carl Hentschell, Limited, both London firms, also lost their exhibits. A collection of Chinese wall-papers, dating from the eighteenth century and unique in the world, was also destroyed in the British Industrial Hall.

MESSRS. HARRISON & SONS, of St. Martin's lane, London, "printers in ordinary to the king," have held for one hundred and twenty years the contract to print the London *Gazette*, the official paper of the city. The contract for printing the United Kingdom's postage-stamps has just been awarded them. For thirty years these have been printed by Messrs. Thomas De La Rue & Co., whose contract expires with this year. Seventeen million stamps are used daily by the British postoffice.

THE secretary of a printing concern in the Province of Quebec, Canada, advertised in London trade-journals for an all-around printer to come to Canada, and now, in a letter to the *Printers' Register*, he expresses surprise that, though he "offered $10 a week to begin with," he could not get any desirable men to come on. He says, incidentally: "Numerous inquiries among brother printers and publishers brought the response that they could not get all the efficient help they needed." Of course not, if $10 per week is the best bait that is offered to induce good printers to emigrate from England to Canada.

THE British Postoffice Department has issued this notice to the public: "It has been observed that the initials 'U. S. A.' are sometimes used to indicate the country of destination of correspondence for the Union of South Africa (which comprises the provinces of the Cape of Good Hope, Natal, the Orange Free State and the Transvaal). These initials are customarily used as an abbreviation for 'United States of America,' and their use as a contraction for 'Union of South Africa' should be avoided, as likely to lead to confusion. It is sufficient if, on correspondence for the Union of South Africa, the name of the town of destination be followed by that of the province of the Union in which it is situated."

THE British consul at Vera Cruz, Mexico, in a recent report, makes a statement which, though it comes in a round-about way, it is to be hoped is true, as it is time something were done in the line indicated: "It has recently been reported that an association has been formed in London, the object of which is to persuade manufacturers to conform to mutually agreed standards in the size and arrangement of the price-lists and catalogues, and facilitate reference to these publications by the systematized classification of their contents. While shape and size of catalogues may seem a small matter, any one, especially a consular officer who has attempted the classification and arrangement of catalogues in general, will appreciate the great difficulty of making anything like an orderly collection of them. The result is that frequently catalogues can not be preserved as carefully as they should be, and they consequently fail to carry out the full purpose for which they were intended. Just take into consideration the outlay in the get-up of these publications, which are often handsomely bound and compiled at considerable expense, and in addition the heavy expense for postage, the advisability of taking steps for their issue in a manner that will enable them to take their place in a reference collection is evident."

GERMANY.

ACCORDING to its annual report, just issued, the printing-trade school at Stuttgart had an attendance of 132 in the sessions of 1909-10. It has a faculty of eight instructors, four in composition and four in presswork.

A COMMITTEE of the Master Printers' Association during September has been engaged in revising the association's scale of prices for printed matter, meeting at Leipsic for the purpose. At a full meeting this fall of those interested the report of the committee will be considered and a definite tariff adopted.

A PECULIAR record is that of Herr Heinrich Beucke, senior member of the bookbinding firm of Beucke & Sons, at Dissen. He has just bound his twenty-five thousandth Bible, delivered in a consignment to the Bible Society of Osnabrück. He is in his seventy-sixth year, and his personal work since 1877 has been the binding of Bibles.

A CIRCULATION of one hundred and fifty thousand is the record of *Vorwärts*, of Berlin, the leading labor and socialist paper of Germany. Its office is also a central news agency for the other papers of this class in the country, of which there are seventy-four, with a circulation of one million three hundred thousand. Four hundred persons are employed by *Vorwärts*.

HERR EDUARD PENZ, foreman of the printing-office of the *Zeitung*, of Barmen, on August 13 celebrated his seventieth year at the printing trade. This colleague, now in his eighty-fourth year, started his apprenticeship in the office of the Barmen *Zeitung*, and, with the exception of three years worked elsewhere, has been connected with this one place these seventy years — a record scarce surpassed.

DOCTOR SCHUMACHER, a member of the firm of Klimsch & Co., Frankfurt a. M., has invented an improved method of producing line engravings by photographing directly

upon the metal (zinc or aluminum). The process is said to be very speedy, while the product is most satisfactory. Because of the directness of the process and the elimination of intermediary operations, it is called "immediography."

THE printing-machine factory of Johannisberg, Klein, Forst & Bohn Nachfolger, at Geisenheim on the Rhine, recently turned out its eight thousandth machine, this being a rotary zincographic press, which was shipped to a firm in Vienna. This company builds only large presses, and this, together with the fact that it has turned out one thousand machines since 1907, indicates a remarkable productive capacity.

A PROCESS by which old newspapers could be remade into fresh paper has long been the aim of inventive minds. The extraction of the ink, however, has been hitherto found impossible. A German chemist now claims that if the paper pulp is treated with alkaline solutions it will let go of the lampblack or other pigments of the inks, and that they are easily extracted from the fiber by making an emulsion of the pulp with gelatinous silica.

THE city of Berlin receives an income of no mean size from its billposting space. Beginning in 1854, up to 1880 it received a yearly rental of $1,250. From 1881 to 1890 this was increased tenfold, $12,500 per year. From 1891 to 1900 the rental was $63,750 and from 1901 to 1910 it was $100,000 per year, eighty times the rental of the first period. On the reletting of the billboard privileges next year this will undoubtedly be still further increased.

THE use of noiseless paper for theater programs is being agitated in German trade-papers. It certainly would be a most desirable innovation, next to having noiseless seats. An expert paper chemist has shown that the raw material (a soft pulp) may be either a soda or sulphate cellulose, Ritter-Kellner pulp, straw-pulp or esparto. An exceptionally soft quality is imparted by adding thirty per cent of kaolin as a filling substance.

ON September 10 to 12 the Allgemeine Deutsche Sprachverein (whose special object is to preserve and spread the best and purest German speech, and especially to eliminate the many foreign words and expressions which have crept into it) celebrated its twenty-fifth anniversary, at Dresden. This association was started by Hermann Riegel (now deceased), director of the Braunschweig Museum, and at present has over thirty thousand members, distributed among three hundred and twenty-four branches. Branches are also established in Italy, Belgium, Roumania, England, America, Africa and Australia. The London branch has six hundred members and the one at New York city over one thousand.

PROFESSOR ROESE, superintendent of the chalcographic department of the German Government Printing Office, who is now in his seventy-fifth year, is about to retire. He was born in Hessen and in his early youth emigrated to the United States, where he entered the marine service. Later he was for some time engaged in the Chartographic Office, at Washington. Next he returned to Europe and entered the Military Geographic Institute at Vienna, where he became a division foreman. In 1881 he was called to Berlin, to help establish the chalcographic department of the government, becoming its superintendent the following year. High honors are due Professor Roese for his achievements in colored copperplate printing.

THE *Neueste Nachrichten*, published at Braunschweig, recently reported a wedding in high court circles, together with the speech of the officiating clergyman. Owing to the prominence of the parties, the clergyman had arranged with a local book-dealer to issue this speech in pamphlet form, to be placed on sale. Claiming copyright privileges, the dealer sued the *Neueste Nachrichten* and asked damages. The publishers of the paper argued in court that the editor had received an invitation to be present and make a report of the wedding and hence thought himself privileged to recount everything that took place. But the judge ruled that the wedding was not a public event, and hence, according to the copyright laws, the clergyman's speech was not general property. The publishers were then fined $50 as punishment and ordered to pay $50 damages.

GUTENBERG'S first printing-office in Mayence, the "Hof zum Jungen," which is in the possession of the Mainzer Aktienbrauerei, a brewing corporation, has been very tastefully renovated. The cellar in which (in 1856) was found the famous press of Gutenberg, with his name and the year 1440 inscribed thereon, has also been put into condition for inspection by those interested. The old press itself is a cherished exhibit in the museum at Dresden. It is announced that some printed documents have been found which go to prove that the date of Gutenberg's invention can be set back some years earlier than has hitherto been supposed to be the exact date. The oldest print has up to now been believed to be an astronomical calendar for the year 1448, which was printed in 1447. The Mayence City Library has, however, got into possession of a fragment of a poem on the Judgment Day, which was printed before 1447, that is, the time when Gutenberg still lived in Strasburg. This would prove that the art of printing was invented in Strasburg instead of Mayence, and adds another competitor to Harlem.

FRANCE.

THREE Parisian dailies, the *Matin*, the *Figaro* and the *Radical*, suffered from fires early in August. The last-named lost all its files.

A FRENCH master bookbinder recently contrived to commit suicide by guillotining himself with his own paper-cutter. The illustrated journals depicted the act in colored gravures.

THE Ecole Estienne has expended $25,000 in fitting up a department for teaching photogravure. This branch will be taken up with the other graphic branches when the winter term opens this October.

THE printers of Paris again have a fight on their hands against a proposition before the city council to put a tax on posters, a project which has already been several times defeated, but pops up once more.

ON June 18 last M. Elleaume, proprietor of the Griffon printing and stationery house, in the rue de Buci, Paris, celebrated the two hundred and fiftieth anniversary of the founding of the concern. He took all his employees on an excursion to Chantilly, where he tendered them a luncheon.

THE Executive Committee of the French Typographic Federation is endeavoring to secure better working conditions on the Paris editions of the New York *Herald* and London *Daily Mail*. Members of the federation are warned not to accept work in these offices and English union compositors are requested to stay away.

AT this year's convention of the French Master Printers' Association, held at Paris, in June, one of the subjects handled was that of charging for author's changes from copy. It was resolved that all proofs sent out be accompanied by a slip worded to this effect: "Authors and customers are earnestly requested to send back all their first proofs which have been returned to them for comparison

with the proofs of the matter as corrected. These are required in order to ascertain and bill the cost of changes. No reclamations will be allowed, where complaint is made as to the charges for corrections, unless all proofs are returned."

A SOCIETY for the study of methods of packing has received a license to establish a museum of packing material and systems, in the Carnes market, boulevard Saint-Germain, Paris. All materials, such as cardboard, wood, wicker, reed, cane, etc., will be exploited, as well as the best means of packing goods for safe delivery at various destinations, at home and abroad.

A GENERAL convention of the French compositors' union was held at Paris, July 20 to 25. This convention takes place once every four years. At this one the question of admitting women as members, which had been discussed many years, was decided in the affirmative. It was also decided that machine compositors may join this union, instead of forming separate organizations.

A NUMBER of French and German printers visited the recent Printing Exposition at London. One of the civilities extended in their honor by the trade in London was a luncheon. On this occasion Mr. H. J. Waterlow made the address of welcome, in which, though complimenting the French craftsmen highly, he remarked that he could not remember of a single invention in the printing line coming from France; he then mentioned Gutenberg, König and Mergenthaler as German inventors, also Lord Stanhope, Walter and others on the English side. To this part of Mr. Waterlow's speech the *Bulletin Officiel* of the French Master Printers' Syndicate takes exception, and in rebuttal gives a list of Frenchmen whose inventions have helped the graphic arts, as follows: Berchtold, who in 1857 invented cross-hatching on glass, perfected in America in 1886; Braille, who about 1840 perfected the system of printing in relief invented in 1786 by Valentin Haüg; Delcambre, who at Lille in 1840 invented the first practical composing machine; Derriey, died 1877, called "the Raphael of engravers" by the Germans; Didot, inventor, in 1775, of the typographic point so generally adopted on the continent, even in Germany; Ducos du Hauron, inventor, in 1868, of the three-color process; Fougeadoire, inventor, in 1877, of an engravers' reducing machine; Fournier, inventor, in 1737, of the first typographic point, upon which the American and English point system is based, and which was long used in Germany; Gannal, inventor, in 1829, of papier-maché stereotypy; Gillot, inventor, in 1848, of zincogravure; Hautin, who in 1525 made the first music punches; Jannin, who in 1879 invented celluloid stereotypy; Le Blon, who in 1720 executed the first three-color prints from woodcuts; Massiquot, who in 1840 invented a paper-cutter; Petit, who in 1880 invented similigravure without the use of screens; Poitevin, inventor, in 1855, of phototypy; Schmautz, inventor, in 1816, of lithographic rollers.

HUNGARY.

THE printers of Budapest have issued a circular informing the public that, by reason of an advance in wages and a reduction in hours of work recently granted their employees, they are unavoidably compelled to increase the price of printed matter.

A NEW printing-office wage-scale for the Hungarian provincial towns and cities has been mutually agreed upon by the masters and workmen. It is to be in force four years. The working hours are cut to 8¾ per day. In 1915 a further reduction to 8½ hours is to be effected. Each employee is entitled to a vacation with full pay. The advance in wages amounts to 2 crowns (41 cents) per week. Further advances will be made in 1912 and 1915, of 2 crowns each time. May 1 will be a holiday with pay. Female employees receive an advance of 1 crown per week.

AUSTRALIA.

A NEW wage-scale went into effect at Brisbane, Queensland, on July 1. Under this the following rates obtain: For daily and triweekly newspaper offices — compositors and stonehands, day work, 1s. 6d. (36 cents), night work 1s. 8d. (40 cents) per hour, for a forty-eight-hour week; proofreaders, £3 5s. ($15.80); linotype, monotype and monoline keyboard operators, 2s. (48 cents) per hour for a forty-four-hour week; machinists, £2 12s. to £2 15s. ($12.60 to $13.30) per week; piecework on the keyboards, day 3¼d. (6½ cents) per thousand, night 3½d. (7 cents) per thousand. For job-offices — 1s. 1d. (26 cents) per hour for a forty-eight-hour week; piecework, day 1s. (24 cents) per thousand, night 1s. 1d. (26 cents) per thousand. Bookbinders and paper-rulers, 1s. 1d. per hour for a forty-eight-hour week. One apprentice may be employed for every four permanently engaged journeymen.

ON THE HIGH SEAS.

TRAVELERS crossing the Atlantic need no longer do without the daily news, thanks to the ocean newspapers and wireless telegraphy. Each of the great liners has now its own print-shop, from which are issued dailies for distribution among the passengers. The largest of these, the *Cunard Daily Bulletin*, consists of thirty-two pages and is sold at 5 cents (2½ pence). The French Compagnie Générale Transatlantique publishes the *Journal de l'Atlantique*; this is illustrated and is printed in French and English. The Norddeutscher Lloyd Company publishes the *Ozean-Zeitung* and the Hamburg-America Steamship Company the *Atlantische Tageblatt*, each in sixteen-page form, half in English and half in German. The German companies distribute their journals gratis.

ITALY.

THE printing-trade journal, *Il Risorgimento Grafico*, of Milan, recently had a prize contest for the best bookmark. It now reports that not one of the twenty-four entries, by twenty contestants, was found worthy of a prize. The prizes were of the value of $10 for the best drawing, $5 for the second best, and $5 for the best one set up exclusively in type. The judges of the contest advised against publishing the names of the contestants, because of their total failure to present a laudable *ex libris*. The most of them had treated the subject like a bottle-label or a business-card.

RUMANIA.

GENERAL CRAINICEANU, minister of war, on the occasion of a recent strike of printers in Bucharest, notified those who were bound to the army as reservists that if inside of two days they did not go back to work he would recall them to their army duties and then under military orders would compel them to work in the printing-offices.

NORWAY.

ON the recent occasion of attaining its fiftieth birthday, the publishers of *Aftenposten*, a daily paper at Christiania, gave each employee a present in the shape of a month's salary.

RUSSIA.

A CORPORATION with a capital of 3,000,000 rubles ($1,560,000) has been formed to take over the publication of Russia's great newspaper, *Nowoje Wremja*.

Written for THE INLAND PRINTER.

FROM THE WESTERN SLOPE.

BY OUR OWN CORRESPONDENT.

AUGUST was not as good a month for the men who follow printing as could be wished, although the big three days' celebration in San Francisco to commemorate the sixtieth anniversary of the admission of California into the Union of States, gave out considerable work to the craft. There have been several calls received in the metropolis from outlying points for men. This would indicate that business was fairly good in the country. It is usually more or less difficult to induce printers and pressmen to leave a city for the quietude of green lanes and fruit-belts. The supply men give as their opinion a favorable outlook for the winter months, and there is ample room in San Francisco for improvement in trade conditions.

NOTES FROM HERE AND THERE.

THE Houle Bindery Company, of San Francisco, has acquired an Oswego power cutter.

A PONY cylinder has been added by E. L. Gregory, of San Francisco, to his job-office.

R. D. MCLURE has assumed the management of the South Berkeley (Cal.) *Eagle*.

A MILLER saw-trimmer has left San Francisco for the Bulletin Publishing Company, of Honolulu.

W. E. DARGIE, proprietor of the Oakland (Cal.) *Tribune*, is recovering from a severe attack of illness.

THE Zellerbach Paper Company, of California, has opened a branch establishment at 82-86 First street.

A No. 5 LINOTYPE has been added to the newspaper plant of the Contra Costa Publishing Company, of Martinez, Cal.

THE Pacific Folding Box Company, of San Francisco, has purchased a Brown & Carver automatic power paper-cutter.

BENJAMIN C. WRIGHT, a San Francisco newspaper man, has published a book called "Banking in California, 1849-1910."

THE trade-unionists of Spokane, Wash., have issued a special directory, under the auspices of the Card and Label League.

AN accident on one of the San Francisco *Examiner's* big presses, on August 26, cost Alexander McLean his right arm.

THE Escalon (Cal.) *Tribune* did not live very long. Its editor is remembered by those who paid yearly subscriptions in advance.

DURING the fall, the University of California will issue four times, at regular intervals, a literary publication called the *Occident*.

HERBERT GASTON, formerly president of Tacoma (Wash.) Typographical Union, is now city editor of the Spokane (Wash.) *Chronicle*.

G. J. ADAMS has been chosen editor of the *Pelican*, the comic paper of the University of California. F. E. Johnson is the business manager.

A NEW monthly publication along new thought and Socialistic lines is contemplated by Henry White, editor of the Sacramento (Cal.) *Weekly*.

"THE ORIGIN AND MEANING OF THE NAME CALIFORNIA" is the title of the new book written by Prof. George Davidson, the scientist and geographer.

THE Transportation Club, of San Francisco, an organization of railroad officials, issues a monthly publication under the appropriate name of *The Time Card*.

THE Review Publishing Company, of Spokane, Wash., has purchased a lead and rule caster from the San Francisco agency of the Mergenthaler Linotype Company.

LEROY S. ATWOOD, a Stockton (Cal.) job-printer, had the misfortune to lose his plant by fire on August 30. Mr. Atwood has not decided upon his future course in business.

A BI-DAILY paper was published on a train hired by the Oakland (Cal.) Chamber of Commerce early in September, to travel over the adjoining counties to stimulate trade.

THOMAS PACKHAM, of the San Francisco *Call*, died on September 1. He was foreman of the stereotyping department, and had worked in that branch for thirty-five years.

THE *Mirror* is a new four-page weekly published in San Francisco. It is interested in the development of the "Fillmore street district," one of the sections of the metropolis.

THE death of John A. Sheehan, in Sacramento, Cal., on August 26, left a gap in the ranks of Pacific coast newspaper men, for the deceased had long held a premier place.

THE Lakeport (Cal.) *Bee*, the Antioch (Cal.) *Ledger* and the Redwood City (Cal.) *Democrat and Times-Gazette* have installed Junior linotype machines within the last few weeks.

VINA (CAL.), the city of the famous Stanford ranch, has a newspaper known as the *Vina News*. James E. Hatch is the editor. It is the official organ of the Socialists of that section.

TWO No. 4 Linotypes have been added to the battery of the Los Angeles (Cal.) *Express*. The Bulletin Printing Company, of Walla Walla, Wash., has also received an additional No. 4 machine.

THE Eureka (Cal.) pulp mill is nearing completion. The building will be erected long before the year expires, and it is contemplated to start work in the manufacture of paper next spring.

THE property of the Hughson (Cal.) *Citizen* has been acquired by the Randolph Brothers, of Tulare, Cal., who will continue to publish the paper.

MCKNUTT-KAHN & Co., of San Francisco, are now housed in the new building at 408 Market street. This company does work in all branches of the printing trade.

WALTER W. CRIBBINS has resigned the managership of the Berkeley (Cal.) *Independent*. His place has been taken by A. J. Copeland, formerly of the Tacoma *Times* and the Seattle *Star*.

CHARLES PHILLIPS, editor of the San Francisco *Monitor*, the official paper of the Catholic Church, was called to Richmond, Wis., by the sudden illness of his father. The latter has improved in health.

THE jury failed to agree at the first trial of John C. Piver, editor and proprietor of the *Underwriters' Report*, of San Francisco, who was charged by Fred B. Lloyd, of the Pacific Surety Company, with libel.

JAMES T. LYNCH, who moved his job-plant from San Francisco to Oroville, Cal., has purchased equipment to print an eight-page Sunday-morning paper, the first issue of which came off the press on September 4.

THE Marysville (Cal.) *Daily Appeal* has published a homeseekers' and development edition. It had a colored magazine supplement, and was replete with articles and illustrations appropriate to Yuba County.

A BOOK summarizing the resources of California, Nevada, Arizona, Utah and the Pacific Southwest has been issued by Ellis A. Davis, a University of California graduate. It is known as a commercial encyclopedia.

FRED G. BUNCH, a newspaper man who has worked from the Atlantic to the Pacific coasts, was married on September 8 in San Francisco to Miss Rose Bird, of Boston. Mr. Bunch is on the staff of the *Examiner*.

DICKINSON & SCOTT are printing an elaborate book featuring the picturesqueness of San Francisco's parks. Maps and half-tones, in addition to the text, will help make a book that will be a credit to all concerned.

AN industrial directory is in course of preparation by the Chamber of Commerce, of Oakland, Cal. It will contain needed information about industrial and manufacturing plants in the vicinity of the growing city named.

JULIUS W. RAPHAEL, one of San Francisco's leading merchants, is perfecting an organization to advertise the Western country. "Are You Getting Yours?" is the name of a pamphlet he has issued. It is the first of a series.

L. H. BAEKELAND, of Indianapolis, while visiting the Pacific coast, had the misfortune to be in a big railroad wreck, from which he escaped without injury. The gentleman is well known as the inventor of Velox photograph paper.

THE primary election in August gave considerable work to the printing craft of California, and the regular election in November will also prove a lively source of profit — provided the old proverb, "cash for election printing," is adhered to.

JOHN H. MILLER, JR., has resigned the position of assistant city editor of the Sacramento (Cal.) *Bee*, to join the staff of the *Sunday News*, of the same city. Mr. Miller was presented with a token of the esteem in which he is held by his former associates.

GEORGE HEAZELTON'S death in the East caused sorrow among many friends on the Pacific coast. He was at one time editor of the *Financial Letter*, published in San Francisco, and was connected with two dailies — the *Chroniele* and the *Evening Post*.

J. CHARLES GREEN, of the Advertising Association of San Francisco, has returned from an Eastern trip with the information that in 1915 five thousand members of the Billposting Association will hold a convention in the metropolis of the Pacific coast.

THE Oregon *Daily Democrat* is to be issued in the middle of September. Portland has been selected as the city of publication. At this writing plans of the promoters have not been made public, but the printing fraternity always welcomes additions in that line.

SEVERAL of San Francisco's leading journalists accompanied the Bohemian Club to the celebrated Bohemian Grove to attend the annual jinks. The opportunity of publishing a paper was too good to pass by, and a four-page publication, called *The Nightly Hoot*, resulted.

NATHANIEL KIMBALL STODDARD died in Groton, Conn., during July. For fifty-seven years he followed the printing business in the West. He came to San Francisco in 1849, and was known in that city and Sacramento as an upright citizen and a typesetter of marked ability.

SAN FRANCISCO'S police department is to revive the paper called the *Police Record*, published before the big fire of 1906. A mechanical outfit for the purpose is to be installed. The paper will be a source of information to the city's officers in attending to their respective duties.

ABE RUEF, of San Francisco, has filed three thousand additional pages of his appeal. This makes the fourth volume of his brief. Another edition of a few million words is in the printers' hands. An enormous amount of work has been given the craft by the ex-boss in his struggle to keep out of the penitentiary.

THE Alameda (Cal.) Real Estate Exchange has passed a rule that all "for rent" and "for sale" signs are to be removed from vacant houses throughout the city. The signs are said to "hurt business." As if to placate the printer-men, the Exchange contemplates publishing a weekly paper to be widely distributed, containing renting and selling lists.

THE San Francisco agency of the American Type Founders Company has filled a large order from the Isshiki Job Press, of Tokio, Japan. The latest American faces of type, and other necessaries of the trade, were included. The letter-head of the Japanese printer possesses half-tones of the plant, and gives other signs of progressiveness as viewed by Occidental eyes.

ROBERT CAMERON ROGERS, who owns the controlling interest in the Santa Barbara *Press*, wrote the words of the famous song "The Rosary." He received exactly 20 cents for his effort. That sum came in the form of an author's rebate allowed him by the clerk of a New York music house when he (Mr. Rogers) returned from Europe shortly after the song came into vogue.

HERBERT LANE, of University City, Missouri, formerly business manager of the Curtis Publishing Company, of Philadelphia, and later circulation manager of the Lewis Publishing Company, of University City, was the guest at a reception given on September 2 in San Francisco by the branch of the American Women's League, of which organization Mr. Lane is national business manager.

A VERY close race took place at the August primary election for the Republican nomination for California's state printer. Friend W. Richardson and W. W. Shannon (incumbent) led the field of several candidates. The latter seems to have the prize in his grasp, but Mr. Richardson is

contemplating a recount, and the difference in votes is so small that very few figures would change the aspect of affairs. The successful man will undoubtedly be the state printer for the next four years, unless all signs fail.

Regeneracion is the name of a revolutionary newspaper issued from Los Angeles, Cal. Its object is to combat the Diaz rule in Mexico. Anselmo L. Figuerroa is editor-in-chief, and Magon and Villareal, lately released from an Arizona prison, where they had been incarcerated for alleged violation of the neutrality laws, are associate editors. P. G. Guerrero is also on the editorial staff.

On August 10 the California Ink Company made its first shipment of inks east of Salt Lake City. Denver was the city to receive the consignment. The Berkeley (Cal.) factory of the company was obliged to run a double shift during August to fill the demand for news-ink. An excellent trade has been worked up in the Orient, and also with Australasia, by the California Ink Company.

The western slope supplies its quota of inventors to add improved devices to the printing business in all its varied branches. Recently the following patent papers were issued: Edwin H. Cooper, of Los Angeles, loose-leaf credit book; Lionel H. Moise, of San Francisco, illuminated sign; Ira R. Hutchinson, of Fresno, addressing machine; Martin C. Neurner, of Los Angeles, reinforced paper-making machine; David L. Newcomb, of Los Angeles, vote-printing machine; John C. W. Stanley, of San Francisco, manufacture of wood-pulp.

The San Francisco branch of the American Type Founders Company is proud of its ability to fill rush orders. On July 29 the plant of the Coalinga (Cal.) *Times* was burned. Arrangements were made during August to resume, and an order was received one afternoon by the agency above referred to. By nine o'clock the same evening a No. 1 Miehle, two Chandler & Price jobbers, a wire-stitcher, a Courier folder, type and other things necessary for a printing-office were on their way to the State's oil belt. In addition, the *Times* ordered a No. 5 Linotype.

Labor Day in the various cities of the West gave additional work to the craft. Nearly all the labor papers were enlarged for the occasion, and those printers making a specialty of badges and regalia profited by reason of the parades on the day named. In San Francisco, *Organized Labor* published an eighty-page book with a cover, illustrated, and called the "Reconstruction Edition." The *Labor Clarion*, official paper of the central body, printed a special number that was well received. In addition, a souvenir program was issued for the parade and the sports.

The long-looked-for San Francisco morning daily, the *Sun*, was published for the first time on September 3. It averages eight pages, and gives every promise of vigorous life. The paper's policy will be Democratic in nature. Four Mergenthaler machines and one Monotype constitute the battery. H. A. Dunn is editor, Henry J. Bartlett, general manager, and James Stuart, business manager. Charles H. Piper is foreman of the composing-room, L. M. Wade is in charge of the Linotypes, and the Monotype is in the hands of E. H. Bobbitt. The machines have four Cushman motors, and a new Miller saw-trimmer has been placed in the composing-room. A twenty-page high-speed Duplex printing-press of the latest pattern does the necessary work of producing the publication.

The Keystone Type Foundry, of Pennsylvania, has sent to the California house of the same name the 1910 specimen book. It is an elaborate document of 650 pages, and contains all that could be thought of for the trade. The San Francisco house has made arrangements to carry everything shown in this specimen book. The machinery department has been enlarged, and T. E. Powell, formerly of the Chicago Newspaper Union, took charge during the middle of September. S. M. Weatherly, treasurer and general manager of the Eastern company, was in San Francisco to attend the annual meeting of the California company on the third Wednesday in August. After the conclusion of the business, Mr. Weatherly was entertained in royal manner by the friends he made in the West.

COST CONGRESS PROGRAM.

Great preparations are being made for the second International Cost Congress, which is to be held in St. Louis Thursday, Friday and Saturday, October 6, 7 and 8. This convention, which is called by the American Printers' Cost Commission, is unquestionably the most interesting and important of all the occasions when employing printers get together. The committee expects that not fewer than eight hundred delegates and possibly a full thousand, will be present, and the topics and speakers selected are such as will receive the closest attention from every delegate present, whether his shop is big or little.

Judging by the success of the first annual cost congress, held a year ago, this one will establish a record that will mean a wonderful step in advance for the printing fraternity of the country. While the printers as a class have been slower than most other business men to take up the subject of costs in a systematic way, they have shown wonderful resource and enthusiasm in making progress since the general movement has gotten under way.

As in most national movements, there is a local unit upon which the organization is based. Ben Franklin Clubs are now to be found in nearly every city. During the past year these clubs have systematically studied the problem of costs and much new and important data will thus be presented at this second congress at St. Louis.

In the call for this convention (see page 853, September Inland Printer), issued by the standing committee, two specific purposes are stated. The first is to continue and further the work of standardizing the method of figuring cost. The second is the adoption of a standard uniform cost-finding system. As forecast in our September issue, the following interesting program has been arranged:

1. Annual report of American Printers' Cost Commission.
2. Five-minute reports on results of cost study from various cities throughout the country.
3. Exposition of the standard uniform cost-finding system, by F. I. Ellick, Omaha, Neb.
4. "Importance of Making Every Job Show a Profit," by R. T. Deacon, St. Louis.
5. "Portland Costs," by F. W. Baltes, Portland, Ore.
6. "Will Use of Cost System Cause Loss of Business, and the Results?" by W. O. Foote, Atlanta, Ga.
7. "The Printing Business As It Was, As It Is Now, and As It Should Be," by Samuel F. Myerson, St. Louis.
8. "Fire Insurance," by Alfred J. Ferris, Philadelphia, Pa.
9. "Distribution of Overhead Burden," by H. W. J. Meyer, Milwaukee, Wis.
10. "Standardization," by H. P. Porter, Boston, Mass.
11. "Efficiency," by A. M. Glossbrenner, Indianapolis, Ind.
12. "Salesmanship," by S. J. Harbaugh, St. Louis.
13. "Credits," by Julius C. Kirchner, Chicago, Ill.
14. "Organization and Coöperation," by Walter J. Driscoll, St. Paul, Minn.

In connection with several of these addresses diagrams will be extensively used and problems will be presented and worked out in detail.

If the plans of this convention involve many close and exacting sessions, it is also true that there will be entertainment features to provide the necessary relaxation. The local entertainment committee has been extremely busy and will supply many attractive features, of which the following are samples:

Thursday Evening — Informal smoker and general get-together meeting.

Friday Afternoon —Automobile ride, giving guests an opportunity to view the fine residence and park sections for which St. Louis is noted.

Saturday Evening — Grand banquet and addresses by some of the best speakers in the country.

In issuing the call for this congress, special emphasis has been laid by the committee upon the fact that every employing printer is invited to attend. This congress is by no means for large printers exclusively. The employer of a few persons is as earnestly invited to attend as the proprietor with five hundred, and can secure even greater benefit, owing to the wide experience of others which will be placed at his service.

The secretary of the committee of arrangements is Mr. R. Dale Smith, 320 Wright building, St. Louis, Missouri, and full information about hotel reservations and other features can be secured from him.

Applications have been filed for special railroad rates from all points in the United States, Canada and Mexico, and it is expected that these will be secured.

Owing to the fact that no complete list of employing printers can possibly be secured from any source, the committee in charge is obliged to depend upon the trade press to carry the above message to every one who should be present.

It is recognized by the progressive printers who inaugurated this movement that ignorance of costs is the chief disturbing factor in the printing situation to-day, rather than the amount of competition. It is logically argued that

if all printers, big and little, really understood what it cost them to do business, much unreasonable competition will be done away with, yet with absolute fairness to all of the fraternity.

The headquarters for this congress have been established at the Planters Hotel, St. Louis, where all the sessions will be held, and it is urged that Secretary Smith be communicated with at once so that accommodations may be secured in ample time, and all arrangements made for the comfort and entertainment of delegates.

There is probably no more attractive city in the country for holding convention in the fall of the year than St. Louis. It is famous for what is conceded to be the most beautiful residence section in the entire country, and with its splendid hotels and clubs will be able to extend royal entertainment to the delegates.

The committee of arrangements for the Ben Franklin Club of St. Louis consists of S. J. Harbaugh, of the Greeley Printery, chairman; R. T. Deacon, of the Lambert-Deacon-Hull Printing Company, Louis B. Woodward, secretary of the Woodward & Tiernan Printing Company.

CONVENTION OF PHOTOENGRAVERS' UNION.

The International Photoengravers' Union held its eleventh annual convention at Louisville, Kentucky, September 6 to 10. By all the standards of judging such affairs, this meeting was a success, though it is noticed that as the organization grows older and more "sot in its ways" the delegates are less inclined to advance constructive and formative propositions of a large character and more inclined to content themselves with expressions of opinion on more or less germane subjects and verbal changes in the laws.

HIGH-WATER MARK FOR UNION.

In his report, President Matthew Woll declared that the organization is stronger than ever before; that past weaknesses have been overcome; that the future work of the union is to promote unity of purpose and of action in the trade; and that the increase in membership — about ten per cent — has been greater than any other previous year. The organization's finances continue to make a prosperous showing; the statistical and financial statement of the officers shows that the receipts for the year were $30,044, collected from 3,577 members, and there was a balance in bank on August 1, 1910, of $44,112. In 1903 the receipts from all sources were $3,982, and comparison with to-day's income is a fair indication of the progress of this organization.

PROMOTION OF HEALTH.

Solicitude for the health of its members has ever been a characteristic of this union, and the officers report that during the past year the tuberculosis department had provided for the care and treatment of twenty members. Eight of these died, but the others are at the present time receiving the best of care and treatment. The convention considered a proposition to establish a home or sanitarium for the treatment of this disease, but came to the conclusion that it was preferable to have the unfortunates treated as near home as possible, and the tuberculosis committee was continued, with instructions to do whatever it could to arrest the ravages of this disease.

The delegates had their attention directed to the fact that cyanide and bichromate poisoning was becoming prevalent among members, and the executive council was instructed to consult medical authorities as to the feasibility of discovering a more scientific method of treatment than now prevails.

At the instigation of the committee on laws, the delegates adopted a regulation making it the duty of local unions to report to the International Union on the condition of any shop which is conducted in an insanitary manner. On receipt of such reports it shall be the duty of the international officers to adopt such measures as will best conserve the health of the engravers.

While the consensus of opinion favored the establishment of old-age pensions, yet the idea of the delegates was that the time is inopportune, and the matter was given an indefinite hoist, so as to leave to future generations of photoengraver statesmen something with which to wrestle.

AMBITIOUS EDUCATIONAL SCHEME.

"The question of a technical education is especially pertinent to our trade, because it is subject to great development and importance," said President Woll in his address. "There can be little difference upon the question of preparatory technical education among our members; difficulties arise, however, when we endeavor to apply any one particular system to our present mode of work and form of organization."

The report of the executive council in reference to this matter is somewhat exhaustive. In reviewing the various systems of education, it came to the conclusion that to meet the immediate needs and requirements of photoengravers, as well as to keep within the confines of their financial resources, the lecture system is best suited for their purpose, so the council submitted a plan, the essential features of which may be summarized as follows:

"To insure a plan that shall insure instruction of an elementary, intermediate and advanced character for the artist, photographer, etcher, printer, finisher, mounter, prover and such other trade departments as may come under our organization's jurisdiction from time to time.

"To cause to be prepared a series of lectures of ample numbers in three separate grades with such preparatory matter as shall lay the best foundation for future advanced work. Such lessons to treat, among other things, of the best method of preparing sketches, photographs, machinery, etc., for reproduction; the latest etching ideas; the special treatment required in colorwork, etc. The intention being to lay the foundation of all the related reproductive arts, so that as new processes of one kind or another are brought into use, members will be able to intelligently grasp the principles which underlie their various details.

"To engage at different times during the year men expert in trade matters to lecture before local unions.

"To secure the necessary data of the actual needs of our membership to the end that the plan adopted will best meet the requirements of daily practice, amplifying where such practice is found to be the best and modifying where some other procedure is found better.

"To organize local auxiliaries by selecting a local educational director or lecturer in each local union, who shall keep in communication with the national committee on all matters pertaining to this department.

"To require local unions to set aside a given time at each of their regular monthly meetings for the purpose of hearing and discussing the lecture submitted.

"To cause apprentices to be called together once a month — divided into two classes, based upon time service of one to three years and three to five years — each class or division to meet on separate evenings for the purpose of hearing and discussing the lecture submitted.

"To arrange that the ownership of all copyright, etc., relating to lessons, lectures, drawings, diagrams, and whatever else is essential and used in connection with this

department, shall rest exclusively in the union, so that proprietary rights may never come into individual possession."

TROUBLES OF OFFICIAL EDITOR.

About two years ago this union began the publication of an official journal, *The American Photoengraver,* which has met with a considerable measure of success, there being a surplus of something like $800 to its credit. The editor is President Woll, and he ran into an editorial snag when the business agent of the second largest photoengravers' union sent in a communication which Mr. Woll did not think was of a proper character to print in the official paper. The aggressive business agent was sure that it was exactly the sort of article the membership was yearning for. The editor referred the matter to the executive council for advice, and it concurred in his judgment. The matter got to the floor of the convention and created something of a tempest in a teapot, which ended in the correspondent admitting he was in error in some respects and an advisory committee being appointed to sit in judgment on similar manuscripts when they appear in the future. The election of associate editors resulted in Louis H. Schwarz and Frank H. Glenn, of Philadelphia, and Henry F. Schmal, of St. Louis, being chosen to constitute this board of censors.

VIOLATIONS OF CONTRACT LABOR LAW.

Workers in other branches of the graphic arts rarely complain of the pressure caused by immigration, but the photoengravers claim to be menaced by immigrants who have been induced to come to this country under contractual relations of some kind. According to the reports of officials, the union has at last made an impression upon the federal authorities, and hereafter President Woll will appoint an expert photoengraver to coöperate with the immigration authorities whenever any suspicious characters appear on our more or less hospitable shores, or at Montreal.

TRADE RELATIONS AND ELECTION OF OFFICERS.

Of course, the relations between the photoengravers and other printing-trade unions took up much space in the proceedings, and more time on the floor, with the inevitable result that the photoengravers allied themselves with the pressmen and others who are trying to wrest from the International Typographical Union the control and ownership of the label and otherwise lessen the predominance of that big organization in trade affairs.

A number of amendments were made to the laws; there were several appeals from decisions of the executive council, and for a time quite an element appeared to be in opposition to the administration, but before election day came around all the insurgent candidates withdrew and the old officials were reëlected. The names of the lucky ones follow:

President, Matthew Woll, Chicago, Ill.

First Vice-President, John W. Hogan, San Francisco, Cal.

Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.

Third Vice-President, Peter J. Brady, Brooklyn, N. Y.

Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

Detroit and Philadelphia were contestants for the honor of entertaining the next convention, which was secured by Detroit, it receiving thirty-two votes to six cast for Philadelphia. After which the convention adjourned, the delegates bubbling over with that enthusiasm so noticeable among photoengravers of all grades and degrees.

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

VII.— BY E. C. ANDREWS, S.B.

SPECTRA.*

THE wave-lengths of light which run from the extreme red, .76 microns, to the extreme violet, .38 microns, are but a small part of the wave-lengths emitted by the sun, or any white-hot body. They are the wave-lengths to which the eye responds. Wave-lengths longer than .76 microns, although not capable of affecting the optic nerve, produce heat, and are easily detected by holding a radiometer or thermoscope just beyond the red end of the spectrum. This position is known as the infra-red spectrum, and wave-lengths have been investigated up to 61 microns, which is eighty times the wave-length of the extreme red. At the other end of the spectrum there are wave-lengths shorter than that of violet, which can not be seen, but which can readily be detected by a photographic plate. These rays are called the ultra-violet rays. Their heating power is small, but they are very active chemically, while the infra-red and red rays seem to have little effect on photographic plates. It is for this reason that dry plates are generally developed in a red light. The shortest wave-lengths in the ultra-violet spectrum that we know about are approximately one-fourth of the wave-length of the violet rays. The interesting point to the student of color is the fact that the spectrum, measured by difference in wave-lengths, is at least ten times as long as the part we see.

In making references to the spectrum, I take it for granted that we are all more or less familiar with the old experiment, supposed to have been first made by Newton — that of passing a small beam of sunlight through a prism, which separates the light into a long band of pure and beautiful colors. This is the *prismatic spectrum,* and, although white light consists of a mixture of all the wave-lengths between the two extremes of the infra-red and ultra-violet, the prism sorts out those we are capable of seeing and arranges them in their proper order according to wave-length. This separation of white light into its elements by refraction is called *dispersion.* Fig. 13 illustrates such an experiment. The *order* of the hues is the important point to be memorized. Notice that red is at the top, and it is followed by yellow, green, blue and violet. The spectrum does not stop definitely just beyond red, but blends off gradually into a very dark red, which finally is imperceptible. At the other end the violet blends into a faint grayish color, so that it is impossible to point out the exact spot where the visible spectrum ceases. Between the red and yellow there is a gradual blending to a yellow-red, then to yellow, then to a green-yellow, etc., to the violet.

Although types of the natural colors, except the purples, are to be found in the spectrum, the hues from yellow-red to green are so much stronger in *chroma* than the blues and violets that, in order to study the latter colors, it is well to examine them separately. This is accomplished by using as

* NOTE.— While it is the intention in these articles to present such subjects as light, the spectrum and the process of color perception, in a popular style, it is impossible to explain the underlying laws without reference to scientific experiments. If the individual reader is not interested in knowing "why," he can pass over these topics, as the application of the laws to pigments will be taken up later. But even the most practical printer should *know the order in which the colors occur in the spectrum, backward and forward,* so that he can understandingly alter the hue of any ink to suit the stock or match a given proof.

a screen a piece of cardboard, with a narrow slit in it, as is shown in Fig. 14. One color, however, the pure yellow, occupies such a narrow region that it is only by magnifying the spectrum that it can be examined in this manner.

Fig. H, Plate 1, July number of THE INLAND PRINTER, shows the *prismatic spectrum* in colors. For accurate

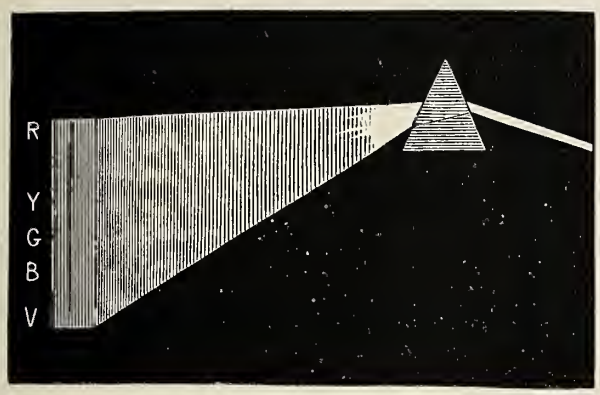


FIG. 13.

measurements the simple prism, in a darkened room, must be replaced by a spectroscope, as the beam of light is constantly shifting and the prism must be readjusted every few moments. You will notice the lines in Fig. H. These are called Fraunhofer lines, from the physicist who first discovered them, and they serve to identify the exact position of a given hue in the spectrum.

Although the colors obtained from white light by means of a prism are arranged in order of their wave-lengths, the prism gives the red, yellow-red and yellow part of the spectrum less room than the difference in wave-lengths would demand, and it stretches out the blue and violet part far in excess of the difference in the wave-lengths. To overcome these discrepancies in the prismatic spectrum physicists have made use of a diffraction grating in connection with the spectroscope. A diffraction grating is a plate of glass, or a piece of speculum metal, ruled with very fine, parallel, equidistant lines, from fifteen thousand to twenty thousand to the inch. Detailed description of either the spectroscope or diffraction grating would be out of place here. For our purpose it is sufficient to know that the grating overcomes

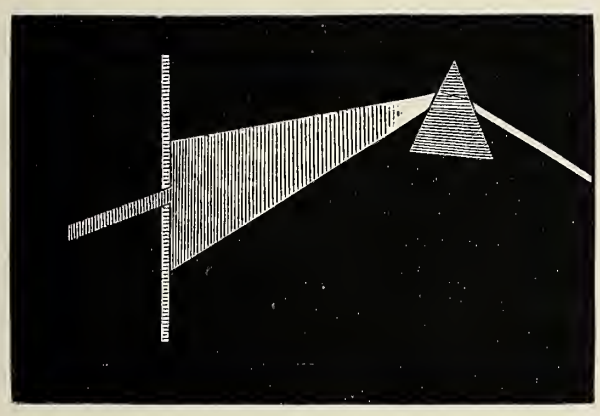


FIG. 14.

the inequalities of the prismatic spectrum and gives us what is called a *normal spectrum*, where each hue is allotted its proper proportion of the spectrum according to the difference in wave-lengths.

Fig. I, Plate 1, July number of THE INLAND PRINTER, shows this spectrum in colors. Yellow is about in the center, the red and yellow-reds occupy more room, and the blues and violets have been reduced. The principal fixed lines in the *normal spectrum*, if we consider it from the top to the bottom, or from A to H, to consist of one thousand parts, are as follows:

A (top)	0	E	638.92
a	113.74	b	664.79
B	201.61	F	749.24
C	285.05	G	902.07
D	468.38	H	1,000.00

Red, according to Rood, runs from 0 to 330, yellow from 485 to 498, and between 330 and 485 there is a gradual blending of the red to a yellow-red, then to a pure yellow, etc. Since the wave-lengths of the spectrum colors A to H run from .76 microns to .38 microns (a total change of .38 microns), the wave-length of any color may be obtained by figuring the distance from 0 (A) to the position of the color, and subtracting that proportion from the longest wave-length, or .76 microns. In the case of yellow the central position is at 491; therefore, the wave-length would be $^{491}/_{1000}$ of .38 microns subtracted from .76 microns, or, approximately, .58 microns. The point to be noted is that the physicist can do better in describing an exact hue than the artist or printer. Even our best writers can not convey

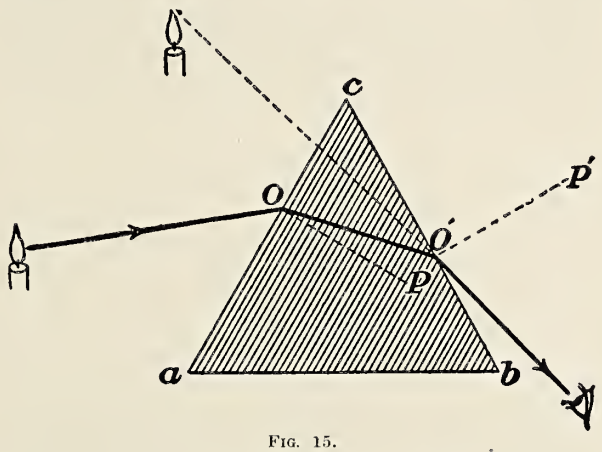


FIG. 15.

to others a definite idea of a given color. Mr. Munsell uses the following extract from one of Robert Louis Stevenson's letters as an example of the crying need of more accurate color terms. Stevenson, in writing his friend Sidney Colvin, in London, says:

"Perhaps in the same way it might amuse you to send us any pattern of wall-paper that might strike you as cheap, pretty and suitable for a room in a hot and extremely bright climate. It should be borne in mind that our climate can be extremely dark, too. Our sitting-room is to be in varnished wood. The room I have particularly in mind is a sort of bed and sitting room, pretty large, lit on three sides, and the color in favor of its proprietor at present is a topazy yellow. But then with what color to relieve it? For a little workroom of my own at the back I should rather like to see some patterns of unglossy — well, I'll be hanged if I can describe this red. It's not Turkish, and it's not Roman, and it's not Indian; but it seems to partake of the last two, and yet it can't be either of them, because it ought to be able to go with vermilion. Ah, what a tangled web we weave! Anyway, with what brains you have left, choose me and send me some — many — patterns of the exact shade."

With such terms as hue, value and chroma thoroughly understood by every user of color, Stevenson could have

told Mr. Colvin to select a red hue with a value of 40 and a chroma of 90, if that was one of the colors he had in mind. We have studied value and are interested in the spectrum, because it gives us our sequence of hues. Chroma is yet to come.

But to return to the subject of the spectrum. It will be noticed that when a beam of light is passed through a prism, in the manner shown in Fig. 13, the rays are bent around the base of the prism. This bending, or refraction, as it is called, is caused by the fact that light does not

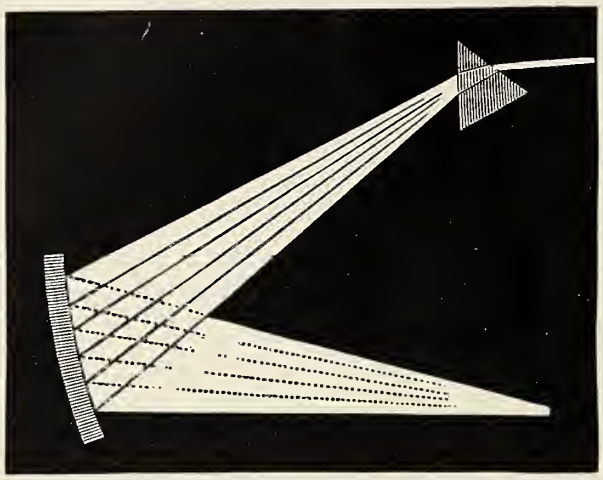


Fig. 16.

travel as fast in glass as in the air. When light travels obliquely, as in this case, from air into glass, it is bent *toward* the perpendicular, because its speed is less in glass; but when it leaves the prism it is bent *away* from the perpendicular, drawn into the air, because the speed is greater in air. In Fig. 15 the light from the candle enters the prism at O and is bent *toward* the perpendicular O P; but in

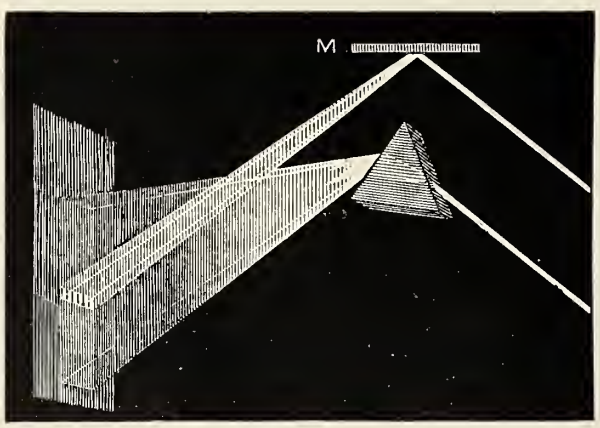


Fig. 17.

leaving the prism at O′ it is bent *away* from the perpendicular O′ P′. Thus the candle appears to be in the dotted line from the eye straight through O′, when, as a matter of fact, it is much lower down.

Looking at Fig. 13 again, it will be noticed that the color which is bent the least is red, while violet is bent the most, and as red has the longest wave-length and violet the shortest, the bending must increase as the wave-length decreases. But, since the bending is due to a change in speed, it can be shown that the greater the change in speed the greater the bending. Therefore, blue and violet being bent more than red shows that the speed of blue and violet in glass must be less than red.

The question naturally arises in witnessing the experiment of separating white light into its constituents by means of a prism, whether these colors, once separated, can be combined into white light again. Fig. 16 shows one method by which this may be accomplished. The colors from the prism are received on a mirror, so bent that all the rays concentrate when reflected on a single spot. If all the rays are properly united the spot will appear as pure white light.

The order of the hues in the spectrum, as we have said, is the basis for our sequence of hue in pigments; but when we search for pigments to match the spectrum colors we find it impossible to obtain pigments which represent any one wave-length free from other hues. Pigments are also lacking in chroma and reflect some white light as well as their distinctive hue. Fig. 17 illustrates how white light, by means of a mirror, may be added to the spectrum hues in making comparisons with pigments. According to Professor Rood, vermilion and emerald green reflect approximately eighty per cent of their distinctive hue mixed with twenty per cent of white light, while artificial ultramarine blue, painted on white paper, reflects about twenty-five per cent of white light. *(To be continued.)*

A CANADIAN'S "BLOTTERS."

Talking about "blotter advertising" — there is one form of blotter advertising that has not been talked about, to my knowledge. May be you can find room for a paragraph or two of "gray matter" upon the subject.

It is a daily blotter — a fresh blotter for each day in the week. When the business man becomes familiar with the plan of the advertiser, "misfits" or a dirty piece of blotting-paper will not be accorded desk-room. A reproduction of one of the series will convey the idea better than a description, and it will not take up very much more space, either.

You can vary the size, the color of the stock, the color of the ink, the arrangement and the "chat." Variety is the spice of blotter advertising, as it is of life. But do not vary the quality of blotting-paper. Use both sides — absorbent kind. Do not employ the enamel surface, moiré finish and others that make bad spots in the books and cause bad language to flow in the office.

Try the plan for a month or so before you condemn it as being too expensive. I have tried it out for considerably more than a year, with the result that I have not found it necessary to try out a canvasser. Blotters, in my experience, rush in every day where personal representatives fear to tread oftener than twice a month, and *get the business*, too.

You can use them to talk price, but you would be wiser to use them to emphasize quality. What this world wants isn't more price-cutters, but a greater number of quality boosters.— *Will J. Gray.*

TESTING GENUINENESS.

On the death of an advertising man at St. Louis recently, doctors made an examination of the dead man's stomach and found therein a buttonhook, a hatpin, three keys, a lead-pencil, a belt-buckle, a toy pistol, three nails, a needle and a thermometer. He probably had been working for those magazines which insist on knowing the genuineness of an article before permitting its advertisement in their columns.

PROOFROOM



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Hundred Words with One Comma.

Ever read a sentence containing a hundred words and only one comma, no other point either, and the lonely comma after the seventy-eighth word? Pro-digious! as Dominie Sampson says. Well, here it is — and copied from a morning paper of highest pretension in punctuation as well as other matters: "In accordance with the precedent established two years ago in the selection of Senator Root as temporary chairman of the State convention I and some of those who have been associated with me in the management of the Republican party through the two last political campaigns met the night before the meeting of the State committee and after the consideration of several names decided to present to the committee the name of Vice-President Sherman as temporary chairman, a selection which we had every reason to believe would be highly satisfactory to the Republicans of the State." Presumably this was dictated rapidly, so that the one who wrote it, especially if it was not taken in shorthand and then written out on the typewriter, must have imagined that there was not time to bother with punctuation. But it should be simply impossible for any one to suppose that a sentence of such length could be right with only one lone comma in it. Appropriate places for pointing are so plainly evident that it would be almost an insult to persons of ordinary intelligence to reproduce the sentence with punctuation. Isn't it astonishing, though, that anybody working at such a trade as printing could tick off all these words without points? Of course the operator followed copy. Whether any proofreader failed to correct it properly is not certain. It may have gone to press without correcting. Almost anybody should be able to say the same thing in shorter sentences, and it would be much better so; but change of wording could not be properly made by any one other than its originator. Nearly all newspapers, and many books, have much more bad punctuation than they should have.

Position of Adverbs.

J. D., Seattle, Washington, writes: "Kindly give your idea of the modern custom of arranging the order of words as in the following: 'They now are home,' 'Mary soon will leave,' 'He formerly was ill.' Is it as correct to say, 'They are home now,' or 'They are now home,' 'Mary will soon leave,' or 'Mary will leave soon'? In other words, is there only one right form, and what is it?" *Answer.*— The sentences as first given can hardly be said to show modern custom. Such construction is often used, but not sufficiently often to constitute a custom. There is not one right form, since each of the other forms in the question is correct and accurate. We may say either that Mary will soon leave or that Mary will leave soon, with equal propriety. "Mary soon will leave" is wrong, notwithstanding insistence on similar arrangement of words by some people, especially some newspaper editors. "They are now at home" is best when used as in answering a question, "Where are they now?" Answering a question, "When will they be at home?" it is best to say, "They are at home now." In these cases present custom is properly the same as the real custom at any modern time. Modern English dates from 1550, and of course, in the sense of modern that goes back to that date, many customs have come and gone that would properly be called modern customs. From the beginning of English grammar, however, the principle governing the position of the adverb has been always the same, and has always left the decision to the writer. A writer who places his adverbs where only one meaning can be correctly gathered from the expression, and that one is the one intended, need have no concern about rules of grammar. His composition will be so good, in all respects, that it will not be subjected to minute grammatical criticism. Such writers are not any too numerous. No mention of the actual words used in our questions appears to be made in any book at command, but all grammar and rhetoric books state the principle, with practical unanimity. Goold Brown says: "For the placing of adverbs no definite general rule can be given; yet is there no other part of speech so liable to be misplaced. Those which relate to adjectives or to other adverbs, with very few exceptions, immediately precede them, and those which belong to compound verbs are commonly placed after the first auxiliary, or, if they be emphatical, after the whole verb. Those which relate to simple verbs, or to simple participles, are placed sometimes before and sometimes after them." We can say that a certain action is right sometimes or that it is sometimes right; also that a person will soon come or will come soon, but not soon will come; but the nicest discrimination in each case depends on circumstances not always apparent to the reader, though always effective when properly recognized by the writer. G. P. Quackenbos says: "The words most frequently misplaced in such a way as to involve obscurity are adverbs, particularly only and not only. If these words are separated from what they are intended to modify, the meaning of the whole sentence is obscured." Alfred Ayres, in "The Verbalist," says of only: "This word, when used as an adjective [he means adverb], is more frequently misplaced than any other word in the language. Indeed, I am confident that it is not correctly placed half the time, either in conversation or in writing." Probably this confidence is misplaced, as the proportion seems overstated. One general rule may be made, that a writer who cares to avoid obscurity should be careful to pass no sentence without enough consideration to convince himself that it says just what he means, and can not be otherwise understood; but it is a rule that must be ignored more often than it can be applied, except when the writer has unlimited time and patience.

A So-called Misuse Easily Explained.

Precisian, New York, asks: "Why is it that so many people, even intelligent people, and not infrequently members of the printing trade, from whom better things might reasonably be expected, write forego when they do not mean go before, but go without? These same people would not write that a man foreswore himself." *Answer.*— Why people do it now, and have long done it, is easily told, though it is not so easy to tell why they first did it. Almost everybody now living has learned spelling from the dictionaries. The dictionary even yet best known as Webster's, though two new dictionaries have been issued since by the same publishers, as its successors, is "Webster's Unabridged" (which, by the way, does not give the word unabridged in

its vocabulary). All that this work says of forgo is that it is an obsolete spelling of forego, and that it was used by Spenser. Worcester's Dictionary also gives the definition under the spelling forego, and with forgo gives only a reference to forego. The Standard Dictionary is similar, though it says: "Forgo, though the better etymological spelling, is now rare. See forego." The Century Dictionary was the first to define the word forgo, and says in the etymology, "Also written, more often but less properly, forego." This explains very thoroughly why people now use the spelling forego, though it does not tell why the formerly more common forgo practically disappeared long ago. Whether the effort to resuscitate forgo, instituted by the Century Dictionary, will eventually succeed or not, who knows? Horace Hart, of the University Press, Oxford, tells the following: "In 1896, Mr. W. E. Gladstone, not being aware of this rule [to spell forgo], wished to include, in a list of errata, an alteration of the spelling of the word forgo. On receipt of his direction to make the alteration, I sent Mr. Gladstone a copy of Skeat's Dictionary to show that forgo, in the sense in which he was using the word, was right, and could not be *corrected;* but it was only after reference to Dr. J. A. H. Murray that Mr. Gladstone wrote to me, 'Personally I am inclined to prefer forego, on its merits; but authority must carry the day. I give in.'"

WORKING AT NIGHT.

At a recent meeting of an employing printers' organization the subject of running printing-plants at night was touched upon, and a member stated he hoped the time would soon come when printers would refuse to work at night, except in cases of emergency, where their work was required simply out of a desire for increased profits. He maintained that the Creator intended that men should perform their work during the day and should rest during the quiet of the night, and that in reality the institution of night work in many printing-plants was simply the creature of greed.

Whether this view of the case is strictly in conformity with facts, THE INLAND PRINTER is not prepared to say, but we are quite in accord with the sentiment that night work should be abolished wherever possible. Of course, the owners of large publishing houses have established night forces on account of the expensiveness of the machinery with which their plants are equipped. They feel that it would be a wilful waste of capital to keep in idleness sixteen out of every twenty-four hours thousands of dollars' worth of machinery. And, as costly contrivances multiply, the tendency toward a continuous operation becomes more and more apparent in the large printing centers of the United States. Undoubtedly, the publishers feel that by putting on double forces they are not only practicing economy but by this means are giving employment to a greater number of printers. While this is true, in a sense, it can not be said that more printing is demanded because of the establishment of night forces unless such establishment were the cause of a marked reduction in the cost of production. It is altogether unlikely that, if night forces had never been instituted in these publishing houses, a smaller number of printers would be in employment to-day.

But, however that may be, experience has shown that night work is far from being conducive to the printer's well-being, either morally or physically. And it were better to endanger the chances for maximum profits in any industry than the health and happiness and social progress of those engaged in it.

Written for THE INLAND PRINTER.

HARMONY OF COLORS.

NO. V.— BY J. F. EARHART.

COMBINATIONS WITH RED.

SCARLET vermilion, printed on a middle-tone yellow-gray, green-gray or blue-gray stock, makes a very effective combination. When a second color is desired, then a dark gray, closely related to the color of the stock, will add very much to the effect. This addition of dark gray will make the red appear more brilliant and the gray appear lighter by contrast. These combinations are especially suitable for the covers of catalogues, pamphlets, etc.

In many of the best three-color combinations it will be found that they are often combinations of the *practical* primary colors in a modified form; that is, *red* predominates in one color, *yellow* in another, and *blue* in the other. For example, the *red* may be modified with gray, or darkened with black, or moved toward orange or purple; the *yellow* may be modified with gray, or darkened with black, or moved toward orange or green; the *blue* may be modified with gray, or darkened with black, or moved toward green or violet.

We refer to *red*, *yellow* and *blue* as the *practical* primary colors, because they are the only three pigments from which can be produced, by mixture, approximately all other colors.

In combining the three primary colors, when more or less modified, to produce a pleasing contrast, one of the colors should be fairly deep, another at normal strength and the other light; or, in other words, a full tone, a half-tone and a quarter-tone. This difference in tone is necessary to get the full benefit of the law of contrast, and especially contrast of tone.

Sometimes it may be advisable to have two of the colors about equal in tone, and the other either lighter or darker than the two, according to the nature or surface-area of the matter to be printed.

Of course, it is impossible to lay down any absolutely fixed rule for obtaining a harmony of color; because harmony depends not only upon the selection of colors, but also to a great extent upon the area or amount of each color shown, as well as the placing of same.

Three colors may be very effective in a design in which the surface ratio is as 1 to 3 to 8; but the same colors applied to some other design in which the ratio would be as 1 to 2 to 3, may not be very effective; and in such a case the printer must use his own judgment and modify one or more of the colors to suit the different surface relation which the colors bear to one another.

About sixty-five years ago, Mr. George Field, of London, advocated in "Field's Chromatics," a theory under the name of "chromatic equivalents," claiming that harmony was only obtained when colors of equal intensity bore a fixed surface relation to one another in any design. He maintained that when red, yellow and blue were combined, then the surface ratio should be 5 for *red*, 3 for *yellow* and 8 for *blue*. And when the so-called secondary colors, *orange*, *green* and *purple* were combined, then the surface ratio should be 8 for *orange*, 11 for *green* and 13 for *purple*. And so with the tertiary colors — 21 for *russet*, 24 for *olive* and 19 for *citron*, etc.

Concerning this theory, Von Bezold, in his excellent work, "The Theory of Color," says: "It is often maintained that the individual colors in a colored ornament

should be so chosen, both as regards hues and the areas assigned to them, that the resulting mixture, as well as the total impression produced, when such ornaments are looked at from a considerable distance, should be a neutral gray. Starting from this idea, the attempt has been made to fix the proportional size of the areas, which would have to be assigned to the various colors usually employed in the arts, for the purpose of arriving at the result indicated. This idea was especially elaborated by Field, an Englishman, who gave the name 'chromatic equivalents' to the numbers of the proportions obtained, a designation which has since been very generally adopted. In reality, however, these 'chromatic equivalents' have no value whatever."

Von Bezold further says:

"It will always remain incomprehensible that even a man like Owen Jones, in the text accompanying his beautiful 'Grammar of Ornament,' should have adopted this proposition in the form given to it by Field, since among all the ornaments reproduced in the work just mentioned there are scarcely any which show the distribution of colors demanded by the proposition in question."

Although this theory was adopted by Owen Jones and others of less prominence, it was a serious mistake; and when it is applied practically to any piece of work, the folly of it becomes at once apparent.

There are some who still believe in it, and the writer has seen a color-chart which carries it out in fractions to an impossible extent.

It should be plainly apparent to the reader that a selection of three colors may be used in a half dozen different designs by as many different artists, and each one may be a perfect harmony, although the ratio between the area or surface of the colors in each design may be radically different.

In combinations in which red and blue are prominent, if the red is inclined toward orange, then the blue may be slightly inclined toward violet; but if the red is inclined toward purple, then the blue should be inclined toward green, that is, it should be a turquoise or green-blue. A purplish red and an ultramarine or violet blue do not form a good combination, unless the colors are gradually blended into one another, which can often be seen in many beautiful flowers; otherwise, the difference between the two colors must be very slight or very great to produce an agreeable effect. This applies especially to all the colors shown on the left half or cold side of the practical diagram given in the May number of THE INLAND PRINTER.

In the following list of combinations with red, we have selected those colors which will be suitable for the average job printed from type or cuts. As each job is a separate problem, the printer must use his best judgment in the selection and adjustment of the relation of the colors to one another to obtain a pleasing result.

COMBINATIONS WITH RED.

Red, yellow, and gray.
Red, yellow, and yellow-gray.
Red, yellow, and yellow-black.
Red, yellow, and red-black.
Red, yellow, and green-gray.
Red, yellow, and green-black.
Red, yellow, and blue-gray.
Red, yellow, and pale olive.
Red, yellow, and sea-green.
Red, yellow, and pale sea-green.
Red, blue, and gray.
Red, blue, and yellow-gray.
Red, blue, and blue-gray.
Red, blue, and red-black.
Red, blue, and orange-black.
Red, blue, and yellow-olive.
Red, blue, and pale yellow-green.
Red, blue, and green-yellow.
Red, blue, and yellow-brown.
Red, green, and gray.
Red, green, and green-gray.
Red, green, and green-black.
Red, green, and red-gray.
Red, green, and red-black.
Red, green, and yellow-gray.
Red, green, and yellow-black.
Red, green, and yellow-olive.
Red, green, and yellow-brown.
Red, green, and pale yellow-green.
Red, gray, and red-black.
Red, gray, and yellow-black.
Red, gray, and green-black.
Red, gray, and green-yellow.
Red, gray, and yellow-green.
Red, gray, and yellow-brown.
Red, gray, and yellow-olive.
Red, gray, and deep olive.
Red, gray, and sea-green.
Red, gray, and pale sea-green.
Red, black, and gray.
Red, black, and yellow-gray.
Red, black, and green-gray.
Red, black, and light green.
Red, black, and green-yellow.
Red, black, and yellow-buff.
Red, black, and sea-green.
Red, black, and light sea-green.
Red, black, and light blue.

(To be continued.)

SOLICITING TRADE.

The question has been raised as to whether the printing business would not be benefited by a discontinuance of the solicitation of trade. It is declared by some printers, who have given the subject thought, that the custom has worked great harm to the business in numerous ways. Chief among these, it is said, are loss of dignity and cheapening of prices in the general scramble. The contention probably is well founded, and it would be much more agreeable to all if the customer were compelled to hunt up the printer or request him to call when a job of printing was wanted. It would also save expense. But the query arises, How shall the present custom be abolished? Physicians, lawyers and other professional men have a code of ethics, which are said to be religiously observed, but it must be remembered that each of these professions also has a strong central organization which has power to, and does, enforce its code. Among employing printers, however, there is no commanding organization. That is, there is no association which has a sufficient percentage of the trade's membership to insure the carrying out of its rules even by the members themselves. If the time ever shall come when there will be but one employing printers' organization, which ought to include every worthy member of the business, whenever such a body makes up its mind that this or that custom is a detriment, it will have sufficient power to enforce its edicts not only upon its own membership, but also upon the few who are not associated with it.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Cleaning Spacebands.

A North Dakota operator writes: "(1) Enclosed find a spaceband, which I wish you would please examine and tell me whether there is anything wrong with it or not. It seems to me that it has a rather queer appearance on its edges. They are cleaned on a hardwood block, and am using Dixon's Graphite No. 635. Only some spacebands have that appearance, and, after a day's run, there is a little metal on the casting edge which will not come off by rubbing, and, consequently, I have to use a brass rule and scrape it off. In cleaning them I hold them perfectly flat and use a circular motion. Now, I might be 'seein' things' this time, but then, there is nothing like being on the safe side. (2) Another trouble I am having is that the first elevator goes up with a bang when it seats itself for transfer on the second elevator. The bang, I think, is caused by the screw which adjusts the up-stroke of the first elevator when it strikes the machine frame. The transfer is easy, and the first-elevator connecting-link is adjusted right. Would be very thankful for your advice concerning above troubles." *Answer.*—(1) The spaceband is all right in every respect. If you find that metal adheres to the bands and is difficult to remove, apply some blue ointment to the spot of metal and allow it to remain over night. This material can be procured at a drug store. (2) Your first elevator on seating with considerable noise is not working abnormally; you can minimize this by rubbing a small amount of oil on the top guide bar, just where the top edge of the front jaw strikes, and also a little oil on the duplex-rail levers where they strike the blocks. This treatment several times a week will help matters. You may use graphite instead of oil if you desire.

Foul Magazine.

An Iowa operator sends two lower-case matrices showing slight indentations on their back lower lugs. These bruises are not from the mold. In his letter he says: "The two matrices enclosed are samples of the way I find some matrices are being mashed on one of the machines here. I found that when the second elevator rose for alignment it was rising too high, so I corrected it, but still I find that the matrices are being injured. I have looked over the intermediate channel, and also the distributor box, but cannot find anything that seems to be catching the matrices. It just seems to be matrices in the lower-case, as I have been unable to find any bruised ones in the capitals or figures or characters. I have looked over the commas, periods, quotes and other thin matrices, but they do not seem to be bruised in the least. The 'i's' and 'l's' appear to be the worst, although outside of the thick matrices I find quite a few that are bruised as the ones I enclosed. It just started the middle of last week. Had night man working on machine last week and discovered the condition of the matrices one morning. I at first thought he was sending in tight lines, but that does not seem to be the trouble. I also tested the lock-up as the mold-disk comes forward, but it seems to be all right." *Answer.*—The cause of the trouble is probably greasy or dirty matrices or channels in the magazines. This causes the matrices to hesitate somewhat in crossing the verge pawls. These pawls strike the ears and damage them. Clean the magazine thoroughly with the brush, then use gasoline, then use graphite sparingly on the brush, so that the matrices will run freely. The distributor screws should be cleaned also with gasoline.

Pot Sticks Against Mold.

A Baltimore, Maryland, operator writes: "When casting a nonpareil slug or a brevier slug, the mold and mouthpiece separate with a bang. The face is not cold, nor body of slug. A long primer or pica can be put on immediately and the pot and mold break away without any trouble whatever. The holes line along smooth side of slug and show clear; the lock-up is good. The machine is a No. 1 model and has a long, old-style, single-pipe burner for mouthpiece, which runs perpendicular with burner for heating metal. The burner for mouthpiece has to be turned down for pica or long primer, as it runs too hot when on full. The cam-shoes, which the pot rides on when leaving the mold, have been removed, to no effect. The machine will run along with pin out of plunger, without a sound, making all the motions finely. Put on a six-point or eight-point with pin in, and the mold and mouthpiece separate with a loud bang and threaten to shake the machine to pieces in time. As I said before, a ten-point or fourteen-point can be put on immediately and they run all right. When recasting, on eight-point or six-point, the machine bangs for about twelve or fifteen slugs, then runs smoothly, then gets too hot and squirts, if not stopped until cooled off. The plunger moves freely." *Answer.*—Your difficulty may be corrected by slightly increasing the general heat of the metal. The noise you notice is due to the sudden breaking away of the jets that connect the slug to the mouthpiece. Except for the annoyance of this vibration, there is no particular harm in the disturbance.

Matrices Bending.

An Ohio operator writes: "I am troubled more or less for some time with thin matrices (once in a great while a thick one — probably a couple of times) getting their ears bent in the distributor box. The upper distributor screws seem to catch hold before the lower screws. These screws seemed to be timid all right, as the beginning of the threads on the upper and lower screws start together. Of course, when the upper back screw is put back to the punch-mark, the only place it will go, it lines up with the other two, and the screws seem to me to be in time. I examined the seat of the matrix lift and found it was slightly worn, and dressed the face of it down a trifle so that the seat would be flush when small matrices lifted, but this did not seem to help matters any, as two matrices caught to-day. I thought for a time that they might have gotten bent in the line-intermediate channel — one of the matrices being high in the assembly elevator and catching on the edge of the channel, but do not think that is the case now, as I ran some matrices into the machine directly through the distributor box, without going through machine, and one caught. The back end of the inclined rails in the distributor box are worn slightly. I have had several problems on the machine, but have always gotten over the difficulty all right, but this is a 'Jonah' to me. It does not do any great harm, but

there is something about it that is not just right. Probably a dozen matrices catch in a week. I enclose a couple of matrices, so that you may see, and may be you can offer some suggestion that will remedy it, and I will be much obliged to you. Am getting along first-rate on machine, but can not melt the keyboard down with my operating as yet. Can set and correct about 3,500 brevier, thirteen ems." *Answer.*— The cause of thin matrices bending is likely due to the need of a new cam on your back distributor. When you have put in this cam and readjusted your left, you will probably not have the trouble.

Keyrods Binding.

An Illinois operator asks the following question: "Where am I most apt to find the trouble of the keyrods not going back down to their full limit only when two springs are put on? About three are doing this." *Answer.*— When the keyrods remain up it is not due to the need of two springs, but rather to something binding. Mark the rods, then disconnect them from the verges. Move each keyrod up and down to see if it binds. It will likely be found to work freely. If not, examine upper and lower guide plates for the cause. If you find it is free, then connect the rods to the verges and run out every matrix in the channels concerned, and then see if the keyrods work freely. If not, take off the magazine and remove the offending verges. Polish the verges on crocus cloth and remove burrs from the pawls with a fine file. They should then work freely. Note also that the characters referred to escape from the magazine without binding on the guides and that the channels are clean and matrix ears are not bruised.

Defective Matrices.

A Canadian operator writes: "In regard to my inquiry about low letters of blackface nonpareil and burr on side of lower-case 'e' nonpareil roman, I have increased tension of justification springs and pot-lever spring, and after examination I find no appreciable difference, as you will notice by this proof, which is a sample of nonpareil roman in question. Am not able to speak regarding blackface nonpareil, as font is not available, but at the time of trouble we tried tightening tension of pot-lever spring to no purpose. Can you give any further suggestion?" *Answer.*— The proof shows that the character appears about the same as before; this indicates that the wall of the matrix is damaged, which permits the metal to enter a point equal to the height of the face of the slug. By removing the defective matrices you will obtain relief. However, to be certain about this matter, examine all of the "e" matrices on both sides of the casting seat; it appears that some of them do not show the fin. As to the imperfect face alignment, since the matrices are aligned facewise by the pressure from the pot against the mold and by the face of the mold against the matrices, it is necessary to have sufficient force from the pot to accomplish this end. To increase the tension of the spring may not be sufficient, especially if the spring is weak or the elevation on the pot cam is low. To begin with, the elevation must be present and of sufficient height to force the pot-mouth tightly against the mold. The spring, if found to yield one-fourth of an inch or so, should be replaced with one that is stiffer. The mold-slide must also move freely in its ways, and the face of the mold, on its first movement forward, should come within about .010 of an inch from the vise-jaws. All the foregoing conditions have a direct bearing on the evenness of the faces of the slug. Besides, the casting mechanism also has a bearing thereon; possibly if you proceed as follows you may improve the slug: First, see that the plunger is fairly tight-fitting in the well. This condition may be noted just as the plunger descends to cast. Metal bubbling up around it will indicate a loose fit. Put in a new plunger if this condition prevails. The next thing is to clean out the cross-vents with a pointed instrument. These vents should allow a sprue about one-half inch long to escape when the cast is made. This insures that the air escapes readily from the mold, a very necessary condition. If you find that the sprue is not present or is too short, deepen the vents with a knife-blade or similar tool. This procedure must be accompanied also by the cleaning of the jets, and if all steps are properly carried out it should give you a much sharper face on the slug.

Clutch.

The Western operator who made inquiries about controlling-lever adjustments now writes: "I have examined the adjusting-screw in the stop-lever and found that it was not loose and that the adjustment of the same was O. K. Last night I worked for several hours and cleaned and oiled all the parts having connection with any of the aforesaid mechanism, but it was all useless, and the controlling-lever and vise-automatic still have that jerk. The other day the machine was speeded up to eight lines a minute and then I found that the machine would rebound when the stopping-pawl engaged stop-lever, and consequently the last two or three matrices would not be fed to the lifter. The clutch leathers were clean. Many an hour have I put in studying this trouble, but, as yet, I have found no sensible way of fixing it." *Answer.*— Do not run the driving-pulley faster than seventy revolutions per minute. Remove the clutch-pulley and clean the bearings. Clean the inside surface of the pulley and the leather with gasoline. After the clutch has been attached, have the machine normal, with the power off. Draw out on the controlling-lever, then back the machine a trifle. While the machine is in this position, measure the space between the collar and forked lever. It should be no more than one thirty-second of an inch. Measure also between the collar and journal. This space should not be more than fifteen thirty-seconds of an inch.

All Kinds of Trouble.

An operator writes from Detroit, Michigan: "The following are some of the experiences I have had in my travels, and would be pleased to have some information on the subject: (1) Should large cam in cam-frames for operating spaceband lever for lower magazine show more wear on roller than cam for upper magazine? What is the cause if it does? (2) Keyrods sometimes do not return to normal position when operating lower magazine, and it is necessary to touch key twice. What is the cause? (3) How can pawls in verges and inside lower end of lower magazine be examined? What parts are to be taken off to do this? (4) How can transpositions when operating lower magazine be remedied? (5) What causes two matrices to get between same threads on distributor screw? Is it the fault of the lift? (6) I notice that matrix delivery belt on lower magazines can be tightened by moving pulley, but can pulley be raised to give a greater incline to belt? (7) When having only one spaceband in line, face of slug hangs over on left-hand side, which does not occur when there are several spacebands in line. Notice apparatus for setting jaws for length of slug gives a little when casting. Can this be remedied? (8) When setting long line of blackface, the spacebands do not seem to hang straight when line is going down between jaws, consequently, when justification (the first time) takes place, the spacebands slip on justification block and do not go up, so at the second justification the

spacebands do not seem to fill out the line and usually cause a small squirt. This only occurs on a long line of black-letter. (9) What causes air-vents in mouthpiece to fill up? (10) When keyrods do not hook readily on verges on double-decker, how can it be remedied? Would this trouble have anything to do with question asked in No. 2, by something binding somewhere? (11) Why are brass knife-wipers made of two-point brass? Would a thicker piece of brass interfere anywhere with movement of machine? (12) Matrices seem to fall between partitions all right, but seem to hesitate about going into magazine. What causes this? Sometimes they stick at entrance of magazine. Is there anything at this point which ought to retard them? This happens in both upper and lower magazines. (13) What causes bottom of slug to be smooth, as if back-knife has shaved off a little? (14) Sides of slugs show small round holes, except when metal-pot is filled. Does this show lack of ventage in mouthpiece?" *Answer.*—(1) The wear on the rolls is proportional to their use or to the resistance offered by the keyrod spring. If both cams have equal use the wear should be about the same. Sometimes unusual wear on the rolls is caused by placing two springs on the keyrods. (2) Keyrods do not return to place because of a matrix interfering with a verge pawl; a second touch usually allows this matrix to move forward, thus allowing the pawl full stroke, which permits the return of the keyrod to normal position. A foul magazine, or dirty or bent matrices may be the prime cause of the trouble. (3) If a Model 4 machine, remove the lower magazine, then take out the escapement bar. An examination can be readily made. (4) The nature of the transposition is not stated, but if it is between a spaceband and a matrix, as often occurs, it can to some extent be prevented by allowing a slight interval to elapse before depressing the spaceband key. The larger diameter of the spaceband cam in the front cam-frame is intended to prevent such occurrences. (5) When two thin matrices are found in the same thread of the distributor screws it is due to an increase of the space between the distributor box bar-point and the vertical sides of the two upper rails of the box. The remedy is to replace the bar-point. It will sometimes occur when the screws are turned backward too far when matrices are in the box. (6) The belt does not need a change of angle. (7) The model of machine is not given, so we can not describe the method of making adjustment. (8) As a blackface line is resting wholly on its lower front lugs on the duplex rail in the first elevator, it may be possible that these matrices will lean toward the right, which will cause the spacebands to assume the same position. This condition is not normal and it can be corrected. Ascertain first of all if the back-elevator jaw is the normal distance from the front one. It often is found deflected to the rear, thus allowing too much space at this point. When this condition is corrected, the difficulty should not be present. (9) The narrow slits between the jets are usually, if not always, filled with oxid, the finely divided substances always present on plungers, in the well and on the surface of the metal. These slits should be frequently cleaned with a pointed instrument. A knife-blade or bodkin will answer the purpose. (10) In connecting the keyrods to the verges, the hook of the rod should clear the lower lug of the verge. If it is found that they do not readily connect, an examination should reveal the place of interference. This must be determined before a remedy can be suggested. (11) Four-point rule may be used. (12) If the matrices referred to are thick ones, and this trouble occurs at the capital side of the magazine, it may be due to the change of direction the matrix assumes on leaving the entrance. The path of a capital matrix is more or less in the form of an obtuse angle. Where the matrix leaves the magazine entrance and strikes the sides of the channel-plate grooves, its force is somewhat lessened, and, in the case of very thick matrices, they will be visibly affected if they are not clean. Try some particular channel of matrices and then clean their ears and repeat the test. An operator of ordinary ability will readily ascertain the cause of trouble by a close scrutiny of the affected parts. (13) The bottom of slugs will appear smooth when the lock-up between pot and the mold is imperfect.



A PRINTER'S HOME.

Residence of A. C. Caldwell, journeyman printer, 5558 Monroe street, Austin station, Chicago.

The Merchants' Association of Pittsburg



Year Book 1908

Cover-page design, by Z. E. Weatherly, an I. T. U. student.

CENTAUR CUTTING MACHINE

THE CENTAUR CUTTING MACHINE CO.

NEW YORK · CHICAGO · AND · OMAHA

Cover-page design, by Dolph M. Warren, an I. T. U. student.

The Merchants' Association of Pittsburg



Year Book 1908

Title-page design, by Z. E. Weatherly, an I. T. U. student.

SHEET MUSIC AND MUSICAL INSTRUMENTS

CATALOGUE FOR 1910

THE MARSHALL AND JACKSON COMPANY
376 MADISON AVENUE
HARRIS MAINE



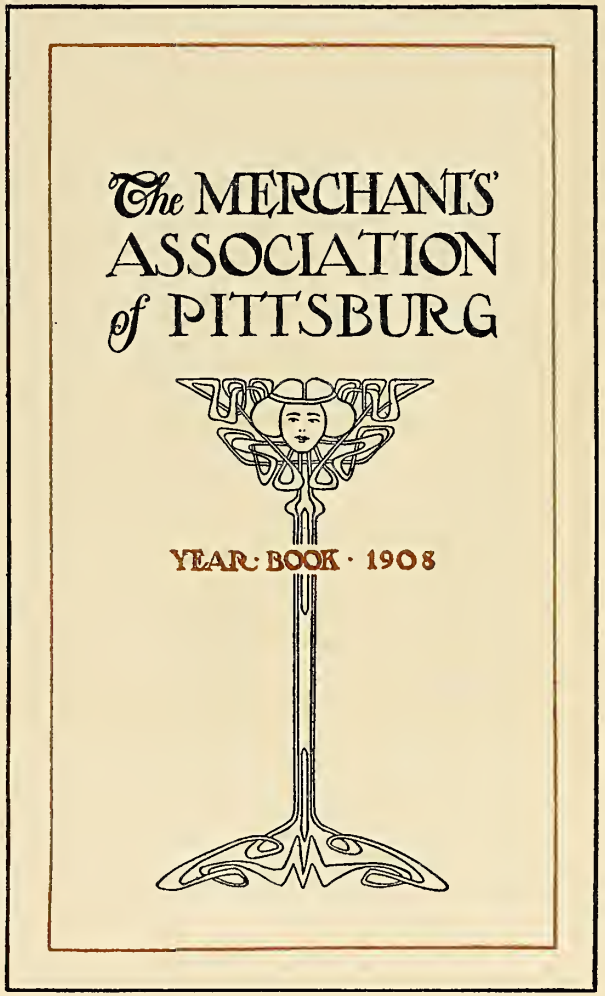
SHEET MUSIC AND MUSICAL INSTRUMENTS

CATALOGUE FOR 1910

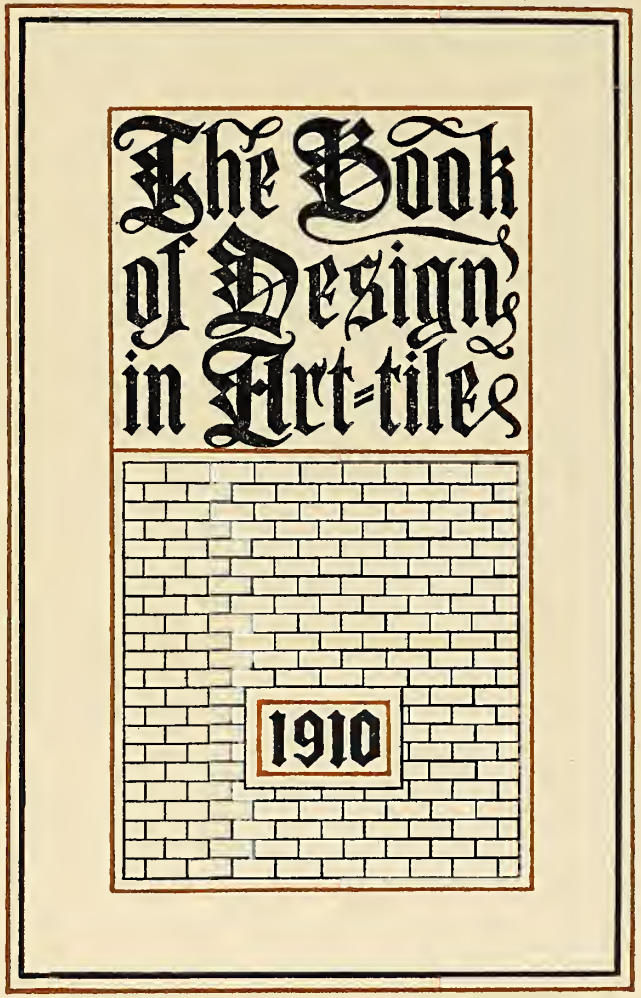


THE MARSHALL & JACKSON COMPANY
376 MADISON AVE
HARRIS ▾ MAINE

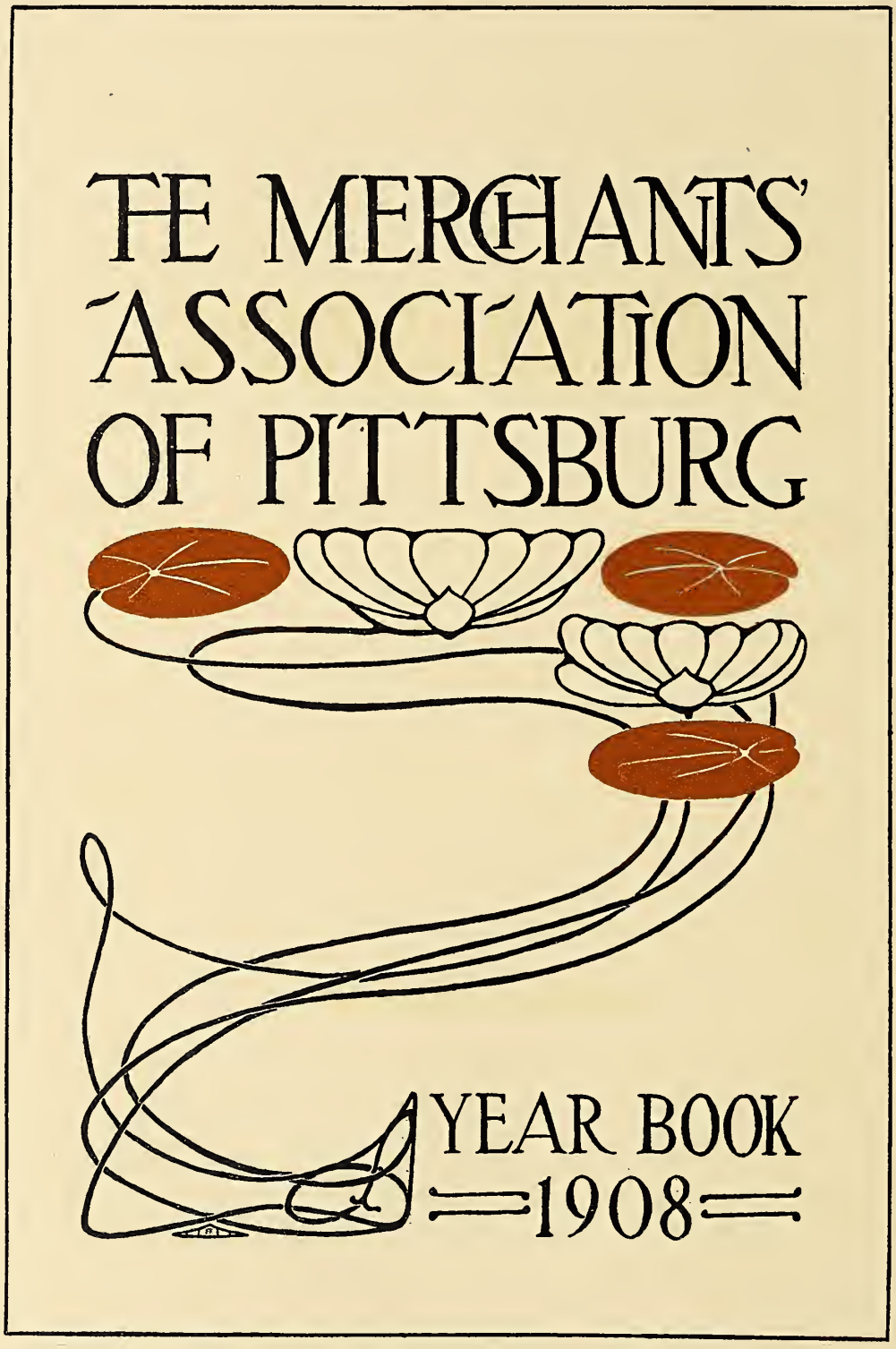
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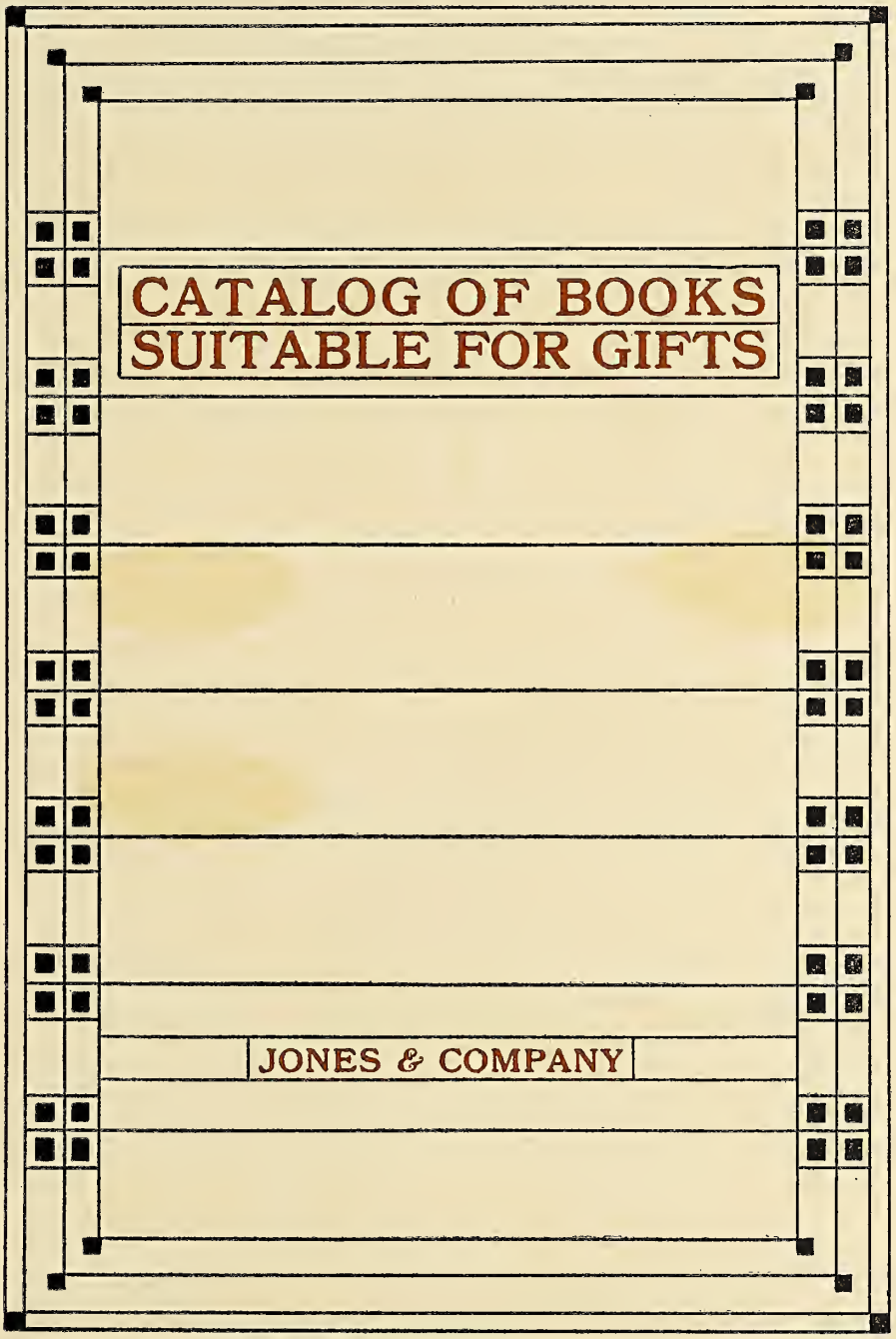
Lettered by George M. Buenger, an I. T. U. student.



Lettered by H. Nidermaier, an I. T. U. graduate.



Cover-page design, by Francesco Flaman, an I. T. U. student.



An unusual title-page in rules and geometric spots.

COMMENTS OF STUDENTS ON I. T. U. COURSE

BEATS BRITISH SEVEN-YEAR APPRENTICESHIP.

THEN I first contemplated taking your Course I thought I knew my trade pretty well. Now I realize how little I really did know. I learned my trade at two of the leading offices in England, and yet am bound to confess I learned more from technical books than I did from my masters. I served seven years' apprenticeship. Had I had a master with the knowledge that you impart and with your facility of teaching same, I could have learned more in three years than I did in the seven. This is a strong statement, but it is true, and having now gone through the I. T. U. Course it is impressed upon me more than ever what a glorious chance awaits the ambitious apprentice. Mr. Trezise deserves the thanks of all printers for planning such a Course, and I must say that throughout my correspondence with you I have met with invariable courtesy.— Verdun (Can.) student, aged thirty years.

TWENTY-THREE AND GETTING MORE THAN SCALE.

You surely give me great encouragement and I most heartily appreciate it. Since I began the study of lettering I find it becomes more interesting as I go along. One gets a broader idea of the art in printing by using it. I wish to thank you for the great help you have given me in showing me how to become a master-craftsman. Am only twenty-three years old, yet am getting over the scale because I can lay out work for the other compositors.— Brooklyn (N. Y.) student.

THOROUGH SCRUTINY OF WORK BY INSTRUCTORS.

I take this opportunity of thanking you for the information which you give in criticizing lessons, and I appreciate very much your letter calling my attention to the fact that I did not follow instructions when I reset a letter-head, a proof of which I mailed you recently. While the mistake was mine, it opened my eyes to the fact that the instruction is thorough and that it is almost impossible to slip anything by the instructors.— Biddeford (Me.) student, aged thirty-three years.

A booklet page, with elaborate, yet consistent, decoration.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Use of Decoration in Typography.

Ornamentation, properly used, is just as essential in printing as in any other field of endeavor — but it is permissible only when properly used.

No one questions the desirability or propriety of decoration on buildings, for instance, even though they be ornamented in the elaborate manner of the Corinthian order — but just about so often we hear the cry that decoration is unnecessary, even undesirable, in typography.

Ornamentation in typography is desirable as long as it contributes to the beauty of the printed page, or as long as it tends to strengthen, by symbol or otherwise, the text.

With all due admiration for the chaste designs which may be, and are, produced without the aid of ornamentation, and having in mind the atrocious results which all too frequently follow the unintelligent use of decoration, we are inclined to think that the omission of all decoration from the printed page would be undesirable.

Anyway, it couldn't be done. The printer has as much human nature as other folks; and human nature runs to decorative effects.

So, instead of trying to cut out all ornamentation, the best course seems to be a study of its proper use.

Historically, the average printer does not care to study ornamentation, nor is it absolutely essential, as a few things kept in mind when ornamenting a piece of work will avoid the greater number of errors of this kind found in the printed page. The consideration of the following points is essential:

Typography consists of flat designs, to be printed on a flat surface, and decoration for typography must be flat, with little if any suggestion of perspective.

The decoration must harmonize with the type, both in shape and tone.

The decoration should, if possible, serve to strengthen the text — at least it should not be incongruous.

Does the ornamentation enhance the beauty of the page?

Does the work call for decoration?

The first essential in using ornamentation in typographical design is to see that it is purely decoration, and not illustration. The typographical designer works on a flat surface and his design is to be reproduced on a flat surface. Hence, in order to fully answer its ends, the decoration must be at least comparatively flat — with little if any suggestion of perspective or light and shade. The page to be decorated is a conventional thing — not a natural one — and, therefore, the decoration must be conventional. A conventionalized form may be defined as one which has been simplified according to artistic principle. Fig. 1 illustrates this question of conventionalizing. The first sketch in the upper row is that of a rose in natural form, complicated in line, with its shadows suggesting a depth wholly unsuited to the flat decoration necessary to the printed page. We must conventionalize it by simplifying it, and yet, we must preserve the characteristics of the rose — or at least some of them. The remainder of the sketches in this diagram suggest a few different ways in which this may be done. No matter what motif is chosen for decoration, whether it be flowers, fruit or anything else, this conventionalizing by simplification must be carried out if the decoration is to be entirely suitable for the printer's needs.

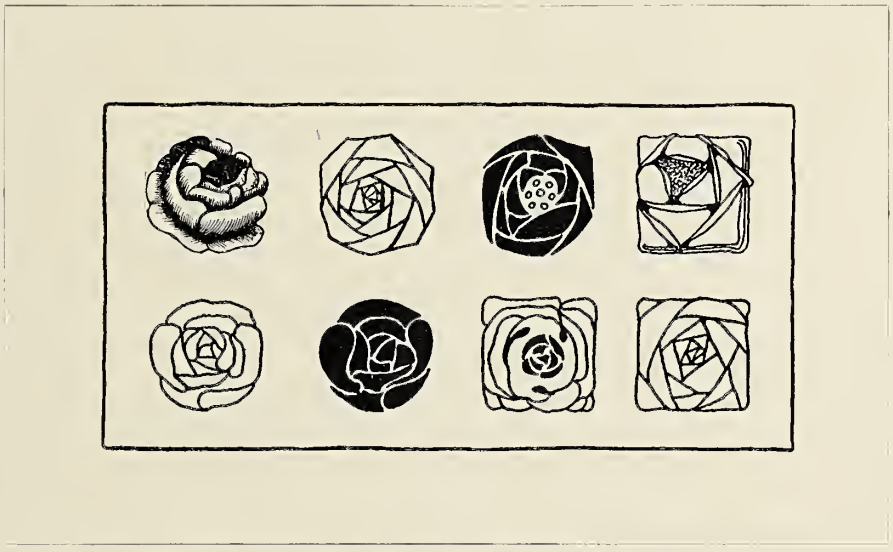


Fig. 1.— A rose in natural form, together with suggestions for conventionalizing, the latter being necessary for design to be printed on a flat surface. (From "Letters and Letter Construction," now in press.)

The decoration must harmonize with the type — it must harmonize in shape and tone. The roman capital letter is a formal, dignified letter, and the decoration to be used with it should have at least something of those character-

istics; the italic letter is free, graceful and flowing, and is at its best when used with decoration of that nature; while the gothic letter, rich in design and color, must have decoration of like characteristics, in order that its beauty may be fully brought out. Figs. 2, 3 and 4 illustrate these points. They also show a harmony of tone between letters and decoration.

One should see that the decoration on a piece of work is consistent with the subject. Just as the letter form adds to or detracts from a piece of work in accordance with its suitability or lack thereof, so does the decoration exercise an influence. One would not think of using block type in connection with a gothic design; even less appropriate would it be to decorate the cover of a book of Egyptian travels with Celtic ornament.

Then, wherever possible, the decoration should bear a relation to the text as well as preserve a harmony with the type-face. A few ornaments, carefully chosen from the wealth of decorative material offered by the typefoundries, will enable the printer to cover this point satisfactorily.

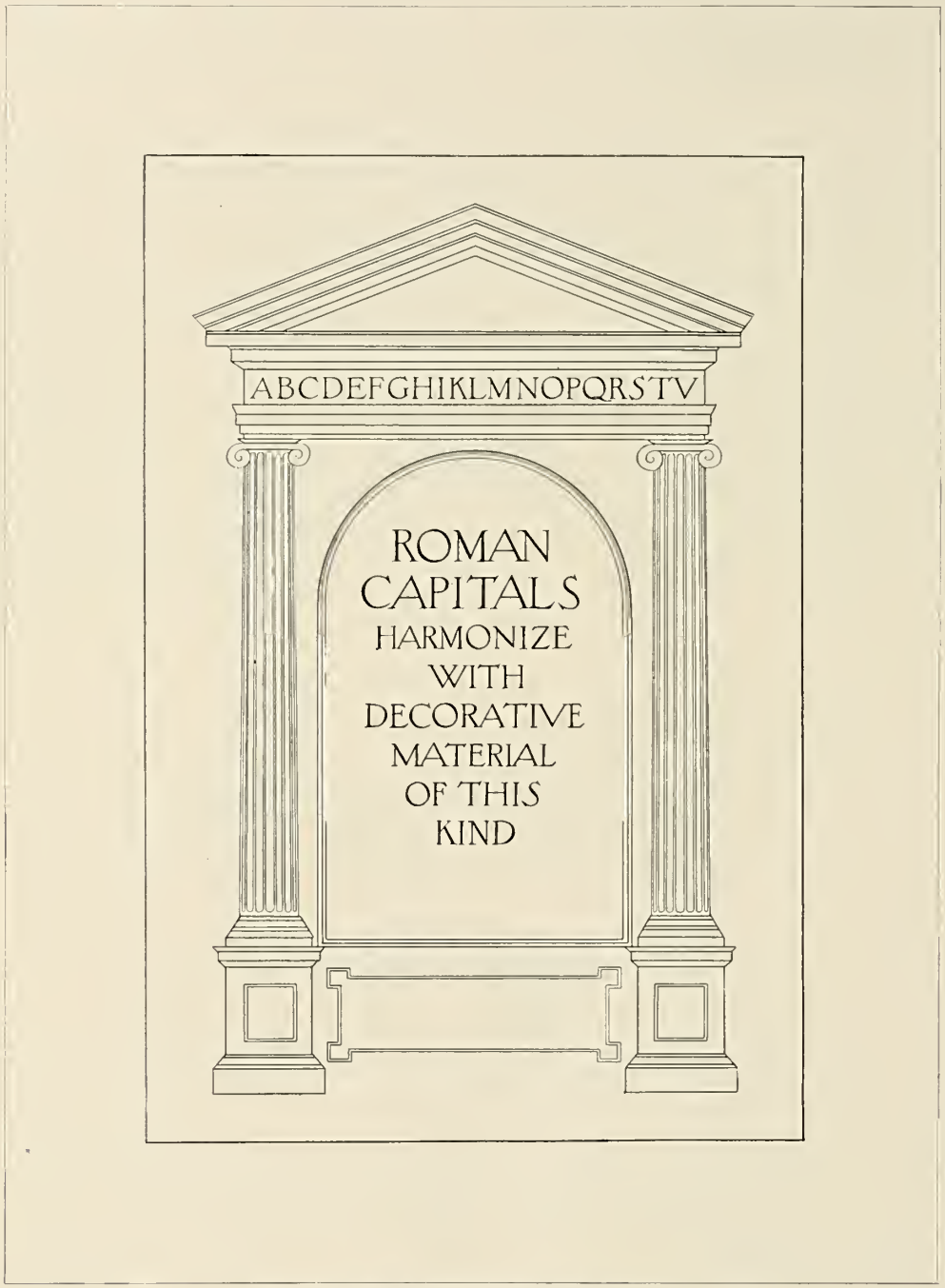


Fig. 2.— Roman letters in appropriate decoration.
(From "Letters and Letter Construction," now in press.)

For ecclesiastical printing there are the crosses of various designs, and the many gothic ornaments to be found in connection with the text types of the catalogues; for the decoration of printed matter, with music as a subject, there are numerous harps, etc.; for printing suggestive of plays and players one readily finds various masks suitable for comedy or tragedy — in fact, one may procure decoration symbolical of almost any subject he may be dealing with. As illustrating this point, we show herewith, in Fig. 5, a few symbols, together with the subjects which they repre-

sent. Then, too, while it is desirable that one use ornamentation directly connected with the subject, it is not absolutely necessary. Where one can not procure decoration the suggestion of which has a direct bearing on the subject, other ornamentation may be used. If, however,



FIG. 3.— Italic letters in appropriate decoration.
(From "Letters and Letter Construction," now in press.)

the latter does not strengthen the text by its suggestion, care should be taken that it does not call to the mind something entirely foreign to the subject. The use of decoration suggestive of agriculture on a book of sea-tales would be infinitely worse than no decoration at all.

The following is a brief list of symbolic forms, together with the subjects which they represent:

Rose: The flower of England; royalty.
Lily: The flower of France; purity.
Thistle: The flower of Scotland; independence.
Shamrock: The flower of Ireland; good fortune.
Chrysanthemum: The flower of Japan.
Circle: Eternity — without beginning and without end.
Holly: Christmas.
Laurel: Victory.
Grape: Pleasure; good cheer.
Cross: Christianity.
Hour-glass: Time.
Palette: Art.
Lion: Power.
Eagle: Superiority.
Dove: Peace.
Dragon: Ancestor worship.
Goose: Christmas.
Turkey: Thanksgiving.

Hare or Rabbit: Month of March.
Peacock: Magnificence and pride.
Scythe: Death.

Thus far there is little, if any, opportunity for argument based on the variance of personal opinion. The questions of conventional decoration, harmony of decoration with type and the suitability of the decoration to the subject are more or less fixed ones. But with the question of whether or not the decoration enhances the beauty of the page comes the differences of opinion — and the question can not be positively settled one way or the other. One may, however, bring numerous points to bear on it. If, for example, the addition of a spot of decoration underneath a severely plain group of type or a panel design serves to break up the white space pleasingly or change the contour of the group to a more satisfactory shape, then we are justified in its use on the basis of enhancing the beauty of the page. Or, if the use of a long, narrow piece of decoration leading from a group at the top of the page toward another group at the bottom, serves to carry the eye across intervening space and lead from one part of the text to the other, it may be said to at least add attractiveness to the piece of work.

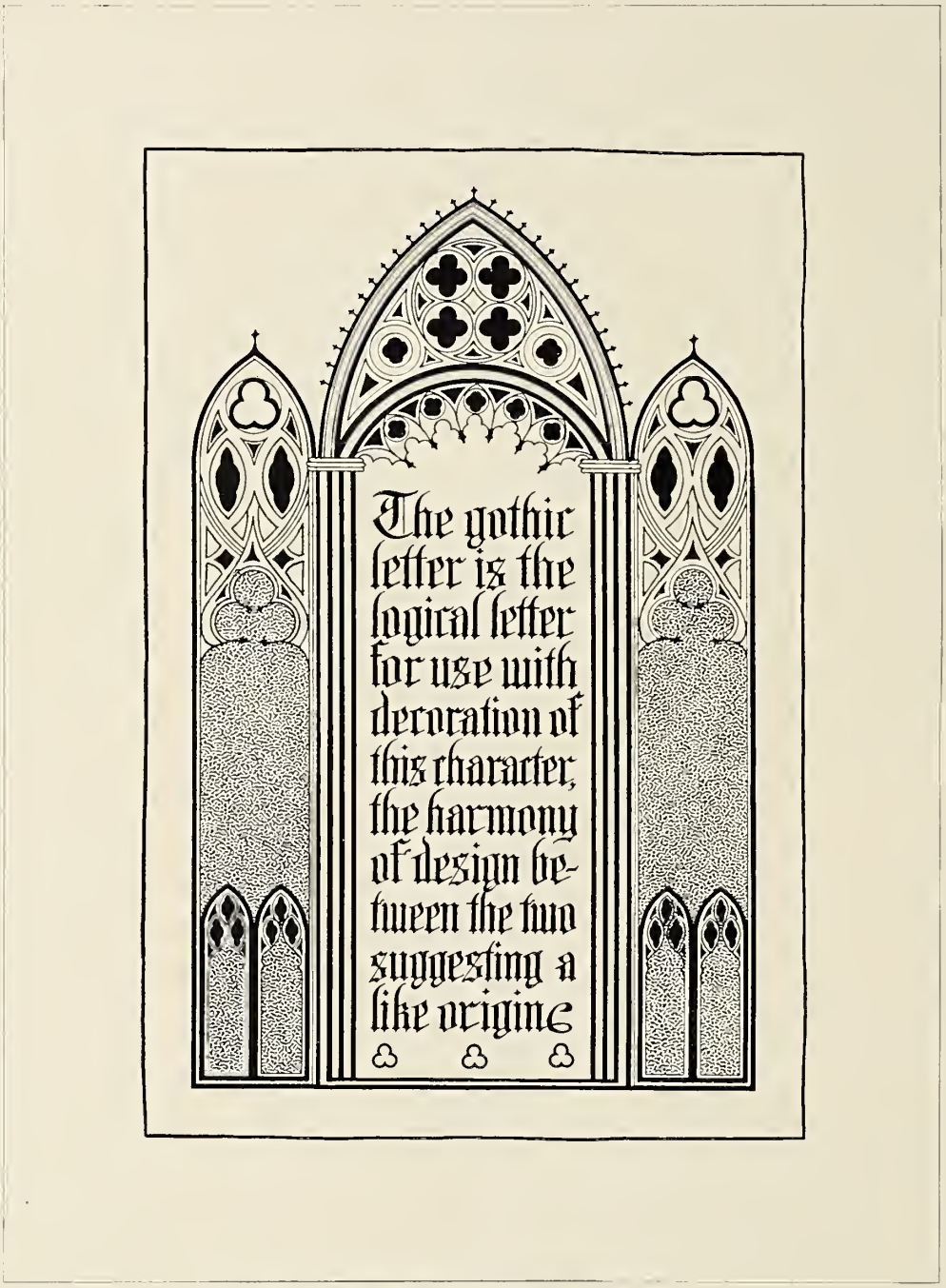


FIG. 4.— Gothic letters in appropriate decoration.
(From "Letters and Letter Construction," now in press.)

Does the work call for decoration? Again comes up the question of personal taste. If there is any doubt as to whether a spot of decoration is desirable, leave it out. One can not spoil a job by having it too severely plain, but it is the easiest thing in the world to make a piece of work too decorative, and, for this reason, it is best to be on the safe side and use no ornamentation as long as there remains a

doubt as to whether or not its use is justified. Nowhere has the printer such an opportunity to exercise restraint as in the use of decoration. The main question, however, is not whether decoration should be used — for the pieces of work on which it is not permissible are comparatively few

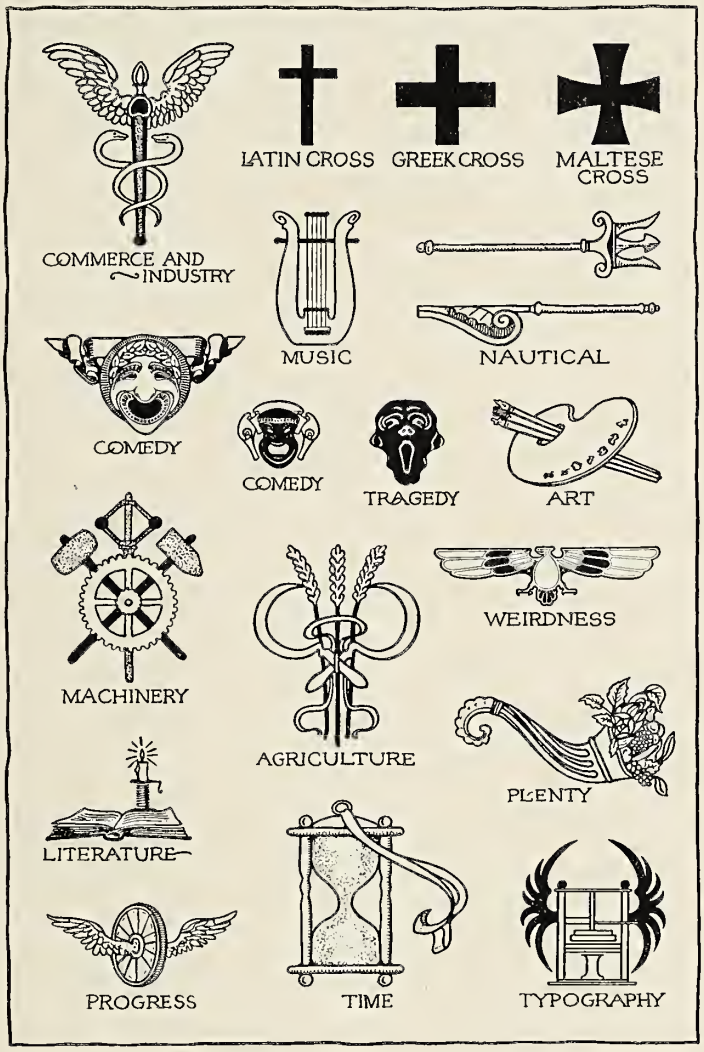


Fig. 5.— Symbols suitable as decoration for various subjects.
(From "Letters and Letter Construction," now in press.)

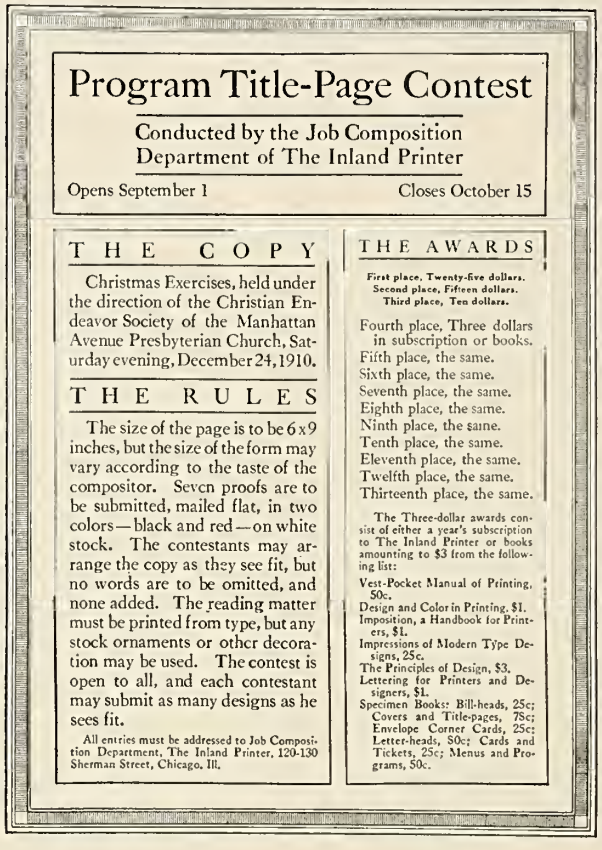
— but how much decoration. This will depend partly upon the subject and partly upon the nature of the design, some subjects, of course, permitting of a greater amount of decoration than others.

The Job Composition Contest.

The program title-page contest closes October 15. The entries are being received in large numbers, and this contest promises to maintain the successful standard set by the competitions recently conducted by this department. The prize-winning designs, together with a number of the other entries, portraits of winners, etc., will appear in the December issue of The Inland Printer, and, as the subject for the contest is a title-page for a Christmas-entertainment program, the reproductions will appear just in time for their adaptation to the needs of the Christmas printing. These contests in job composition have been exceedingly popular. The last one, the subject for which was a title-page for a catalogue, resulted in nearly eight hundred entries, while in the one prior to that — a business-card contest — nearly a thousand competing designs were received.

The fact that the prize-winning designs are reproduced, together with a selected number of the other entries, offers to the contestants an opportunity of comparing the various

ideas, thus affording the educational feature which is the chief aim of these competitions. While the prizes are, of course, greatly to be desired, it is in the comparison of his



Program Title-Page Contest

Conducted by the Job Composition Department of The Inland Printer

Opens September 1 — Closes October 15

THE COPY

Christmas Exercises, held under the direction of the Christian Endeavor Society of the Manhattan Avenue Presbyterian Church, Saturday evening, December 24, 1910.

THE RULES

The size of the page is to be 6x9 inches, but the size of the form may vary according to the taste of the compositor. Seven proofs are to be submitted, mailed flat, in two colors—black and red—on white stock. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. The reading matter must be printed from type, but any stock ornaments or other decoration may be used. The contest is open to all, and each contestant may submit as many designs as he sees fit.

All entries must be addressed to Job Composition Department, The Inland Printer, 120-130 Sherman Street, Chicago, Ill.

THE AWARDS

First place, Twenty-five dollars. Second place, Fifteen dollars. Third place, Ten dollars.

Fourth place, Three dollars in subscription or books.
Fifth place, the same.
Sixth place, the same.
Seventh place, the same.
Eighth place, the same.
Ninth place, the same.
Tenth place, the same.
Eleventh place, the same.
Twelfth place, the same.
Thirteenth place, the same.

The Three-dollar awards consist of either a year's subscription to The Inland Printer or books amounting to $3 from the following list:

Vest-Pocket Manual of Printing, 50c.
Design and Color in Printing, $1.
Imposition, a Handbook for Printers, $1.
Impressions of Modern Type Designs, 25c.
The Principles of Design, $3.
Lettering for Printers and Designers, $1.
Specimen Books: Bill-heads, 25c; Covers and Title-pages, 75c; Envelope Corner Cards, 25c; Letter-heads, 50c; Cards and Tickets, 25c; Menus and Programs, 50c.

own work with that of other printers that the contestant finds the greatest benefit.

Read the above announcement, note the amounts of the various awards, and send in your entries immediately.

THE FIRST TYPEFOUNDER ON THE PACIFIC COAST.

Andrew Foreman, who died July 27, 1910, arrived in San Francisco in November, 1866, with the equipment of the first typefounding plant established on the Pacific coast. He was, apparently, the only typefounder then on the coast, and had to train all his help — casters, breakers, rubbers and setters. This foundry was owned by William Faulkner & Son, and known as the California Type Foundry. The business was carried on until 1873, when it was sold to Painter & Co. William Faulkner was a printer who came from Norwalk, Connecticut. He arrived in San Francisco in 1849, and on August 25 of that year, Faulkner & Leland started the *Pacific News*. The firm prospered, and Leland returned to New York, where he started the Leland house, a successful hotel, out of which grew a chain of well-known Leland hotels. Faulkner soon abandoned the newspaper field for commercial printing, to which he added an agency for type and printing machinery; and out of this agency grew the opportunity to start the first typefoundry.

Andrew Foreman was born in Edinburgh, Scotland, in 1833. He entered the foundry of Miller & Richard at the age of eight, and remained there until he had mastered every branch of the business. In 1851, he came to New York, under engagement to George Bruce. He returned to Scotland, married and settled down; but, ere long, the call of the land of opportunity was too strong, and he came back, entering the employ of the Conner foundry, and thence he went to San Francisco. In 1880, Mr. Foreman, together with his son, Andrew, Jr., commenced business in San Francisco under the firm name of Foreman & Son. Mr. Foreman was an indefatigable traveler. In 1866, he made a long tour of Europe; in 1891, he traveled in Australia for several months, returning through Europe. He also spent a few winters in Florida. Though he enjoyed a substantial prosperity, he was always noted for industry and attention to his business. Many readers of THE INLAND PRINTER will remember this kindly, genial gentleman, for few men in the trade were more generally known.

Most of the facts in the foregoing notice were derived from an article written several years ago for THE INLAND PRINTER by the late William E. Loy, another of the coast pioneers of happy memory, among the older printers of the coast.

WORKING FOR BETTER CONDITIONS.

It is pleasing to note the general uprising of employing printers against their common enemy — sweatshop prices. And it is still more pleasing to know that the trade has among its membership so many men who are willing to devote time and energy to the general welfare. There could be more of them, of course, and ought to be. Moreover, a greater appreciation could be shown by those who thus far have shouldered none of the work involved in the organized movement. But this is only a repetition of the history of other such movements inaugurated in the interests of the many. Not like hen's teeth are the men who are ready and anxious to reap a harvest the seed for which was sown and cultivated by their fellows. But, as just stated, this has been the history of progress since the beginning, and probably will be for many years to come.

There is one little help, however, which every printer can render the Ben Franklin Club movement, with practically no sacrifice of time or money. Write a letter to the president or secretary of your local club, or, if there be none in your city, to the nearest organization. Let the men who are working in your interest know that their efforts are being appreciated, and that, while you may not be in a position to lend material assistance, your good will and well wishes follow them in their battle against sweatshop prices and their efforts to establish businesslike conditions in printing-offices.

When you have done this, you are sure to feel better, and the recipients will be spurred on to still greater effort.

EDITING AS IT IS DONE IN MISSOURI.

The editor of the Arrow Rock (Mo.) *Statesman* publishes at the head of his editorial page the following notice:

> Legal printing at Legal rates.
> All announcements of pay entertainments, shows, suppers, etc., per line.....05 cts
> Wedding write ups of more than 2 inches from $1.00 to $10.00 according to the way you value your prize.
> Resolutions of Respect $1.00
> Card of Thanks .50
> All unobjectionable News Items and notices of interest to the general public Free
> Our columns are open for discussion of all subjects of interests to the public.
> According to custom editors and tbeir assistants are given Complimentary tickets to all public gatherings worthy of note. We will accept all such complimentaries with the understanding that after attending we will give the same such notice as we think it deserves.
> No variation from the above except for time contracts.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not he included in packages of specimens, unless letter postage is placed on the entire package.

THE J. W. Pratt Company, New York.— The motto card is pleasing, both in arrangement and colors.

ROGERS & OWEN, Dixon, Illinois.— The cover-design is well handled, and the colors and decorations are appropriate and pleasing.

C. A. SESSIONS, Granite, Oklahoma.— The blotter is neat in arrangement and the suggestion is clever. We think that inasmuch as there is plenty of room in the end panels the leading-out of the list of items would help.

J. W. ALDEN, Chicago.— The card and blotter are excellent, the latter being an unusually satisfactory combination of type-design and color.

EDWARD MILLER, Maysville, Kentucky.— The specimens are excellent, and we find nothing to criticize. Your selections of color are very pleasing.

B. BRAGG, Los Angeles, California.— The type used on the bill-head is altogether too large. Nearly all of the lines could be reduced several sizes.

W. C. BARBEE, Medford, Oregon.— The card is nicely arranged and well printed, although we think the green a trifle strong, inasmuch as it makes confusion in the text.

FROM the Sunset Printing Works, Seattle, we have received a series of interesting and attractive blotters. The advertising which they contain is excellent and they are well gotten up.

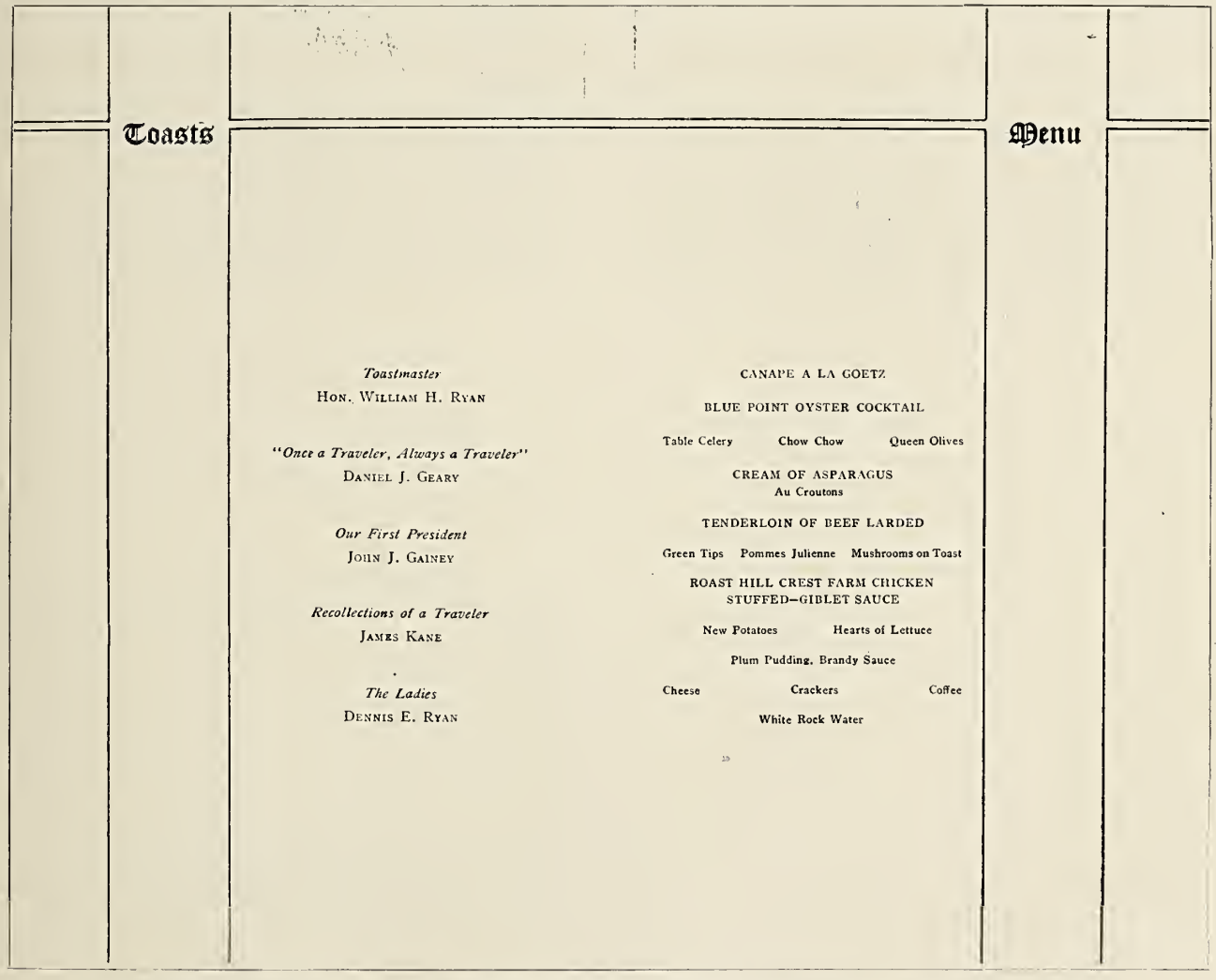
A. L. BARRETT, Curling, Newfoundland.— The printing on the address is a clever and original idea, as is also the arrangement of the little folder. The latter should prove effective advertising.

JAMES A. MURRAY, Chicago, Illinois.— The August calendar is very pleasing, as is also "The Lookout," although we think that a trifle lighter stock for the cover would lend to its legibility.

MASSEY-HARRIS COMPANY, LTD., Toronto, Ontario.— The booklet is well arranged, although we think the running heads are rather weak. Either darker ink or heavier type would be an improvement.

T. W. LILLIE, Devol, Oklahoma.— The letter-head, with the exception of being a trifle crowded directly underneath the main line, is well arranged. You should, however, use more ink, and of a trifle better quality.

H. A. WALKER, Billings, Montana.— Your commercial specimens are exceptionally good, especially the letter-head arrangements. The program is well gotten up, although we rather think the lettering on the cover a trifle large and bold. A rule or light border around the page, confining the lettering to a smaller space and size, would be an improvement. Unless the lodge colors necessitated such a dark purple it would be better if made lighter, as it would then contrast better in tone with the black.



An interesting arrangement of rules. The page would look better, however, if the reading-matter were moved nearer the top.

KEITH ROGERS, Park Rapids, Minnesota.— The circular would be more easily read if leaded with two-point leads. The arrangement is very good.

FROM Dard Hunter, East Aurora, New York, we have received a copy of a booklet recently gotten out by him for the Roycroft Inn. The conception is unique and the result is a piece of printed matter that will attract attention. The most noticeable features of the work are the illustrations of some of the points of interest of the Inn. They are six in number, printed on brown stock in beautiful strong colors, from special drawings which suggest the influence of the unique German style of decoration. The reproductions herewith will give an idea of the style in which these illustrations are handled, although the beautiful color effects are lacking.



Four pages from a handsome booklet, gotten out by Dard Hunter for the Roycroft Inn.

A PORTFOLIO recently issued by the Chicago Paper Company to further the interests of its "Hickory Bond" paper contains excellent examples of high-class stationery, printed and stamped in colors on the various tints of stock.

H. EMMET GREEN, Anthony, Kansas.— Your specimens are all exceptionally attractive in design, the simplicity in which they are treated producing the best of results. The cover for the menu is especially pleasing in design and color.

LAPORTE PRINTING COMPANY, Laporte, Indiana.— For a large bill of this kind you have certainly done an excellent piece of work. We have no criticism whatever to offer, although personally we would prefer some color other than red.

N. E. BISHOP, Nashville, Tennessee.— Your blotter design calls for no criticism. It is well arranged. Personally we would prefer it printed in black and orange — the latter the same color which you have combined with the green.

MILTON S. GRIM, South Bethlehem, Pennsylvania.— The blotters are both attractive in appearance, the one in black, green and red being an unusual and clever conception. The blotter in red and black is a very neat, clean piece of work.

CHARLES E. CANTRELL, San Francisco, California.— The card is very attractive, and we have no criticism to offer, with the possible exception of suggesting a slight letter-spacing of the main line, in order to avoid the wide spacing between words.

CHARLES H. GRUNER, New York city.— On the blotter printed in black and red the border is altogether too strong to harmonize with the type. It should have been printed in a tint. The other blotters are neat in arrangement and the colors are pleasing.

ROBERT G. RUGGLES, Boston, Massachusetts.— The specimens are all neat in design and well printed. The cover of the booklet of "Summer Class in Spain" is very attractive. We like very much the title-page of the program for the Andover Theological Seminary.

W. H. DALY, Cairo, Nebraska.— We find nothing to criticize in the two specimens, except that a trifle more ink on both of them would be an improvement, as they are rather gray. A little more care in joining the rules at the corners would also help materially.

THE School of Printing, North End Union, Boston, sends out each month, in connection with its *Apprenticeship Bulletin*, attractive motto cards, well designed and printed on suitable stock. The latest one, a reproduction of which we show herewith, was in black and orange.



A motto card from The School of Printing, North End Union, Boston.

BOTZ & SONS PRINTING COMPANY, Sedalia, Missouri.— The program and letter-heads are especially pleasing, the color combination on the heading for the Mace L. Minor Company being unusually good. We note a gratifying improvement in the late issue of your house organ, "The Quoin Key." The commencement number of the *High School Record* is handicapped severely by the unusually amateurish cover-design.

THE F. J. Finck Stationery & Printing Company, Galveston, Texas.— The program is very attractively gotten up and calls for no criticism whatever, with the possible exception of the rules at the tops of the pages, some of which show rather unsightly openings at joints.

ERNEST E. ADAMS, Toronto, Ontario.— Your specimens throughout, and more especially the cover-pages, show a simplicity of design that is very pleasing. The covers for the "Homes and Lands Corporation" and the "Amateur Champions of Canada" booklets are unusually good.

THE product of the Standard Printers, Brockton, Massachusetts, is characterized by bold and striking designs in type and unusual effects in color. Both type and color, however, are thoroughly harmonious, and the result is a distinctive quality not found in the usual run of printed things.

LAURIE B. WARNER, Prince Rupert, British Columbia.— Your work is excellent, and we find very little opportunity for criticism, or even suggestion as to improvement. The arrangement of folios on the by-laws booklet is original and clever. We note on all of the work a pleasing use of color.

THE Globe-Wernicke Company, Cincinnati, Ohio.— The cover-design is unusually attractive in design, but personally we think the colors not pleasing, especially the yellow-brown used in combination with the red on the lettering. We rather think that black or green would have been more satisfactory.

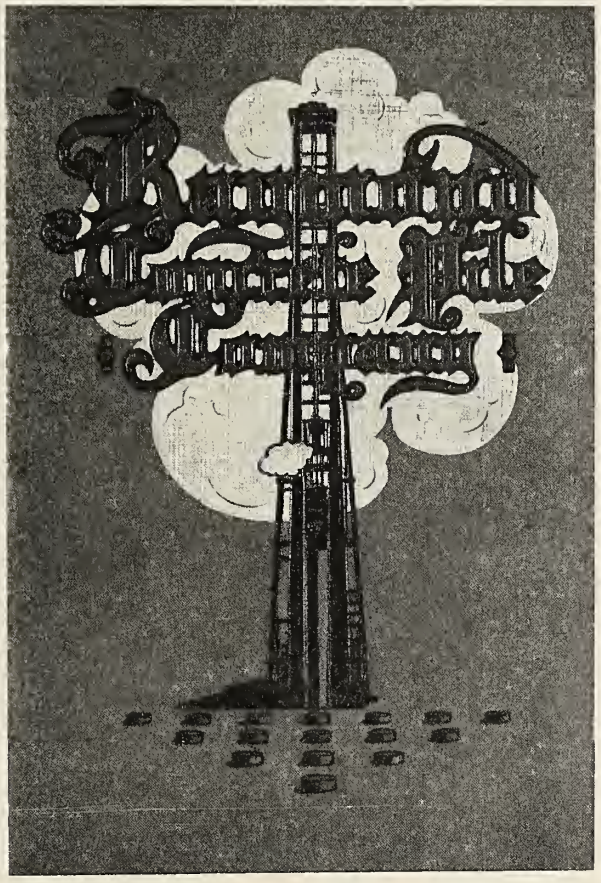
W. H. FLAYHART, Baltimore, Maryland.— Your designs are strong and pleasing, but nearly all of the work shows too much of the red in proportion to the other color. One should bear in mind that a small percentage of the warm colors — red, yellow and orange — is all that can be successfully used in ordinary work.

D. S. FORD, Sydney, Australia.— The booklet would have presented a much better appearance if a stock other than red had been used for the cover. Gold on red is rarely ever a pleasing combination for printing. The half-tones on the inner pages are not well printed, and the open joints in the rule panels detract from the general appearance.

MARGARET EVANS, Essex, Iowa.— The poster would have looked better if the cut-off rules were a trifle lighter. The fact that you have such a great variety of type-faces in the job also detracts from its appearance, but we presume that both of these things are due to lack of sufficient material. The turning around of the corner advertisements could, however, have been avoided.

CHRONICLE PUBLISHING COMPANY, LTD., Alexandria, Louisiana.— Your commercial specimens, especially the two letter-heads, are very neat and attractive. The large initials in the booklet for the Building and Loan Association result in rather large broken spaces for pages of this size, and we think that decorative letters which would fill the spaces more evenly would be an improvement. Or, in case this was not feasible, the making of initials of equal size by means of rules or borders would help. Both of the cover arrangements for this booklet are good.

PERHAPS the most noticeable typographical feature in the Souvenir of the Fifty-sixth Annual Convention of the International Typographical Union is the use of rules for panels and other decorative arrangements. The book is handsome throughout — from the cover-design, embossed in gold and brown on brown stock, and the specially designed end-papers printed in gold, through the artistic ad. composition and the attractively arranged text pages with their appropriate and pleasing illustrations in half-tone — and is fully up to the high standard set by the souvenirs of the past few years. But in the manner in which rules have been used to add to the typographical display the compositors — Wm. A. Seymour and Charles A. Rose — fairly outdid themselves. We reproduce herewith a few of the pages. The originals were in black and brown, on light-brown stock.



A strong catalogue-cover design.

WE reproduce herewith the cover of a catalogue recently produced by the Manufacturers' Publicity Corporation, of New York, for the Raymond Concrete Pile Company. The original is embossed in red, black and white on brown stock, the effect being very pleasing. The inner pages are well printed, largely from half-tones, on coated stock.


THE MINNEAPOLIS TRIBUNE

NORTHWEST'S GREATEST NEWSPAPER

MORNING TRIBUNE

EVENING TRIBUNE

Leads in Northwestern Newspaperdom

In the Quality and Character of Every Feature of News of the Day

The Sunday Tribune

Is a Compendium of Wholesome, Instructive Information covering practically every field of endeavor

SUNDAY TRIBUNE

FARMERS' TRIBUNE

DISTINCTIVELY UNSURPASSED IN *Dramatic, Social, Art and Society Reviews*

There are more Tribunes sold each day in the corporate limits of the city of Minneapolis than all other local English dailies combined

The Magazine Section

Is a book in itself, filled with the very choicest Contributions from the Field of Modern Literature

Comics for Little Ones

Are in keeping with the HIGH STANDARD OF ALL OUR OTHER DEPARTMENTS

MAKING THE WHOLE, FROM ANY POINT OF VIEW, *A THOROUGHLY MODERN, UP-TO-DATE NEWSPAPER FOR THE DISCRIMINATING HOME*


MINNEAPOLIS

SOUVENIR

Nineteen Hundred and Ten

FIFTY-SIXTH ANNUAL SESSION

International Typographical Union

AUGUST EIGHTH TO THIRTEENTH


OUR

SOUVENIR

THE Souvenir Committee acknowledges its gratitude to the many advertisers for the liberal patronage accorded it. The success in a great measure, is due to the untiring efforts of many of our local members whose time was given unsparingly to make the Souvenir a success.

Mr. Nathan Newman, of Brooklyn, our Eastern representative, and Mr. John M. McGowan, of Chicago, have also been large factors in its successful issue.

The Committee would request from those securing the Souvenir, at first those engaged in the printing business, wherever and whenever possible, to extend their business to the firms represented within the pages of this Souvenir.

For the articles herein contained the thanks of Minneapolis Typographical Union No. 42 is due to the following contributors:

JAMES M. LYNCH
WALLACE C. NYE
CLINTON K. SNOW
PERCY M. F. HOWARD
W. A. FRIDAY
CHARLES DEACON
EDWARD S. KIRK
WHITMAN CHAMBERLAIN
A. J. ROUTH
JOHN W. HAYS
MRS. HEATHCOTE

Designed by Wm. A. Seymour and Charles A. Rose

The souvenir of the late Typographical Union convention was characterized by the free use of panel designs.

J. W. Yates, Philadelphia, Mississippi.— The title-page is an excellent piece of type-design, and could well be used as a model for the cover. The latter contains so much rule and decorations that the type is entirely overshadowed. Decoration on a page must be of such a nature as will serve to bring out or emphasize the text, rather than obscuring it.

F. C. Meyer, Troy, New York.—We would prefer a one-point rule under the running heads in the catalogue for the Albany Foundry Company, as it would preserve a better tone harmony with the type-face. The tendency of the light-face rule to present a broken line is also undesirable. The cover of the catalogue is very attractive, as are also the other specimens of hand-lettering.

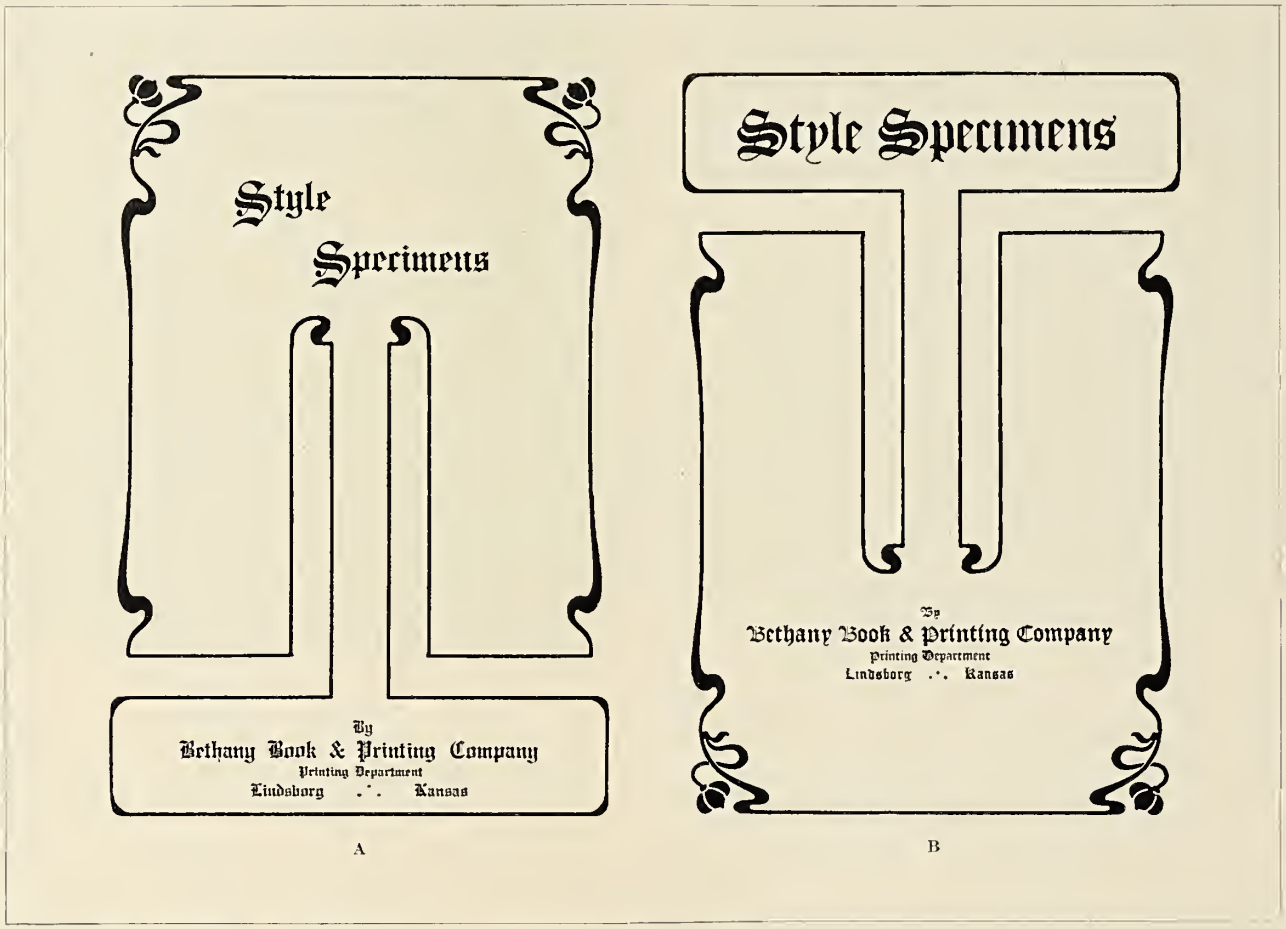
Renfrew *Journal*, Renfrew, Ontario.— The specimens are very striking in design and color, and show much originality. We would, however, make one or two suggestions. Where black and red are used as a color combination, especially on blue paper, care should be taken that the red be of an orange hue rather than of a violet hue — in fact, on the blue paper, orange itself would be even better. Then, too, one should avoid the use of too much red, as is shown on the bill-head for H. O. Moss. Just a touch of red to brighten up the job is sufficient where the larger sizes of type of the lining gothic family are used in connection with the text type, as on the Grigg letter-head, the lack of shape harmony between the two is very apparent. The cover-pages, especially those of the Barnet catalogue, the prize list and the constitution, are especially pleasing.

Karl E. Davis, Whitesburg, Kentucky.—The arrangement of your letter-head is very satisfactory, but the presswork is not what it should be. A little more impression and a little more ink would improve it greatly. Your rules are in poor condition for the making of panels. We would suggest the use of the gothic letter for the date line also, as the two type-faces do not harmonize.

Paul A. Gustafson, Lindsborg, Kansas.— Your specimens show a tendency toward the use of strong colors, and on not a few of them tints would be much better. Your page entitled "Style Specimens" presents a peculiar proposition. Being built up from the bottom, it has an appearance of solidity not exactly in keeping with a printed page. We read a page from the top downward; it is made up from the top, and where the design is so placed on the page that it hangs pendant from the top the effect is much better than when it is built up from the bottom. On this theory, we have turned the design around on the page, and show herewith reproductions of both arrangements. The following of this theory a step farther, making the heaviest part of the design at or near the top of the page, would suggest that the lower corners be a trifle less strong.

From the Union and Times Press, Buffalo, New York, we have received a package of unusually good examples of commercial printing. The color combinations are pleasing and the typography is characterized by original treatments. The accompanying reproduction of a menu shows an interesting arrangement of rules, although personally we would have preferred the reading matter much nearer the top.

Victoria Printing Company, Toronto, Canada.—All of the type arrangements are good, but they would show to much better advantage if you used orange, instead of red, with the blue. We also note that in one or two instances you have used rules for underscoring which are too heavy, as they stand out much more prominently than the type under which they are placed. The blotter is excellent.



A peculiar proposition. In A the effect is a page built up from the bottom, while in the resetting, B, the page has more the appearance of hanging pendant from the top — a desirable feature in typography.

Dixon's Job Printery, Angier, North Carolina.—A little more ink and a little more impression, especially on the hard papers, would materially improve the appearance of your work. The arrangements of the jobs are satisfactory, with the exception of your own letter-head, which carries altogether too much ornamentation, especially as it is of such a nature as to be entirely unrelated to the subject of printing. Avoid wide spacing between words in text type.

Irwin A. Gaumer, Salt Lake City, Utah.— The booklet is well gotten up as far as typography is concerned, but we think that slight changes in the colors would be an improvement. On the cover the colors are rather dull, and the use of a dark blue instead of the black, or the adding of a little red to the brown, would help. The red on the inner pages inclines too much toward the blue, and the use of orange-red would result in a better harmony, both with the black ink and with the stock. The presswork is not satisfactory.

Take your time, but keep your hands off the time of busy people.— *Ideal Power.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Starting in Journalism.

In an unsigned letter a correspondent from Pella, Iowa, asks: "I would like to have you advise me, if you are able to do so, which would be the best: a course in journalism for a start in newspaper work, or actual experience; and if the first, what school would you advise, or have you any such training department? Would a college course in economics or journalism materially help a person wishing to take up newspaper work? I know you maintain some kind of a school in Chicago, but do not know what branches. Please advise if you have a branch suitable to my demands. I have just graduated from high school and have a talent for English and newspaper writing, and have been allowed to develop myself somewhat in the local offices and would like to take up something advanced." The I. T. U. Course in Printing, conducted by The Inland Printer Technical School, which our correspondent has in mind, does not teach newspaper writing. There is no better school than the hard school of actual experience, but it is difficult to get a place on a large paper where the advanced experience may be obtained, and, in order to offer this advantage to aspiring young men, several of the universities have established schools and courses in journalism, which are conducted as nearly as possible along the lines of actual newspaper work. The University of Missouri, at Columbia, has such a school, and this is convenient to the questioner's location in Iowa.

A Loving-cup for Best Ad.

At the fall meeting of the Western Iowa Editorial Association, held at Hamburg, Iowa, September 9, the Hamburg Commercial Club offered several handsomely engraved loving-cups as prizes for special features. One was awarded to the best appearing country paper, another for the best display of jobwork, another for the best displayed ad. from copy submitted, and still another for the best story of the meeting and description of Hamburg. THE INLAND PRINTER was asked to act as judge of the ad.-setting contest and awarded the cup to C. E. Wheeler, of the Woodbine *Chronicle*, and his ad. is reproduced herewith. It is a well-balanced ad. throughout. The subject of the ad. is the "Western Iowa Editorial Association," and this is given greatest prominence. Next in importance comes the "Fall Meeting," and the date and place where it is to be held. In order to avoid the appearance of being all display it was necessary to set a portion of the copy in smaller type, and the selection made by Mr. Wheeler is correct. The Hamburg Commercial Club, which was displayed in most of the ads., would mean little to the members of the association and did not require particular prominence — "Something Doing All the Time" was of greater importance as it was much more likely to increase the attendance, which, presumably, was the object of such an ad. If the compositor had used a little larger letter for "The Fall Meeting" perhaps it would have improved it slightly, and the ornaments on either side of "will be held at" are superfluous as they do not add anything to the artistic appearance of the ad. and make the line difficult to read. Caps. might have been used for "The Hamburg Commercial Club" to advantage,

The Fall Meeting

OF THE

Western Iowa Editorial Association

WILL BE HELD AT

HAMBURG

Friday, September 9, 1910

It is desired that every newspaper man and woman in Western Iowa be in attendance. The program is short. The day is to be spent in having a general good time. The Hamburg Commercial Club is to have charge of the entertainment and that means

"Something Doing All the Time."

AD. AWARDED A LOVING-CUP.

running it in just the same. These criticisms, however, are only minor ones. The ad. is a dandy and well deserves the honor of being first.

Newspaper Circulating in India.

The price of the leading morning newspaper in Bombay, delivered by mail, says the *Fourth Estate*, is 66 cents a month, but if a subscriber will take it from a carrier who delivers it at 7 o'clock and will read and return it when the carrier calls again at 11 o'clock, the price is only 50 cents a month. If the subscriber is willing to wait for his morning paper until 4 o'clock in the afternoon he may have it at that hour and return it to the carrier the next morning for 33 cents a month. Or, if he likes to keep his old papers, he may wait until the next morning after publication, have his paper for 33 cents a month and be under no obligation to return it at all. Thus the same paper may be circulated through three different households, and the total revenue therefrom will amount to $1.05 per month.

"Why Go to Canada?"

Under this title the Calgary (Alberta) *Daily Herald* issued a handsome supplement, elaborating on the advantages of Alberta as a place of settlement. There were eighty pages and cover, filled with well printed half-tones and nicely displayed advertising.

Achievement Number.

Something new in a title for a special issue was used by the Centralia (Ill.) *Sentinel* when it issued its "Achievement Number" in August. This number "reviewed the progress and growth of Centralia and exploited the rich territory adjacent thereto." It made a strong bid for business and a good percentage of its 184 pages was advertising.

Society Girl Advertises a Newspaper.

At a merchants' carnival recently held in Cuero, Texas, one of the prominent society young ladies was induced to



SOCIETY GIRL AS A NEWSPAPER AD.

represent the Cuero *Record*. The photograph shows how nicely she advertised the newspaper.

System and Costs on a Newspaper.

One of the most practical papers ever read before a gathering of newspaper men was an address at the last meeting of the Louisiana Press Association, by Conrad J. Lecoq, of the Pointe Coupee (La.) *Banner* on "System in a Newspaper and Job Office." A portion of that part of his address applying to the newspaper end of the business was as follows:

The subscription list is the first to occupy our attention. Inasmuch as all of our subscriptions are paid in advance, there is practically no bookkeeping necessary. We have a card system for the purpose of keeping tab on expirations, renewals, etc. A card, or as many as may be required, is made up for each postoffice. This card is ruled so as to allow room for including every month of the year, the name of the subscriber, the date subscription was taken or renewed, date paid, and in the square provided therefor, the date of expiration, adding any remarks that may be pertinent to the item on the blank line. Every month the card-case is gone over and a list made of the subscriptions expiring during the month, and notice is sent to each name appearing on the list, also a bill covering the renewal. At the end of seven or eight days, if a remittance has not been received, we send a second notice, and at the end of seven or eight additional days, if we do not hear from the subscriber, we simply take the name from the mailing galley. This, however, is rarely necessary, as we receive the renewal the day after they fail to receive the current week's paper.

Now, in giving receipts for subscriptions, each receipt is made in triplicate; the original is printed on white paper, the duplicate on yellow paper and the triplicate on pink paper. The original contains a full account of the transaction, such as the name of the subscriber, address, the person ordered by, the expiration date, to whom and by whom paid. This prevents a great many controversies. The original receipt goes to the subscriber, the duplicate stays in the office, and the triplicate goes into the composing-room for checking purposes. If the subscription is a renewal, the compositor notes the fact; if a new subscription, upon the name being set he takes a proof, "O. K.'s" the triplicate, and attaches the corrected proof to the triplicate and files it carefully away for future reference.

Copy for advertisements receives the same careful handling. The copy is sent into the composing-room, set in type, proof taken and corrected, and the copy is returned to the office with the proof attached, and it is filed away. We usually file it away, each month, to itself. If you adopt this system you will soon realize its value, for the reason that when some irate advertiser, commercial or legal, walks into your office and begins to blame you for errors, all that you have to do is to go to your file, get his copy and the proof and put it before him. In nine cases out of ten you will find that the irate one is the party who has been guilty of the grossest carelessness, and he will commend your businesslike way.

Now, let me offer you a suggestion as to filing your papers. The old stick paper-file has served a useful purpose, but it has to give way before modern thought. We make two covers from light boards and cover these with duck or marbleized board, making a flexible back, and through this we run two large bolts; between these covers we place twelve sheets of ordinary China board, tabbing them and placing the names of the various months on the tabs. Each week the paper is filed under the proper month, and when the end of the year rolls around, instead of having a lot of torn, yellow, perforated and nearly unreadable papers, you have a neatly bound volume which will last and remain clean and neat for years and years to come.

Now, as to cost — the cost of publication. This is a condition which is different in every office. Hence I will dwell only on those items which should be included in the cost column. They may be classed as follows: Salaries, rents, insurance, interest, depreciation, stock, freight and express, ink, rollers, office expense, postage, etc.

In other words, I can better explain by saying that in its broadest sense cost consists of general expense, labor expense and material expense, the sum of which gives the total cost. The one element which offers serious complications in figuring cost is that of burden, and which includes heat, light, taxes, etc.; hence, in figuring cost include all the items above given, and possibly you will discover just in time that you can not afford to carry advertising matter for 5 cents per inch, when it is actually costing you 10 cents, and possibly 12 cents to carry it.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Adair (Iowa) *News*.— Your paper received favorable comment in April. It is nicely arranged and well printed.

Lee's Summit (Mo.) *Journal*.— You need some strong display heads to break up the monotony of your first page, and a more even distribution of ink in the presswork.

Wilkinsburg (Pa.) *Booster*.— Your paper is exceptionally well arranged, with up-to-date and attractive headings. Keep the color even and there will be nothing to criticize.

St. John (N. B.) *Daily Telegraph*.— A thoroughly metropolitan paper with nothing to criticize except the occasional placing of heads of the same size side by side in the middle of the page.

Military Digest, Fort William McKinley, Rizal, Philippine Islands.— As a personal opinion I would say that you were going to unnecessary expense in putting a cover on your little paper, and twelve pages is an odd-sized form. Why not make it sixteen pages, omit the cover and print it all in one form? The double headings in No. 10 are better than in preceding issues. It would be a still greater improvement if you would make the first lines shorter and set in caps.

Robinson (Kan.) *Index.*— Eleven years ago the *Index* was criticized in this department. It is a neat paper and certainly a great credit to a town of five hundred people. Two or three stronger heads on the first page are advisable.

Littleton (N. H.) *Courier.*— Your paper shows commendable care, both in make-up and presswork, and the half-tones in your special number were exceptionally well printed. A parallel rule instead of a double rule between the title and date line on the first page would be an improvement.

Benton Review, Fowler, Indiana.— It is pleasing to note that the suggestions made in April have been adopted, although the color is still uneven. Aside from the presswork it would be difficult to find a paper which would please subscribers better. The amount of local news and correspondence, and the headings and arrangement, are all features to be commended.

Custer County Chief, Broken Bow, Nebraska.— The heading which you usually run at the top of the fifth column on the first page would balance the page better if placed at the top of the sixth column. The box-headings on correspondence should be six or twelve points wider, as the names of the towns are not prominent enough — the type should be heavier or the border lighter.

Lebanon (Ind.) *Pioneer.*— The six-column first page always looks out of balance unless one or more double-column heads are used, as placing a display head in alternate columns leaves the last column with only a small head or none. Some publishers overcome this by using a double-column head over the first two columns, and single-column heads over the fourth and sixth; others put a double-column head over the two middle columns. Aside from the first-page arrangement of headings the whole appearance of the *Pioneer* is excellent, and it is to be particularly commended for the exceptional showing of correspondence. The double-page ad. is good.

Ad. Criticisms.

All the ads. submitted this month are rather large for successful reproduction, and only one is shown, a five-column complicated display appearing in the Dayton (Ohio) *Herald* and submitted by Thomas W. Howard. It would be difficult to conceive a layout that would require more short pieces of rule, more justifications or consume more time. While the day has gone by when newspapers charged extra for composition, it would seem there ought to be some limit to the hours to be spent on a certain space. Here are something over fifty separate panels, averaging nearly one to the single-column inch. Aside from the labor involved it must be conceded that the conception is a novel one and well carried out. The outline of the ad. is clearly shown by the heavy rules and the "balance" of the ad. can not be criticized. It is a question, however, if it is necessary to use so much time and material to secure the attention of the public, and if white space instead of so much rule could not have been used to better advantage in "setting off" the bargains. Brief comments are made on other ads. submitted for criticism:

J. L. Frazier, Lawrence (Kan.) *World.*— Your full-page ad. is nicely arranged throughout. The cuts are well placed and the names of articles and prices brought out in an attractive manner. The breaking of the outer rule was not necessary to get in your main display line, and the ad. would have been just as effective without it.

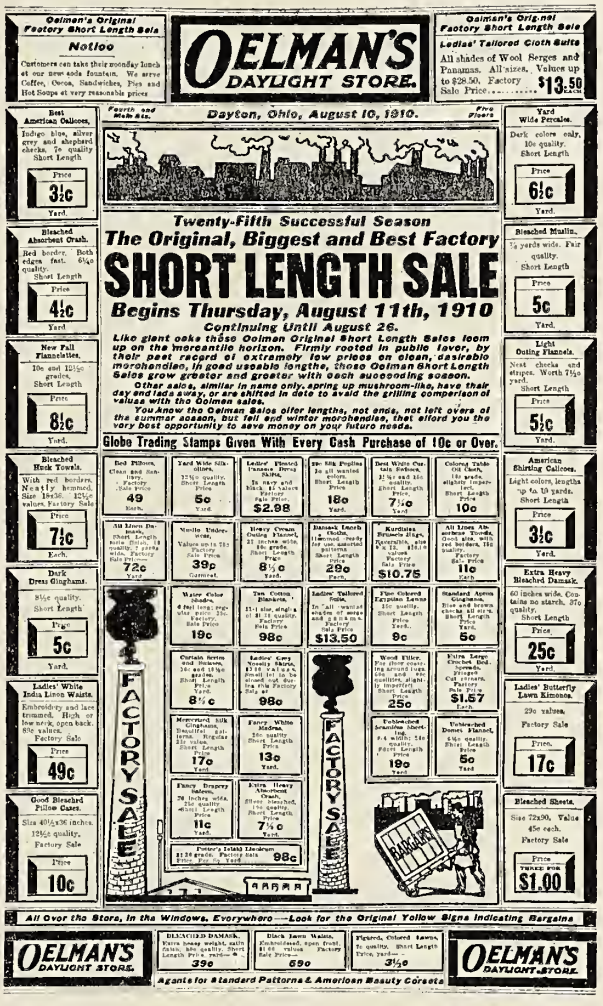
Clarence L. Sharer, Carlisle (Pa.) *Herald.*— You have shown good judgment in the five large ads. submitted. Those of the Imperial Department Store, S. Kronenberg's Sons and M. Blumenthal, in the order named, are the best. The panels in the first two are much better than the plain-rule divisions used in that of Berg's. You had a hard proposition in the ad. of Jacob Weiner — a better result would have been secured by the judicious use of white space, instead of trying to fill the whole page with display type.

The Man—The Field.

One more aspiring young man is added this month to the list of those with limited capital who are working toward the ownership of newspapers, and one more field where there is an opening for such men is presented. Those who wish to be listed in this department should bear in mind that it is designed only to help the young man who has proved his ability, or who has succeeded in saving at least a few hundred dollars toward the object of his aspirations. It would aid both parties if the men listing their qualifications would state approximately the amount of money they have or could command for the investment.

Another point in this movement to get the man and the field together is that it refers to newspapers as well as to any other line of the printing industry. Of course a job-plant is included in nearly every country newspaper outfit, and while this is intended primarily for the newspaper field and the newspaper publisher — other lines are not excluded, but will be taken care of in the other departments of THE INLAND PRINTER.

Man No. 8.— I want a location in Colorado. I prefer a town of 4,000 up, though the right proposition in a smaller town will be considered. I want a place where an opportunity offers itself for a young man to acquire an interest in the business after he has demonstrated his fitness and has had a chance to try out the shop. I am a printer of several years' experience in both newspaper and city job-offices, now holding a job as



A TIME AND MATERIAL CONSUMING AD.

stoneman in one of the best and most up-to-date shops of the Middle West, having nine cylinders and five platens, and now installing a rotary. I want to change to get an opportunity in the West, where my experience and ability will eventually help me to become partner in a business. I know all lines of either news or job-offices pretty thoroughly, and can make good at either. Would accept foremanship, with privilege of buying working interest after trial, or would take editorial charge, or consider any good proposition. Would like to correspond with any Colorado firm who might require the services of a thoroughly dependable and capable man, a worker and good manager, and will supply references if required. I am twenty-seven years of age, absolutely sober, married, and looking for a permanent location.

Field No. 8 (Iowa).— I see by the last INLAND PRINTER that you are in want of fields for men. I have one. I have a little country paper in a very small town. It is doing so well that if I can sell I will be able to handle a larger plant and want to do so. This plant will pay a young married printer-editor about $800 a year. The subscribers all pay in advance to me and that means a great deal to the man with small capital. It will take a man with about $300 cash; the rest can be in instalments.

If he is a good newspaper man who I think will treat the people right here, I will make it easy for him. Can you find the man?

Further information regarding both the fields and men described in this and previous issues will be given to those interested. Those knowing of other openings, and those desiring to find suitable locations, are urged to send the details to the editor of this department, who will hold the information in strictest confidence — no names or addresses will be published. Address as instructed at the head of this department.

The Country Paper's First Page.

Most country editors consider the week's happenings in their home towns too insignificant to play up with big heads, but there is always something doing and it is never good policy to publish an issue of any paper with the


Adams County Independent.

VOL. XXIII LITTLESTOWN, ADAMS COUNTY, PA. SEPTEMBER 8 1910 NO 23

NEWS RECORDINGS FROM LITTLESTOWN AND THE VICINITY

Young Couple Leave on Vacation Trip and Return Home Married.

PUBLIC SCHOOLS OPEN

Other Local and Personal Items of General Interest to Our Readers.

A HARD ONE.

THE WEEK'S NEWS OF GETTYSBURG

Labor Day Will Be Celebrated by Big Parade—National Guards Organize. Death of Mrs. Guy Mickley.

ALMOST KILLED EATING TABLETS FOR HEADACHE

Child Swallows 4 Tablets Found in Package on Doorstep.

THOUGHT IT CANDY HAD PROMISED THEM

Father McCarty Dies After Illness of Several Months. Funerals.

W. H. LONG RESIGNS CHAIRMANSHIP OF YORK DEMOCRACY

Congressional Nominee's Path-ore to Make a Solemn Leads to Resignation.

Roberts That Long May Run Independent Candidate for State Senator

FRIEND CALLING FINDS E. W. HANKEY DEAD ON A COUCH

Life Extinct for Over Thirty-six Hours When Body Is Found.

FOUND DEAD IN BARN

TEETH EXTRACTED, WM. GROGG NEARLY BLEEDS TO DEATH

Two Physicians Work All Night to Stop the Hemorrhages.

MRS. O. KEHM DEAD

PREACHERS ARE AFTER REV. MARION T. LOWLEY

The Confession of Mrs. Stahl Conyers Said to be Preaching in Illness.

THREE ARE ARRESTED FOR FAST DRIVING

Young Men of Bigerville Are Given Practical Warning. Fresh Crop Cash.

GYPSIES STEAL A HORSE AND RELIEVE A MAN OF $8

Same Band That Theirs Found Captured—Now in Trouble at Martinsburg

FIRST PAGE OF A COUNTRY PAPER IN METROPOLITAN STYLE.

appearance that "there is nothing in it." The great bulk of the news of this country is important only because the papers make it so by featuring it. The country paper can well take a hint from the city dailies where competition is keen, and give its readers the impression that every issue is "full of news." The first page of the *Adams County Independent*, of Littlestown, Pennsylvania, which is shown herewith, is a good example of what can be done in a "little town." Littlestown has a population of only 1,200, yet the editor finds something to feature in the letter of every correspondent. He "overlooked one bet" in the heading on the first column. Instead of the general heading of three lines he should have featured "Young Couple Leave on Vacation Trip and Return Home Married." The type used for these headings is also good, although twelve or eighteen point gothic caps. might be used to advantage for the third part.

Birch Wielder Takes Up Pen.

The Smithton (Pa.) *Register* has a new owner and editor. In speaking of the change, the *Independent*, at Monessen, a neighboring town, says "it has been purchased by A. R. Hough, a former schoolteacher of South Huntington township, and if he can wield the pen with half the ease and grace with which he wields the birch, the paper will be a success. We know, for the editor of this paper had the good fortune to be one of the pupils of the 'deestrict' school where the aforesaid gentleman taught." The "good fortune" indicates that the editor of the *Independent* must have been a good boy at school.

Newspaper Men Visit Mexico.

On September 8 fifty correspondents of American newspapers left St. Louis on a special train for Mexico, to attend the centennial celebration of that country. The newspaper men are the guests of the National Centennial Commission of Mexico, and will visit all of the important cities of the republic. In the City of Mexico hotel accommodations have been provided for the guests, but during the remainder of the trip they will live on the special train, which has been provided with every convenience.

Texas News Service Organized.

A permanent organization, known as the Texas News Service, was effected by newspaper men of Texas, at Fort Worth, in the early part of September. A constitution and set of by-laws were adopted, making the organization a coöperative institution, similar to the larger newsgathering associations. For the present the news reports will be confined to afternoon and Sunday papers. The Texas News Service has been in existence since 1908, and although having no permanent organization, grew rapidly and to-day has six hundred correspondents throughout Texas and the larger cities of America, with more than three thousand miles of wire operated daily. E. J. Kiest, of the Dallas *Times-Herald*, is the new president, and Louis J. Wortham, of the Fort Worth *Star-Telegram*, secretary and general manager.

News Notes.

A NEWSPAPER has been started at Timber Lake, S. D.

JAMES NANCE will start a new paper at Lone Oak, Tex.

THE *Tribune*, at Cicero, Ind., has suspended publication.

SUSPENSION of the *Record*, at Houston, Tex., is reported.

A NEW paper will be started at South Fort George, B. C.

THE Norcatur (Kan.) *Register* has registered its last kick.

THE Fife Lake (Mich.) *Monitor* has "given up the ghost."

F. B. TICKNOR will establish a newspaper at Montevallo, Ala.

N. G. LOCKHART will start a new weekly at Strathclair, Man.

THE Cincinnati *Post* is now being issued from its new building.

A SUNDAY edition is now being issued by the Moline (Ill.) *Mail*.

PROHIBITIONISTS are planning to establish a paper at Lowville, N. Y.

PROMINENT Republicans will shortly issue a new paper at Irvin, Ky.

SIDNEY, MINN., is to have a new paper. T. F. Pruett is to be the pilot.

A NEW home for the Douglas (Ariz.) *Daily Star* will be erected shortly.

PUBLICATION of the Tannersville (N. Y.) *Times* has been discontinued.

THE *Courier*, at Coloma, Mich., is again in the hands of Fred W. Colman.

IT is reported that the Genesee (Pa.) *Times* has hung "30" on the hook.

RECENTLY made a daily, the Sparks (Nev.) *News* has suspended publication.

AT Vicksburg, Miss., the Vicksburg Newspaper Union has gone out of business.

CONSOLIDATION of the *News* with the *Sentinel*, at Winston, Mo., is reported.

THE *Northwest Independent News*, at Continental, Ohio, has been discontinued.

AN interest in the Concord (Cal.) *Transcript* has been purchased by F. E. Beach.

A NEW building, to be the home of the Somerset (Pa.) *Democrat*, is being erected.

E. AUDIGIER, of Little Rock, Ark., has purchased an interest in the Roger (Ark.) *Daily Post*.

THE Chester (Pa.) *Morning Republican* will shortly move into its handsome new building.

WYNNE, ARK., according to report, is to have a new newspaper and job-printing establishment.

EDITOR STANTON, of the Stanton (Ky.) *News,* has been appointed police judge by Governor Cox.

The Countryman, a new agricultural journal, will appear about November 1, at Richmond, Va.

STEWART LYON has succeeded the late John Ewan as associate editor of the Toronto (Ont.) *Globe.*

A DEPARTMENT of agricultural journalism has been added to the Kansas State Agricultural College.

JAMES A. TREAT is now publishing a Sunday edition of his Binghamton (N. Y.) *Democratic News.*

A NEW building is being erected by the Wichita Falls (Tex.) *Times.* The paper will be enlarged.

Two Minnesota papers, the *Iron Post* and the *Weekly Mirror,* both of Escanaba, have been consolidated.

HERETOFORE issued as a weekly, the *Sun,* at Endsley, Ala., has been converted into a daily newspaper.

AT Mobile, Ala., C. Walter Hill has taken over the *Weekly View* and changed its name to the *Tradesman.*

A HOE press and other new equipment were recently installed in the plant of the Williamsport (Pa.) *News.*

WALTER M. GRUBBS has relinquished the Decatur (Ala.) *News,* and the paper was recently sold in chancery court.

THE Hutchinson (Kan.) *Daily News* recently installed new equipment, including a Goss press and a No. 5 Linotype.

CENTER COUNTY (PA.) newspapers have formed an organization to protect themselves against dead-beat subscribers.

AT Chester (Pa.) the *Times* is having its building remodeled and will add a new plant for commercial job-printing.

A THREE-YEAR agreement between Milwaukee newspapers and the local typographical union went into effect recently.

THE stock owned by Charles S. Neal in the Richmond (Ind.) *Morning News* has been purchased by Raymond Westerly.

CHARLES T. ELBRICK has revived the suspended Bridgeport (Ala.) *News,* and will enlarge and generally improve the paper.

E. H. HILT, formerly city editor of the Cincinnati *Commercial Tribune,* has taken charge of the Fremont (Ohio) *Messenger.*

ON September 9, members of the Pennsylvania Editorial Association took their annual excursion to Georgia and Florida.

AT Huntsville, Ala., a new home is being erected for the *Mercury-Citizen.* The paper also will install new machinery.

A NEW afternoon newspaper will be established at Pasadena, Cal., by Frank C. Roberts, editor of the Long Beach *Telegram.*

WHILE riding in his automobile, Fritz Mergenthaler, son of the inventor of the Linotype, was killed recently by an express train.

THE death of W. P. Kerwood, Sr., editor of the Ripley (W. Va.) *Mountaineer,* has caused the paper to be offered for sale.

ACCORDING to report, Humboldt, Tenn., is to have another newspaper. J. M. Barrie, formerly of Greenfield, is to be the publisher.

A CONTROLLING interest in the Newport News (Va.) *Daily Press* has been purchased by George A. Schemiz, who will erect a new plant.

A CONSOLIDATION of the Richwood (W. Va.) *Republican* and *Review-Record* has been effected. G. V. Finister is publisher and manager.

A WEEKLY theatrical paper, called the *Review,* published at New York city, has been converted into a daily and will issue a Sunday edition.

HON. JOHN L. SULLIVAN, recently in charge of the state printing office, has been appointed manager of the *Evening Review,* at East Liverpool, Ohio.

THE Jasonville (Ind.) *Leader* has been purchased by Pins Lankford, editor of the Clay City *Democrat.* Editor Lankford will publish both papers.

THE UNITED SOCIETIES, of Chicago, Ill., are said to be planning the publication of a polyglot paper in the interests of home rule and personal liberty.

FRED M. RHINEHART has succeeded Paul Purman as editor of the Montpelier (Ind.) *Herald.* Mr. Purman has joined the staff of the Marion *Chronicle.*

BAKER, ELLWOOD & RENNIE are the owners of the consolidated Troy (Ind.) *Herald* and the Cannellton *Monitor.* The plant has been moved to the latter city.

A COMPANY has been organized at Brandon, Miss., to furnish ready-prints to newspapers in Alabama, Mississippi and Louisiana. W. S. May is the prime mover.

GEORGE K. WALLACE, who formerly published the paper, is again in control of the Dunkirk (Ind.) *News,* which he recently changed from a semiweekly to a daily.

A CIRCULATION contest, in which an automobile, a building lot, pianos, diamond rings, etc., are offered as prizes, has been inaugurated by the Johnstown (Pa.) *Journal.*

GEORGE E. MCLEOD, recently business manager of the Stockton (Cal.) *Record,* will begin the publication of a journal to be known as the *Business Farmer and Irrigationist.*

THE Grand Cane *Item,* Grand Cane, La., which had suspended publication, is again being issued under the editorial management of Volney S. Staneart, late of New Mexico.

A. T. GLAZE, said to be Wisconsin's oldest printer and editor, recently celebrated the sixtieth anniversary of his arrival at Fond du Lac from Ohio to take up printing and newspaper work.

A DAILY newspaper has been started at Eufaula, Ala., by E. C. Beahrs & Cory, of Montgomery, who also have taken over the *Weekly Times.* Eufaula has been without a daily since early spring.

CAPTAIN ALEXANDER B. SHUNWAY, who has served as foreman of the Litchfield (Conn.) *Enquirer* for over half a century, recently resigned. He is seventy-four years old and a veteran of the Civil War.

H. D. HARKNEDER and W. R. Shelton, of Columbia, Tenn., have leased the plant of the Twin City *Daily Telegram,* at Decatur, Ala., and the paper will be under the editorial management of Mr. Harkneder.

A BIG black cat, the pet of the Montclair (N. J.) *Times* office, and whose name is Query, so called on account of the fact that its big bushy tail resembled an interrogation mark, became entangled with one of the paper's cylinder presses recently, and the pressmen say that the "interrogation" tail was transformed into an "exclaimer."

THE plant of the Datterson Publishing Company, of Warren, Pa., has been moved to Canton, Ohio. This concern publishes *To-Day's Magazine.* The September number was canceled on account of the removal.

W. B. CRAWFORD, for the past three years editor and general manager of the *Evening News,* of Pensacola, Fla., has disposed of his interest in the paper and moved to Jacksonville, where he will begin the practice of law.

JOHN J. MCDONNELL, of Portage, Pa., has secured option on the plants of the Portage *Press* and the Eicher Printing Company, and he is organizing a stock company with a capital of $10,000 to take over both properties.

A RECEIVER has been appointed for the Central Banker Publishing Company, of Cincinnati, Ohio, which concern established the *Central Banker,* a financial paper, about two years ago. It is said that the paper will be discontinued.

W. S. POTTS has severed his connection with the Lisbon (Ohio) *Patriot,* and the Patriot Publishing Company has been reorganized, with Thomas Arnold, former publisher of the Lectonia *Reporter,* as manager and E. C. Oliver as editor.

WICK W. WOOD, for many years a prominent newspaper man of New Castle, Pa., who for some time has been a writer upon the staff of the *Forum,* of Fargo, N. D., is now editor and part owner of the *Post,* at Dickinson, that State.

Two mammoth newspaper printing-presses were recently hauled from New York city to Denver in seven days, making a new speed record for fast transcontinental freight service. The presses have been installed in the plant of the Denver *Times.*

THE annual basket picnic of the Publishers' Club, of Chicago, was held recently at Glenwood Park, Ill. The feature of the program was a baseball game between the "fats" and the "skinnies." Over three hundred members, with their families, attended.

New Publications.

Beverly, Kan.— *Tribune.*

Watertown, N. Y.— *Liberal News.*

Hayward, Cal.— *Sun.* George Borba.

Vivian, La.— *Times.* J. W. Fletcher.

Nashville, Tenn.— *Exhaust* (trade paper).

Zillah, Wash.— *Free Press.* A. S. Hilyar.

Concord, Va.— *Campbell Star.* Thomas Steele.

De Valls Bluff, Ark.— *Democrat.* Ira L. Lipe.

Corry, Pa.— *Our Fraternities.* C. Gates Buell.

Lillooet, B. C.— *Advocate.* D. W. Rolands, editor.

Allendale, S. C.— *Herald.* F. Bradham, of Manning.

Corbin, La.— *Enterprise.* James Hightower is editor.

Visalia, Cal.— *Press.* Floyd Burns and S. J. Strauss.

Stapleton, N. Y.— *Jeffersonian.* Frank Logan Mahon.

Carmi, Ill.— *Daily Times.* William F. Little, editor.

Bemidji, Minn.— *Graymatter* (Socialist). N. H. Grant.

Columbus, Kan.— *News.* Issued from the office of the *Enterprise.*

Shreveport, La.— *Oil and Gas Journal.* D. E. Brundage, manager.

Portland, Ore.— *Democrat* (daily). A company headed by W. H. Garland.

Dugger, Ind.— *Tribune.* Ed S. Palmer, of Worthington, editor and manager.

Pentieton, B. C.— *Herald.* F. L. Blake, formerly with the Toronto (Ont.) *Star.*

Rochester, N. Y.— *Made in Rochester* (devoted to commercial interests). John Conolly.

Idaho Falls, Idaho.— *Weekly Tribune.* Arthur A. Altin, publisher of the *Western Farmer.*

San Francisco, Cal.— *Sun* (daily). Arthur Dunn, managing editor. Congressman Gaminetti is said to be the chief owner.

New York, N. Y.— *Paper,* inc. (a weekly publication, devoted to the interests of the entire paper trade). Charles D. Jacobs.

Changes of Ownership.

Sardinia, Ohio.— *News.* Sold to E. B. Stivers.

Newport, Ore.— *Signal.* Sold to T. F. Kershaw.

Reynoldsville, Pa.— *Star.* Sold to Charles S. Lord.

Echo, Ore.— *Weekly Echoes.* Sold to Fred Everitt.

Vergennes, Ill.— *News.* S. R. Jones to W. O. Lester.

Clinton, Okla.— *Chronicle.* C. Salter to C. L. Howell.

Cheyenne, Okla.— *Star.* A. H. Carter to W. W. Rakes.

Sapulpa, Okla.— *Daily Democrat.* Sold to L. C. Hicks.

Wauseon, Ohio.— *Expositor.* F. J. Beek to G. A. Dew.

Verden, Okla.— *News.* F. L. Dale to J. F. Drummond.

Vandalia, Ill.— *Independent.* John Beer to F. W. Bolt.

Reedley, Cal.— *Ledger.* Fayette Hitchtree to L. B. Crary.

Leamington, Ont.— *News.* Emanual McKay to M. Simpson.

Washburn, Wis.— *Times.* Nels M. Osear to George E. Plant.

Monroe, Ohio.— *Courier.* W. E. Greenbank to A. C. Webber.

Buffalo Center, Iowa.— *Tribune.* J. P. Boyd to A. McGowan.

Sherwood, Mich.— *Record.* D. H. Clymer to W. B. Chiesman.

Battle Lake, Minn.— *Review.* W. L. Johnson to W. A. Wells.

Yerrington, Nev.— *Times.* Sold to J. F. O'Brien, of Goldfield.

Odebolt, Iowa.— *Chronicle.* W. E. Hamilton to F. A. Stillman.

West Unity, Ohio.— *Reporter.* O. Kenyon to Warren & Warren.

Estill, Ky.— *Herald* Sold to a group of prominent Republicans.

Armstrong, B. C.— *Advertiser.* Chambers & Wolfenden to S. Polson.

Union City, Tenn.— *News-Banner.* Brice & Johnson to James Brice.

Princeton, Ky.— *Leader.* Sold to David R. Forbes, of Quarryville, Pa.

Cambridge, Ohio.— *Herald.* Sold to Prof. W. O. Moore, of Senecaville.

Lunenburg, N. S.— *Progress-Enterprise.* Sold to J. H. Hall, of Bridgewater.

Melbourne, Mo.— *Messenger.* Sold out and plant moved to Gilman City, Mo.

West Alexandria, Ohio.— *Twin Valley Echo.* D. W. Callahan to C. W. McIntosh.

Paris, Ont.— *Review.* C. W. Lawton to T. A. Dyas, of the Niagara Falls *Record.*

Wheaton, Ill.— *DuPage County News.* H. H. Curtis is reported to have sold the paper.

Halls, Tenn.— *Graphic.* W. E. Newport and F. J. Colley to Ike Smith and Tollie Garrett.

New Decatur, Ala.— *Twin City Telegram.* Sold to H. D. Harkreader and J. W. Shelton.

New Albany, Ind.— Major Otto S. Palmer, for many years publisher of German papers, and an officer in the Civil War. He had been a soldier in the armies of three countries.

Brooklyn, N. Y.— Frederick T. Smiley, president of the Frederick T. Smiley Printing & Publishing Company. He had been in the printing business thirty years and was active in civic affairs of Borough Park.

Indianapolis, Ind.— Michael J. Broden, the only surviving charter member of the local typographical union. He was ninety-one years old, and had worked at the case since a boy until the introduction of the Linotype, a few years ago.

Fort Smith, Ark.— R. C. Hite, editor of the *Item,* and said to have been, at his death, the oldest American newspaper man. He was eighty-six years old and had spent seventy-three years in active newspaper work. In 1840 he set the first two pages of the old Memphis *Appeal.*

New Rochelle, N. Y.— John H. Bangs (body found in Long Island Sound, foul play suspected), practical printer, at one time editorial writer for Cincinnati *Enquirer,* correspondent for metropolitan papers, and at the time of his death editor and chief owner of the White Plains *Daily Record,* of New Rochelle.

TO THE COUNTRY NEWSPAPER MAN

Did you ever sit down in a calm moment and consider that—

When your plant is sufficiently ample for the demands of the business of your community—

When it pays respectable living wages to every one necessary to turn out the finished product in a "workmanlike manner"—

When it returns every year fifteen per cent for the "depreciation" account—

When the numerous items of "overhead expense" include the demands for public enterprises made of all "substantial business men on the street"—

When it pays its proprietor a salary equivalent to that of the president of the biggest bank in the community, and—

Then returns seven per cent on the invoice value of the plant—

It is then only an ordinary "going concern"?

Holden, Missouri C. L. HOBART

Marlinda, Wash.— *Sentinel.* Sold to W. H. Wagner, of Jackson, Mich. J. R. Sovereign is the new editor and manager.

South Bend, Wash.— *Pilot.* Sold to J. J. Hagerty, C. F. Cathcart and Wallace Stuart, who have organized a company.

Globe, Ariz.— *Arizona Silver Belt* (daily). H. H. Heiner and H. C. Holdsworth to James T. Williams, Jr., owner of the Tucson *Citizen.*

Deaths.

Erie, Colo.— Walter McAnally, editor of the *Herald.*

Washington, D. C.— Emanuel Waldecker, editor of the *Journal.*

San Jose, Cal.— J. J. Kerlin, one of California's best known and most respected journeyman printers.

Baltimore, Md.— Richmond B. Lancaster, for twenty-four years a member of the composing-room force of the *American.*

Lawton, Okla.— John C. Lawrence, editor of the *Free Lance,* and at one time president of the Alabama Press Association. (Suicide.)

Brooklyn, N. Y.— Bernard Melvin, continuously connected with the New York *Times'* composing-room since the paper was established.

Frederick, Md.— Charles S. Howard, secretary and general manager of the Great Southern Printing Company, publisher of the *Daily News.*

Palmyra, N. Y.— Edward S. Averill, editor and publisher of the *Courier* for the past forty-four years, and said to have been the oldest editor in the State.

Lafayette, Ind.— David Daily, the oldest printer in the city, who journeyed to California with the "forty-niners" and returned some twenty years later.

Washington, D. C.— James E. Bright, for thirty-five years employed in the Government Printing Office, and for the past six years treasurer of the local typographical union.

Written for THE INLAND PRINTER.

"G. WASH."

BY 'GENE MCKNIGHT.

They've writ on history's pages, 'bout the relic of the shop,
'Tis famed, that dear old "towel," how 'twould break if it should drop,
They have praised in lucid language other relics too, b'gosh,
But somehow overlooked you, you battered old "G. Wash."

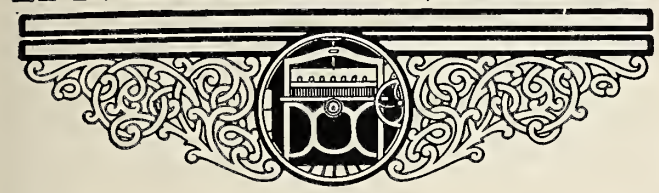
You've stood for years an' weathered the brunt of print-shop lore,
You've been the source of fame an' wealth of men now gone before,
The old-time print has cussed you, yet he loves you none the less,
Forget you? No! we never can, you good, old faithful press.

The "devil" used to ink you, when "press-day" came around,
An' then you'd be a dumping spot for anything we found,
The "auction bills" we used to print are still upon the wall,
You slow, old, hell-to-pull old press—yet, daddy of them all.

Look back, you men of fortune, to the early days of strife,
Was it not from that old "G. Wash." you got your start in life?
So let's be reverential, even though 'twere stern duress,
And "hang" that "office towel" on the bed of that old press.

A good many people substitute mere planning for effort.— *S. E. Kiser, in Chicago Record-Herald.*

PAPER-BOX MAKING



BY CYRILLE DION.

The economics of the paper-box making industry, practical notes and suggestions on paper-box making and answers to inquiries regarding paper-box making, are the purposes of this department. Contributions are requested.

Wax-paper for Lining Boxes.

Inquiry is made of us for the address of a manufacturer of wax-paper for lining paper boxes. The Robertson Paper Company, of Bellows Falls, Vermont, make a specialty of this kind of paper.

Machines for Coating Cardboard.

A correspondent from Vancouver, British Columbia, inquires the addresses of manufacturers of a silicate of water glass coating machine for the coating of cardboard. We do not recall the machine from this meager description, but refer our correspondent to the Black-Clawson Company, of Hamilton, Ohio, who manufacture all kinds of machinery for the papermaking industry, and who will doubtless be able to identify this machine at once. If any others of our readers can furnish information on this line we shall appreciate their courtesy in giving it to us.

Adhesive Mixture for Envelopes.

The adhesive mixture commonly known as "gum," used for the flaps of envelopes, is usually made from gum arabic, the transparent resinous gum that exudes from the acacia tree found in northern Africa and Senegal. Contrary to the common belief, it is not the crystallized sap of the tree, but is a product of cellulose degeneration, sickly and weak growing trees yielding it in greater quantity than vigorous and healthy growing trees. It is dissolved in its own weight of water, forming a mucilage, very sticky and somewhat sweetish to the taste. If warm water is used it becomes sour much sooner than if cold water is used, owing to the quicker formation of acetic acid. To counteract this tendency, or rather, to delay the process of souring, a few drops of dilute sulphuric acid are put in the mucilage. It dries with a hard surface, which is readily softened by moisture. For use on glass, tin or wood, an equal quantity of gum tragacanth is dissolved with it, which prevents it from drying with the usual hard and brittle surface. It dries quickly and must be used while freshly made.

Paper Boxes versus Wooden Boxes.

Each month shows us a new inroad being made by the paper-box industry into the field formerly occupied by the manufacturer of wooden boxes, and, to the disgust of the latter, these inroads are becoming greater and more frequent. This forces the wooden-box maker into the new field, and he is usually successful in it, however reluctantly he makes the change.

There are several reasons for this. The increasing scarcity of wood has compelled the use of inferior lumber, so that material which would have been discarded a few years ago is now commonly used in wooden boxes, while the price of the article itself is higher than formerly. Again, there has been a wonderful increase in the number of small articles for which paper boxes are preferable, and in the uses to which paper boxes are put. Wooden boxes are unsuitable for some of these uses. The quality of the paper box has been steadily improving, all the time keeping pace with the demand, and the improvements in machinery and methods of manufacturing the boxboard have enabled the maker to turn out a paper-box board having almost the toughness and strength of wood, quite as nearly waterproof and of much less weight. Formerly it was thought necessary to enclose bottles and jars containing liquids in wooden boxes carefully packed in straw or sawdust, to withstand the strain of shipment, but to-day such articles can be cushioned in corrugated paper covers, packed in paper boxes, and shipped long distances with even greater safety than in wooden boxes. No article is so fragile that it can not be transported safely in paper boxes nowadays.

Among the recent converts to the paper box is the old concern of H. Wesley Hutchins Company, of Auburn, Maine, which has established a plant for the making of folding paper boxes in connection with its wooden-box factory, which has been in successful operation since 1876. Mr. F. Bert Oldham, who for many years has been identified with the paper industry in Maine, has become a member of the company and is now in charge of the paper-box department.

Another large firm of wooden-box makers at Ravenna, Ohio, has successfully established a paper-box addition to its plant, devoting itself largely to cylindrical boxes. This plant is so arranged that the boxes are begun on the top floor and passed down in the respective stages of manufacture through chutes to the floors below, arriving at the ground floor in the finished state, with a minimum of handling. This plan does away with much carriage and serves the end of economy. Arrangements of this kind greatly facilitate the process of manufacture and increase output.

A German Paper-box Machine.

Mr. Frank Nossel, of 38 Park Row, New York city, representative in America of Rockstroh & Schneider, of Heidenau, Germany, manufacturers of the Victoria platen printing-presses and embossing machines, has given us a description of their folding-box machine, which will be interesting to paper-box men everywhere. He says:

"The manufacture of paper boxes has been given much attention lately by printers both in Germany and this country, yet very few seem to have looked at it from the entirely practical side. Manufacturers who make a specialty of turning out millions of boxes have special machinery and equipments by means of which they can produce boxes in large quantities at considerably lower prices, but there are in almost every city customers like druggists, confectioners, etc., who have need of folding boxes in smaller quantities and mostly will prefer the local printer for several reasons, if he is in a position to produce the goods. German platen-press manufacturers have for many years improved a combination of cutting-knives and scoring-rules to enable printers to make folding paper boxes without large outlay, and European printers are in close competition with the box manufacturers, especially where smaller quantities are required.

"The material consists of (a) steel cutting-knives with a bevel and bottom surface of about one-sixteenth of an inch; (b) brass scoring-rules with overhang on both sides, preventing the rule from cutting too deep into the stock (a perfect score line is obtained with this rule); (c) con-

necting and end pieces to combine and make up the forms. No fill material is required, but the space may be filled with a type-form or electros and the box can be printed at the same operation that it is cut and scored. The knives and rules are furnished in different sizes cut systematically in point system, and boxes of various sizes, with different flaps, can easily and quickly be made up. The knives can be used over and over again and, if needed, resharpened. The make-ready is easy enough for any intelligent pressman. On account of the thickness of the knives and rules (one-sixteenth of an inch), underlays from behind the form can be made.

"The manufacturers of the Victoria press have perfected a combination die for the making of fancy paper boxes needed for packing chocolate, candy, perfume, soap, patent medicines, etc. With a set of dies, called shearing-dies, a box can be cut, embossed and printed all in one operation, and no special machinery is required for the process. These shearing-dies are most economical where large quantities of fine boxes in a standard size are required. They consist of (a) the female steel die with the engraving shaped exactly to the size and form of the box to be produced — this die being fastened in the bed of the press; (b) the male steel die for the platen with the counter (make-ready) for the embossing and printing. No knives appear. The counter is exactly the size and shape of the female die and surrounded by a steel collar fitting exactly into the female die. When the press closes up the two dies come together and cut the stock clean, like a pair of shears. Thousands of all kinds of boxes are now manufactured in this way in Germany. A Hamburg coffee importing house has sixteen Victoria presses running for the millions of boxes needed for the different coffee and cocoa packings. All that is required besides the shearing-dies is a strong platen press, absolutely true in the register."

An assortment of samples shown us is well worth the attention of the trade.

Paper Drinking-cups.

When the American Water Supply Company, of New England, began the manufacture of paper drinking-cups, in 1909, the venture was in the direction of an untried experiment. So popular did the idea prove to be, however, that a new factory was soon needed to meet the demands of the business, and new machinery was designed by the superintendent, which permitted an output of half a million cups per month. The business has increased so rapidly that a new plant is being planned, covering 6,700 square feet, and a capacity of one hundred thousand cups daily is being prepared for. These cups are made of light cardboard and in various sizes, for household use, for soda-fountains and the like, and for church-communion services. Specially made paper is used, which first goes through a massive stamping machine, which cuts out the shape required for the body of the cup. In the meantime a double-acting die cuts out the bottoms and also turns an edge on these circular pieces with a single operation of the machines. They are then placed on cones of the required size and shape, and the edges pasted. From here they pass to a machine which fastens in the bottoms, turning down an extra edge for reinforcement. They are then given a bath in hot paraffin, for waxing and sterilizing. They are specially made for dentists' and physicians' use, and some are made to fold. These are inclosed in sealed waxed envelopes and are used by picnic parties, sportsmen, the United States army and by many who want a compact article for traveling purposes.

Fire Protection in Box-shops.

The dread of fire is ever present with the papermaker and the box manufacturer, and it must be admitted that the carelessness of employees contributes greatly to the cause for alarm. A paper-box factory should be subjected to constant inspection, and a watchful eye kept on the hands. In Detroit recently a pan of grease took fire while being treated over a gas-stove, and some thoughtless employee caused it to spread by throwing water upon it. A panic ensued and it is cause for genuine surprise that no lives were lost. However, much can be done toward lessening the danger of fire by the exercise of thought and care. Spontaneous combustion is a frequent and unnecessary cause of many fires. When once any discarded machinery or refuse is put away in a corner, this corner will soon become a dump-heap for all sorts of cast-offs. In the course of time, if there are any old clothing, overalls or similar garments among the refuse, sufficient heat will be generated to cause spontaneous combustion. Fire of this sort usually smolders for some time, and is as liable as not to break out in the dead of night, when there is no assistance at hand to suppress it. Zinc or galvanized cans should be provided for refuse, and should be emptied at regular intervals.

Many a serious fire has been caused by a parlor match, ignited by mice or by the heel of an employee. Workmen should be especially warned to use all due care to prevent fires of this nature. Matches should never be left in the pockets of work-clothes or any other place where they are liable to fall to the floor, or to be visited by rodents. Watchmen's lamps of inferior make are often responsible for destructive fires. There are so many different kinds of absolutely safe lamps, burning nonexplosive oils, that accidents of this sort appear inexcusable.

Carelessness in boiler-houses is very often responsible for much. Fuel is frequently piled too close to the boiler front, a sudden back draft emitting sparks which, unless promptly extinguished, might easily start a serious blaze. Firemen are not always careful to see that feed pipes are removed from fire holes in the boilers the instant they are not in actual use, or whenever fans are stopped. In this way sparks frequently run back to dust-collectors. Dust accumulated on boiler tops often dries out and chars to such an extent as to ignite and spread fire to surrounding woodwork. Frequently fires are caused by friction from overheated bearings. Proper oiling and examination for frictional irregularities is the only remedy.

The small fire-fighting apparatus usually found in large shops should always be kept in complete repair. Not only should the main parts be kept ready for immediate use, but such small things as hose couplings, wrenches and nozzles should be frequently examined. Rusty iron nipples on hydrants can be put in proper shape with kerosene oil or replaced by brass nipples. Hose should always be kept attached to the hydrant, and an extra supply be conveniently near for immediate use. In fact, it must be always remembered that the only safety lies in constant vigilance.

An Item of Economy.

It is a truism that manufacturing profits consist largely of economies in small things, yet there are few items so neglected as that of lubricating oils. Not seldom do careless hands waste oil by drenching their machines, on the principle that, if a little oil is good, more oil must be better, forgetting that an amount used beyond the point of necessity for smooth running does no good, is an actual waste, and sometimes, by the collection of dust, works a positive

detriment. A machine that is kept bright and clean, with sufficient oil to lubricate the bearings, lasts longer, does better work and is more cheaply run. The cost of oil for a large factory is a very considerable item in the expense account, yet comparatively few shopmen realize the loss that flows through the nozzle of the oil can.

Nowadays, industry requires more and more economy of operation. Lack of economy in purchasing lubricants can be partially made up by economy in using, but economy in purchasing can be lost easily by wasteful usage. It is seldom that the manager of a plant can become a technical expert in oils, but he can so far inform himself by a little careful study as to make a substantial saving for his firm, both in buying and using. Analysis shows that some of the high-priced oils are so nearly identical in essential qualities with some of those lower in price that the latter may be substituted to advantage. Look to your oil, Mr. Manager, keep it well coopered, and save leakage. Measure your outage when you receive the barrel and claim the allowance that is your due. Deal it out sparingly. Don't let your men waste it. Empty your drip pans frequently and keep them clean. Don't let your waste have so much oil to absorb, that to burn it yourself gives you expensive fuel, or that the man who buys it from you for a few cents may extract ninety per cent of the oil it contains to his great profit. Remember that the great business of the Standard Oil Company was built up largely through economies and by-products. Apply the principle of economy in oil, and you will be surprised to find, at the end of the year, a reduction of from thirty to forty per cent in your lubricating expense.

Notes.

THE Boston (Mass.) Strawboard Company has removed to new and larger quarters at 15 Milton place, that city.

CHARLES ROBERTS, a paper-box manufacturer in Brooklyn, New York, for ten years past, died at his home in that city recently, aged forty-five years.

THE new board mill of the River Raisin Paper Company, at Monroe, Michigan, is progressing rapidly, and will probably begin operations in December.

THE Art Paper Stock Company has been incorporated in New York city, to manufacture and deal in all kinds of paper boxes and novelties, with a capital of $5,000.

G. F. HUBBARD, Willis B. Bartlett and George A. Rochelaw have incorporated the Western Wax Paper Company, at Chicago, to handle waxed and oiled papers and board.

THE factory building of the Dominion Box Factory, at Waterloo, Ontario, was completely destroyed by fire recently. The loss footed up $30,000, with partial insurance.

THE Monroe (Mich.) Binder Board Company, has just completed a large addition to its plant, and is beginning the erection of another, which will cover a space of 45 by 125 feet.

THE stock of Luke Boyle, paper and board dealer at 390 West Broadway, New York city, was recently somewhat damaged by water during a fire in the upper part of the building.

A PLANT that grows wild in Brazil, and is known botanically as *Bromelia lagenaria*, has been found to produce a fiber well adapted to the manufacture of paper, and experiments are being made by various governmental agencies with a view to testing its commercial possibilities. The supply of this plant is said to be plentiful in all parts of Brazil.

THE proposed increase in freight rates in the Middle West, which was to have taken effect in July, has been suspended and will scarcely be put into operation before the autumn.

A NEW board and pulp company has been incorporated in Canada, under the name of the Grenville Board & Pulp Company, with a capitalization of $75,000. The head office will be at Thorold.

THE United Paper Box Company, formerly at 344 Broome street, New York, is reported to have changed its location recently and to have neglected the formality of leaving its new address.

JAMES H. SWINARTON, formerly vice-president and general manager of the American Strawboard Company, died at Hotel Columbia, Staten Island, New York, last month, at the age of sixty-two years.

THE special committee of the Wisconsin Legislature, to which was entrusted the preparation of a new employers' liability law, has been hard at work all summer and expects to submit a bill when the legislature meets next winter that will be satisfactory to both employers and employed.

THE Carton Club, an association of paper-box makers in New York city and vicinity, held its annual outing in Staten Island, the last week in July. A large attendance was had, among which the boxboard dealers formed a strong contingent. The programme included the usual field sports and ball games.

THE Rhode Island Cardboard Company, of Pawtucket, Rhode Island, is increasing its finishing capacity. In a new fireproof building adjacent to its coating plant is being installed a new steam engine, electric motors, calenders and other lines of finishing machinery. The electric drive is of the same voltage as the city power.

THE Board of United States General Appraisers recently handed down two decisions that are of interest to paper-box manufacturers. One is to the effect that the paper boxes in which leather gloves are customarily enclosed for importation from abroad are not subject to duty. On the other hand, paper cartons containing artificial flowers are held dutiable at the same rate as their contents.

A JAPANESE architect has been commissioned to build a country house of paper, in Japanese style, for a wealthy American, near New York. The framework will be of timber, the walls of extra thick impermeable paper, with movable partitions to permit free circulation of air in hot weather. Such a house may be easily taken apart and may be cheaply transported. If the experiment proves successful, it is probable that paper will be largely used for portable houses for vacation purposes.

THE financial statement prepared by the trustees of the Traders' Paper Board Company, of Bogota, New Jersey, in accordance with the creditors' agreement of December 30, 1907, and covering the quarter ending June 5, 1910, has been issued and shows a net profit from operations of $5,914.07, and a net profit for the quarter of $3,740.98. At this rate of progress a very substantial reduction of the existing deficit should be shown by the close of the year.

ROBERT H. THOMPSON, who died in Brooklyn, New York, a few weeks ago, at the age of seventy years, was one of the conspicuous figures in the trade of the East. He had been in excellent health to within a week of his death, when he suffered an attack of pneumonia, from which he did not recover. He was a native of Erie, Pennsylvania, and formerly a resident of Des Moines, Iowa. After some years of employment in financial institutions

in New York, about thirty-five years ago he formed a partnership with Henry D. Norris, under the style of Thompson & Norris, in the making of cork-covered paper and board. The business grew rapidly and was incorporated some years ago. It now occupies a twelve-story building, covering half a city block. He leaves a handsome estate.

A MEETING of the creditors of Jacobs & Co., paper-box makers, of 145 Mulberry street, New York city, was held at the office of the firm's lawyers on July 8, and the concern asked for an extension of one year, agreeing to pay 15 cents in cash, fifteen per cent in three months, fifteen per cent in six months and the balance of forty per cent at the end of the year. Most of the creditors accepted this proposition. The concern has been in existence for several years. The liabilities are about $6,680 and the assets $4,500.

WE have received and examined with pleasure two publications issued by Rockstroh & Schneider, manufacturers of boxmakers' machinery at Heidenau, in Saxony. One is their catalogue, which gives full information as to their product, and especially their steel embossing and cutting dies, made in various shapes and designs. Accompanying it are a number of specimens of work done with these dies and presses, which will repay examination by the trade. It is well printed and handsomely bound in gray, with gold embossing. The other is their house organ, *Victoria*, which is a model of the typographic art.

THE devastation wrought by the serious forest fires will tend to still further reduce the supply of pulp-wood and will eventually be felt in an increase in the price of board. The manufacturers have also suffered far more than usual from the prolonged low water, which has been phenomenal in the Northwest this year. It was noticed last winter that but little snow was to be seen in northern Michigan and Wisconsin, while the southern parts of those States had a greater snowfall than usual. It was then confidently asserted that the mills would suffer from a prolonged season of low water this summer, and the prediction has been verified.

THE J. M. Raffel Company, manufacturers of folding paper boxes and corrugated goods, in Baltimore, are moving into a new factory, which will be three times as large as that formerly occupied by the company, and will be five stories high, with all modern improvements, being constructed especially for the demands of the business. A railroad switch has been run into the building and five cars can be unloaded at once. The offices will be on the first floor, the structure will be of brick throughout and fireproof, and an automatic sprinkling system will be installed. A Corliss one hundred horse-power engine will generate power for the plant and supply the lights. The company, of which J. M. Raffel is president, was organized in 1887 and has occupied the present building for the past three years.

THE UNITED TYPOTHETAE OF AMERICA.

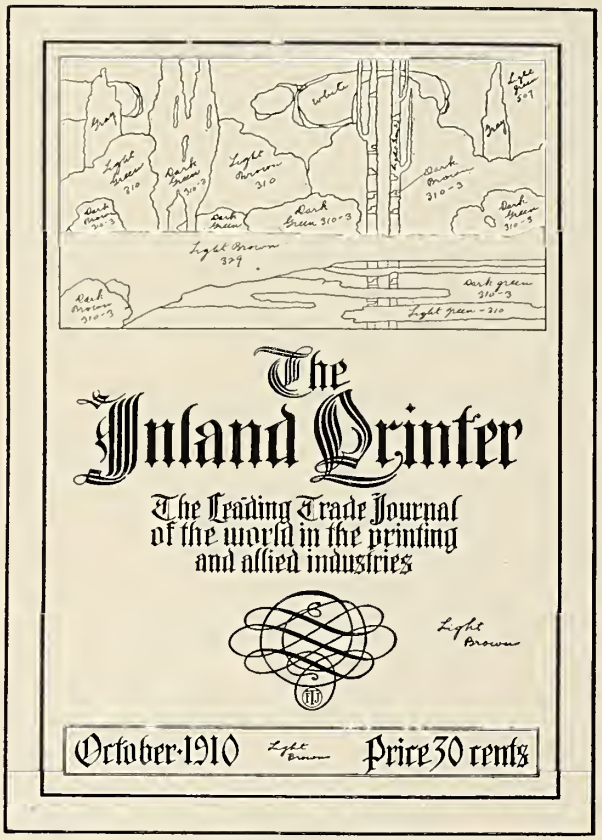
On page 138 of this issue of THE INLAND PRINTER an advertisement appears which tells the printer "Why It Is Worth Your While to Join the Typothetæ of America." Space does not admit of any comment on this declaration at this time. In every department of constructive reform that is now before the attention of employing printers, the United Typothetæ of America has set its seal of approval. The representations made are certainly attractive. In the November INLAND PRINTER editorial attention will be given to this proposition.

OUR COVER-DESIGN.

The cover for this month's issue of THE INLAND PRINTER presents a novel feature in designing. Printed in but two colors, it gives, by reason of the process of mechanical tinting used by the engraver in its production, a variety of twelve tones.

A reproduction of the original drawing, shown herewith, will illustrate the manner in which the cover was made. As will be seen, in the various spaces are indicated the colors to be used and the numbers of the Ben Day screens. These numbers were taken from a sample-book of screens, and were selected with a view of giving as much variation as possible consistent with an approximately correct rendering of values. The drawing itself was exceedingly simple, the various groups of trees, clouds, etc., being merely outlined, the engraver putting in the different stipples necessary to the varying gradations of color.

Not the least interesting fact in connection with this



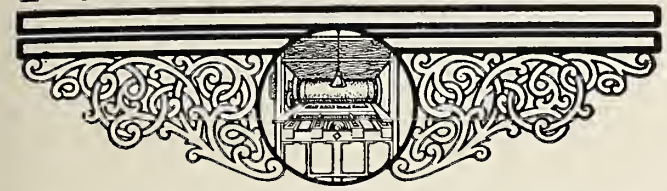
A PICTORIAL MULTICOLOR DESIGN IN TWO PRINTINGS.
See cover and descriptive note.

cover-page is that it is the production of artisans — a compositor and photoengraver. The great majority of those who have seen proofs of the page did not hesitate to declare it the product of a professional artist. In this as in other work, Mr. Trezise is demonstrating the possibilities of the compositors' craft. That gentleman is the last one to claim for himself any unusual talent, and his departure from the commonplace in typography to a position of leadership is due to the rare but homely quality of "stick-to-itiveness" and thorough knowledge of the principles of typography as laid down in the I. T. U. Course.

WHY AN EDITOR IS "WE."

Why does an editor refer to himself as "we"? So that the fellow who gets sore at an editorial will imagine that there is a whole bunch to lick.— *Exchange.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A New Two-revolution Press.

(763.) The Swink Printing Press Company, of Delphos, Ohio, sends a specimen of presswork done on their new two-revolution press. This sheet of heavy enamel stock shows process colorwork and high-class half-tone cuts in monotone. The work is exceptional in every way and naturally reflects credit on the builders of the machine.

Advance in Price of Printing Inks.

(762.) Owing to a sharp advance in linseed oil, varnish has increased nearly one hundred per cent, as compared with prices of last year. This is due primarily to the failure of farmers to put in enough flax to give a normal crop. Flax is quoted at $2.76 to-day, while last year it was $1.43. As a result, linseed oil, which is rarely more than 40 cents a gallon, is now over $1. The paint and oil trade is harder hit, however, than the printing-ink industry. A number of printing-ink makers have been interviewed, and all are of the opinion that the advance in the staple article will hold until the flax crops are brought to a normal state again. The effect on the small trade will be but slight.

A Long Run on Linotype Slugs.

(753.) The Journal Printing Company, of Hannibal, Missouri, submits a specimen of newspaper work, a campaign document consisting of two pages, six columns each. On this form were printed over two hundred and eighty thousand impressions. The appearance of the print, after such a long run, is the most extraordinary feature of the work. The edges of the form do not show the slightest wear. The pressman writing regarding this performance states that "the forms were worked on a 26 by 36 two-revolution press, two rollers. The tympan consisted of just a pressboard, thirteen sheets of print on that, a draw-sheet of No. 1 manila covered all. The print and draw-sheet were changed once during the run. The form was a work and turn; the slitting caused lint to clog the form several times. Forms were washed with lye and rinsed off with gasoline."

Pulling Proofs on Hand Press.

(755.) "I beg to ask advice regarding the pulling of proof, especially for foundry use, on a Washington hand press. Our stoneman declines to use it, claiming he can not get a good proof on it, and that on blank forms it produces a wrinkle. He uses a planer and mallet, which I believe is responsible for so many broken and damaged letters. Does planer-proofing of forms damage type? How can we get better results with the proof press?" *Answer.*— The careful proofing of forms with planer on damp paper probably does but little harm to the type; the resultant proof, however, is suitable only for reading. A proof for the foundry, if taken properly on a hand press on dry paper, will reveal the imperfect characters, as it should. The proof press should be equipped with two type-high wood bearers, about two and one-half inches wide, which are usually placed close to the form after the inking, and they form a support for the sheet to be printed. The cloth covering should be of thin drilling, drawn taut and pasted. This can be applied by pasting two sides first and allowing them to dry; when ready to paste the other two sides sponge the cloth evenly, except the edges to be pasted, then draw tight and paste. When the moistened cloth dries out it naturally shrinks and gives a very tight printing-surface, so desirable for good work. The bed should be level, so that a large type placed at each corner will print with equal pressure. If the form to be printed is placed on the center of the bed it will not tilt the platen, as often occurs in proofing heavy forms out of the center of pressure. A properly adjusted hand press of the type named will give excellent proofs, though somewhat slower than presses of later patterns.

Two Colors at One Impression.

(754.) "I have seen reference made to an attachment to a flat-bed press where two colors could be printed with one impression for newspaper work. Would like further particulars." *Answer.*— The Miehle Printing Press & Manufacturing Company, Chicago, have an attachment that can be applied to their presses in the form of an auxiliary cylinder, that prints the sheet with curved electros. It may be used as desired. Another device, somewhat similar, was referred to in our columns some time ago. This device was designed principally for the country printer, and could be applied to any cylinder press. It is patented by A. P. Harland, Tupelo, Mississippi, but has not yet been placed on the market.

Ink for Printing on Transparent Gelatin.

(760.) Being an interested reader of your magazine, I wish to ask you a question in regard to printing on gelatin, which is used on song slides in motion-picture shows. What kind of inks are used, and will any kind of ink be good to use, so the light will show the color? Would a thin grade of ink be best? I have printed advertisements in black ink, but wish to use two and three colors; would it be best to print the impression on a card and then transfer it to the gelatin, or print it directly on the gelatin?" *Answer.*— Use process inks to which has been added a litho varnish; this will tend somewhat to attenuate the ink and make it more transparent. If any of our readers have any different way we would like to learn of the method.

Powdered Asphaltum.

(756.) "Some time ago you published an item about the use of powdered asphaltum, when applied to a freshly printed surface to give a slight relief, this giving the appearance of engraved lettering. Have tried it and found it would not stick. Also, I notice that the asphaltum is brown-black. Is there any black powder that could be used for that purpose, and how can it be applied so it will adhere to cards?" *Answer.*— Powdered asphaltum has a slight brownish tinge. It will adhere to an ink charged with gloss varnish or to gloss varnish. It may also be used with a flock varnish and should be allowed to dry before the surplus is brushed off, this operation to be done with a fine brush. Black flock is a dead-black powder which may be used to give relief on cardboard. The type-form or design should be without fine lines, as they will not show a clean sharp outline, for in printing it is necessary to use a flock or other heavy varnish, and as this medium is squashed slightly outside the actual outline of the printing, to the edge of this medium the flock adheres. The flock in ques-

tion is fine, but not to be compared to bronze powder or dry colors. For large type and heavy designs it is well suited and is not difficult to handle. The flock in its various colors may be secured from inkdealers.

Offset Printing in Ten Colors.

(759.) R. Hoe & Co., New York, send a specimen of high-class lithography, done on their offset press, in ten colors, at the rate of 3,500 impressions an hour. The excellent rendering of the various color-plates and the accuracy of register are the distinctive points.

Wet Color-printing.

(758.) A handsome specimen of wet color-printing executed on a Cottrell four-color press is received. This specimen sheet is 34 by 44 inches and shows eight four-color plates which are printed with the Eagle Printing Ink Company's quad-ink. Considering that wet color-printing is yet in its infancy, the specimens are strikingly handsome and executed in an excellent manner. A close inspection does not show any unusual mottling of the surface where the inks lap, and the result is a pleasing blending of the colors, much softened in tone. The exactness of register and other desirable conditions are present owing to no lapse between printing. It seems safe to predict a wide use of this method of three and four color work.

Typographic Numbering Machines.

(750.) The following communication was received from an Indiana printer of wide experience, who desires his name withheld: "Following query 741 in THE INLAND PRINTER, will say that the printer wished to print five consecutive numbers on one sheet, and so on up to twelve thousand. You advised him to procure three more machines, and all to be arranged to skip five numbers. Five new machines at about $8 each means an investment of something like $40 in order to print one job. In the average small shop three machines might lie idle a long time before needed again, as they are useless for any numbering except five-on. Of course, skipping-wheels can be purchased for changing consecutive machines into twos, threes, fours and fives, but from one to five of these wheels are required for each machine and according to the numbers to be skipped. And, as shown by a quotation at hand, the manufacturers actually charge $2.50 each for these skipping-wheels, while they sell machines having five wheels for $8. A set of machines equipped with the necessary skipping-wheels to handle all combinations from one-on to five-on, in duplicate, means an outlay of $140. How many small shops are justified in investing that amount, even though advantage were taken of the ten per cent discount for quantities? The writer has handled several such jobs as perplexed No. 741, but all have been on duplicate work, such as checks. The machines were locked in the middle of a chase and put on a large platen press. The sheet was fed to a mark for the first check, to a mark farther up for the second check, moved again for the third, and so on for the fourth and fifth, if there happened to be that many on. 'Slow,' you say, yes; but faster and better than by hand, and a man can run a press for a long time for $140, saying nothing of the time consumed in changing the skipping-wheels. With only a little skipping of the sheet to be done for all the numbers except the first set, the press can be run quite rapidly."



FARNSWORTH'S INK-FISH.

Ink-fish.

Fred H. Farnsworth, traveling salesman for the Sigmund Ullman Company in the St. Paul and Minneapolis districts for the past eight years, carries his fishing-rod and tackle with him in the fishing season, and spends his week-ends in Izaak Walton's contemplative sport. With the assistance of a friend, on August 13 he made the catch partially illustrated herewith — twenty-five black bass, between three and four pounds, and fifteen pickerel, some of which weighed ten pounds.

Tin Printing.

(751.) "Will be pleased to know how to print on painted tin or sheet iron. What kind of impression material? What kind of press? Can the old-fashioned lever press be used where the orders are for two or three hundred?" *Answer.*— If the printing on tin consists only in adding a line or two, such as an imprint, it can be done on a lever press, but the printing is done from a rubber form instead of type, ordinary printing-ink being used. If you desire to do original printing on tin you require a special press. These machines are made by the Fuchs & Lang Manufacturing Company, New York, and the Potter Printing Press Company, Plainfield, New Jersey, and are of the lithographic type.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will he published under this heading. Items for this department should he sent before the tenth day of the month.

Ben Franklin Club Advertises Cost System.

The employing printers of North Dakota believe they have an ideal cost system, which was adopted recently by the Ben Franklin Club of that State. Their faith is so strong in the system worked out by the club's experts, that advertisements are being run in the local newspapers, and every printer in the State is being made acquainted with the advantages to be derived from installing the cost system in their printeries.

International Typographical Union Convention Pictures.

The pictures illustrating the report of the convention of the International Typographical Union in THE INLAND PRINTER for September were made from photographs by Theo. Schreiber, 3439 Arsenal street, St. Louis, Missouri. Mr. Schreiber has a fine collection of photographs of the scenes and incidents of that occasion. Printers who desire any of these as souvenirs of that pleasant outing are invited to correspond with Mr. Schreiber.

Scarcity of Water Affects Paper Prices.

A correspondent in the *Paper Mill and Wood Pulp News* says that the production of news paper for the past three months has fallen off nearly thirty per cent over that of the preceding three months, owing to low water, and states that it is remarkable that the cost of news paper does not advance under these conditions. As an answer to the consumer who wonders why the price of paper is so high at this time of year, this correspondent says:

"I was down in Watertown [New York] for three days, and not one manufacturer could I find either at the mill or in his city office. When the water ducked, so did the manufacturer; he for the woods, the water for the lowest levels. So there you are. Then the consumer of paper asks you why paper is so high at this time of the year, when all business is dull, and the consumption of paper greatly reduced, as compared with the fall and winter months."

Public Printer Donnelly's Son Married.

Edward J. Donnelly, son of Public Printer Samuel B. Donnelly, of Washington, D. C., was recently married to Miss Elizabeth Louise Dahill, daughter of Mr. and Mrs. John J. Dahill, of Hartford, Connecticut. The marriage took place at Lake Bashan, Connecticut, and the ceremony was performed by the Rev. William H. Rogers, pastor of St. Patrick's church, at Hartford. Mr. and Mrs. Donnelly have taken up residence at Brooklyn, New York.



A PRINTER'S HOME.
Residence of Edward T. McGarey, foreman *Daily News,* Burlington, Vermont.

Printer Double of Governor.

While on a trip to St. Louis, Missouri, recently, Edward J. Hussion, manager of the Standard Printing Company, Houston, Texas, on account of a close resemblance to Governor Hadley, was mistaken for the Texas governor's brother and was dined and banqueted from one end of the town to the other, and was finally asked to assist in getting a burglar pardoned from the State penitentiary. It is said that the joke was pulled off by the St. Louis friends of Mr. Hussion.

Printing Company Gives Reception.

In celebration of its entry into its new home, which is one of the most modern in the city, the Con P. Curran Printing Company, St. Louis, Missouri, on September 3, held a reception and housewarming. Invitations were issued to every friend of the company and to all of those interested in it, and the officers and employees conducted the visitors on a tour of the big plant. A handsomely printed booklet was distributed, explaining the advantages of the new building and relating the history of the company. It is expected that the new plant will double the output of this enterprising concern.

Getting Educated.

Down in Galveston, Texas, the county auditor is wondering what happened the printers. Some time ago he called for bids on certain public printing, and received the following figures from the seven different bidders: $298, $290.15, $299, $297.50, $299.75, $296.60 and $240. We might suggest to the auditor that only about one of these printers was ailing, and he probably had not fallen in with other members of the Association of Commercial Printers of Texas in making a study of the cost system.

Celebrates Fiftieth Anniversary.

At the Union Printers' Home, Colorado Springs, Colorado, on September 4, the fiftieth anniversary of Denver Typographical Union was commemorated with a picnic, which included music, speeches and athletics. Many visitors from typographical unions throughout the State were present as invited guests, the allied printing trades of Denver being largely represented. The feature of the day was a baseball game between the Denver and Colorado Springs unions, which was won by the visiting team by a score of 4 to 2. E. C. Starrett, president of the Springs organization, was chairman of the Program Committee.

Good Printing Gets Cash.

A hop merchant of New York, one Rothbarth, who has been committed to the Tombs for grand larceny, being asked by a reporter how he managed to obtain the large amounts of money he borrowed from the banks, he being a bankrupt, gave the following testimonial to the influence of good printing:

"It is so easy," replied Rothbarth. "All you have to do in New York is to have a nice letter-head printed. You put one in your pocket and then take it to the bank and put it on the table. They see it and ask you what you want. You tell them you want so much money. They ask you how you stand financially, and then you sit down and write something under that nice picture on the paper, called the letter-head, and hand it back, and they give you the money and are sorry that you don't ask for more. Yes, indeed, credit is the easiest thing in the world to get in America."

Hand Printers Surpass Linotype Operators.

A recent number of *Members' Circular*, issued by the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland, contains the following news item: "News has just come from Sydney, New South Wales, of the decision of the Wages Board on the demand of the linotype operators for £4 and a forty-hour week. After carefully going into the question the board decided that operating the machines required less skill than hand-setting, and awarded the operators 56/- per week of forty-eight hours, the case rate being £3 for forty-eight hours. This reduction, it is said, has been loyally accepted by the operators."

Printers Want Cleaner City.

A resolution was recently adopted by Columbia Typographical Union, of Washington, D. C., calling upon the commissioners of the District of Columbia to wipe out the slums of the city and make it more sanitary. The printers state that Congress spends annually millions of dollars in beautifying a city in which are harbored slums worse than those of New York city, and that the infant mortality is appalling, reaching from 140 to the thousand among the whites to 400 to the thousand among the colored people. Having no voice in municipal affairs, the citizens must rely entirely upon the commission, which is appointed by the President, for the administration of the city's government.



A PRINTER'S HOME.

Residence of A. B. Rupert, superintendent printing department, Wells & Richardson, Burlington, Vermont.

Mr. Hewitt Retires from Miehle Company.

Mr. John Hewitt has retired from the active management of the Miehle Printing Press & Manufacturing Company, of Chicago. William V. Kelley, a prominent and successful Chicago manufacturer, has been elected president to succeed him. On account of his long and intimate connection with the affairs of the organization, Mr. Hewitt will continue in it in an advisory capacity, and will retain his seat in the directorate.

The announcement of Mr. Hewitt's retirement recalls the rapid and steady growth of the business for so many years under his control. Eighteen years ago it was of comparatively small importance, but is now one of the largest

industries of its kind in the world, its development being largely due to the close attention bestowed upon it by Mr. Hewitt himself. That gentleman now feels that with the burden of years he should divest himself of these activities and allow the younger men who have been connected with the enterprise to carry forward the work.

Mr. Hewitt leaves the Miehle Company with his blessing, and offers his warm thanks to the printing trade for the liberal patronage accorded his company during his administration. He is particularly grateful for the loyal and effective support given by the representatives and employees of the concern, many of whom have been with it from the beginning, and who will remain under Mr. Kelley's management.

Holman Hunt.

William Holman-Hunt, the last survivor of the three painters who founded the pre-Raphaelite movement, died in England September 7, 1910. He was born in London in April, 1829, and exhibited his first picture when he was nine years old. The best known of his works is said to be "The Light of the World," now in Keble College, Oxford, which represents Christ, lantern in hand, knocking at a closed door. All his work was minutely realistic.

Typefounders Increase Business.

Philip R. Dillon, for the *Editor and Publisher*, recently visited the large Communipaw (N. J.) plant of the American Type Founders Company, and reported his great surprise at the immensity of the business, in the face of the general introduction of typesetting machines. Mr. Dillon says, like many other newspaper writers, he had an idea that the old-fashioned nicked type was dying, because the linotype machine was driving out the type. "I got rid of that notion right away," he said, "after looking at the inside of the Communipaw plant." He then inquired of Wadsworth A. Parker, the manager of the plant, as to whether the linotype had interfered with the business of the typefounders, and received the following reply: "Undoubtedly, it has; but, on the other hand, the output of typefoundries has more than doubled in the fifteen years since the linotype was introduced. We sell more display and head-letter type to newspapers to-day than ever. To be sure, we have made a variety of head-letters; still, I believe that the great majority of newspaper publishers for many years to come will insist upon individuality in typedress, and, admittedly, the machines are limited to a few faces. But no matter whether the type is set by hand or machine, the design comes from the typefounder."

A New Aid in Cincinnati.

The Ben Franklin Club of Cincinnati, Ohio, has begun the publication of a bulletin, called the *Ben Franklin Witness*. The first issue wades right into the "costs" question, and indicates that the Queen City Franklinites are alive to the printer's chief weakness. A good suggestion is offered in one of its articles concerning costs. It says: "It seems perfectly fair to use the public printing for the purposes of studying, not only proper methods of estimating costs, but also for the proper methods of buying printing." As municipal printing contracts are open to public investigation, the members of the craft should be the first to start investigating, with the purpose of using the figures in the education of printers in cost methods. And it might also have a startling effect upon future bidders for public printing. The *Witness* undoubtedly will be welcomed by the fraternity at Cincinnati. There is a field for its activities.



A PRINTER'S HOME.

Residence of T. L. Howley, linotype operator, Free Press Printing Company, Burlington, Vermont.

Prints Paper on Float.

In the Labor Day parade at Asheville, North Carolina, the *Citizen* of that city contributed a float which probably was the most original and unique of those entered. A complete newspaper outfit was carried, including a make-up table and press, and a miniature edition of the paper was printed and distributed during the parade. The float was decorated with native trees from which paper is manufactured, and, in addition, evergreens were used profusely. The body of the float and the wheels were completely covered with bunting, and in the rear was enthroned the

Goddess of Liberty, representing the freedom of the press. It is said that the throngs along the streets were loud in their praise of the unusual beauty and originality of the *Citizen's* turnout.

A Mixed Drink.

The poor typo in the print-shop is blamed for every error that occurs, and a mistake that happened in yesterday morning's issue of the *Bonanza* is thoroughly in keeping with the practice of the typos. The Nevada Club advertisement was ordered changed and the copy submitted read, "Ten thousand smiles in a glass; not one cross word in a barrel; the Nevada Club."

Instead of that, the compositor, who was somewhat excited about the election returns and the speed shown by Governor Oddie, managed to get things mixed and changed the advertisement to the following: "Ten thousand cross words in a glass; not one smile in a barrel."

Naturally, we have to make apologies, and promise that it will never happen again.— *The Daily Bonanza, Tonopah, Nevada.*

Result of "Cost" Education.

"It is true that the lowest bid we received this time is higher than the lowest last spring. Two years ago, owing to a fight among printers, we got the ballots printed at $8 a thousand, and that was a marvelously low figure." The above statement was made by County Attorney Krahmer, of St. Paul, Minnesota, in commenting on the threat of that city's mayor to hold up the contract for printing the ballots for the county primary election, on account of the extraordinary difference in the bids of this year and those of two years ago. If St. Paul's mayor would start a little investigation on his own account, he would discover that the printers of his city had recently been studying "costs" and were now in a better position to make intelligent bids for public printing.

Houston Apprentices Organize Club.

Houston Typographical Union, No. 87, and the employing printers of that city have provided the apprentices with free memberships in the Young Men's Christian Association. The boys have taken kindly to the idea and have organized the "Printers' Devils' Club, of Houston, Y. M. C. A.— Organized by the printers' apprentices for the welfare of apprentices of U. S. A." The club meets on the first and third Thursday of each month, and would like to hear from other associations of apprentices. The officers of the club are: Henry Stamp, president; Clarence Christian, vice-president; and Will A. Zishang, secretary and treasurer. A communication will reach any of them if it is addressed in care of the Young Men's Christian Association, Houston, Texas.

General Notes.

PRESSMEN have organized a union at Washington, Pa.

THE Webb Publishing Company will erect a $22,000 building at St. Paul, Minn.

A BRANCH of the Printers' League of America is being organized at Spokane, Wash.

A $93,000 STRUCTURE is being erected at Cleveland, Ohio, for the Stephen Greene Printing Company.



A PRINTER'S HOME.

Residence of A. A. Rousseau, assistant foreman Free Press Printing Company, Burlington, Vermont.

THE Graphic Arts Club, of Salt Lake City, Utah, recently opened its new clubrooms on West Second South street.

ADJOINING the city building at Youngstown, Ohio, the Edwards Printing Company will erect a new four-story modern home.

JUDGE HAUGH has appointed William Blau receiver in bankruptcy for the Charles F. Stearns Printing Company, of New York city.

THE annual report of the Government Printing Office shows that $400,000 more work, at a cost of $14,000 less than last year, was turned out.

JOB-PRINTING pressmen and their assistants, of San Francisco, Cal., enjoyed their second annual picnic at Fernwood Park, on August 28.

ON October 18 the new instruction building and printing-plant of the International Correspondence Schools, at Scranton, Pa., will be dedicated.

PRESSMEN of Hamilton, Ont., gathered in annual picnic at Dynes' Beach on August 29, and were put to rout by their assistants in a baseball game.

PETER N. HAAN, of the New York *World* staff, has purchased the job-printing business of J. P. Rea, at Erie, Pa., and has moved to that city.

IN the new constitution and by-laws adopted by the Spokane (Wash.) Typographical Union the better training of apprentices received particular attention.

THE Rinaldo Printing Company, of Tampa, Fla., has purchased the plant and business of the Tampa Bay Printing Company, and has moved into larger quarters.

IT is reported that the state printing plant, of Kansas, located at Topeka, will shortly be closed temporarily on account of lack of funds to carry on the work.

AT Paducah, Ky., the Young Printing Company, capitalized at $30,000, has filed articles of incorporation and will acquire the job-plant conducted by the *Evening Sun.*

THE Ultima Printing Press Company, Wilmington, Del., has increased its capital stock from $200,000 to $1,000,000 and changed its name to Ultima Printing Utilities Company.

"BIG SIX" TYPOGRAPHICAL UNION, of New York city, will hold its annual ball on November 28 at Madison Square Garden. An arrangement committee of one hundred has been appointed.

In the four-year contract just entered into between the Wheeling (W. Va.) printing-houses and the typographieal union, conditions are made much more favorable for apprentices than heretofore.

The Andrews-Marsh Manufacturing Company, makers of printers' and bookbinders' machinery, New York city, has been placed in the hands of a receiver. Lack of capital to finanee the business is given as the cause of the receivership.

With the purpose of teaching the art of printing, the Normal school, at DeKalb, Ill., has installed a complete printing outfit. The instructor, Professor Vaughan, recently took a "post-graduate" course at the *Chronicle* office, that city.

George P. Nichols, agent of the Union Printers' Home and retiring president of Baltimore Typographical Union, was recently presented with a handsome gold watch, ehain and charm by members of the local union, in recognition of his services to the organization.

Judge S. A. Mann, ex-printer and candidate for congressional honors at Spokane, Wash., has been made an honorary member of the local typographical union. The judge appeared at a recent meeting of the organization and thanked the members for the honor conferred.

Authorities of Hawkins County, Tenn., have decided to expend $10,000 in macadamizing the road from Camy Creek to Alum Well, to connect with the road to be built by the International Printing Pressmen's and Assistants' Union, of North America, from that point to its home at Hale Springs.

A reorganization of the Buffalo Printing Ink Works, Buffalo, N. Y., has been effected and the concern incorporated. Cliff R. Hunn, who is both widely and favorably known in the printing and lithographic trades, and who formerly was with the company, has returned to the organization and assumed the position of president and sales manager. An inerease in the manufacturing facilities has been made and the company is now in a position to render most satisfactory service.

The business of Lawrence & Van Buren, Lansing (Mich.) printers, has grown to such proportions that larger quarters are necessary, and this concern will shortly erect a handsome building on North Grand avenue. The new location is such that light will be secured from all sides of the building.

The employees of the Unity Press, New York city, and their friends, on August 20, enjoyed one of the most pleasant outings in the history of the establishment. They journeyed down to Boehm's Hotel, New Dorp, Staten Island, where games of all kinds, including baseball, were indulged in. The day closed with the serving of dinner, to which nearly one hundred sat down. Speeches of congratulation were made by Charles A. Jenney, president of the company, James F. Ringland, treasurer, and Harry Smith, secretary; also by representatives of several trade publications and industries connected with the printing business. Altogether it was a memorable occasion and will not be soon forgotten by the "boys" of this well-known printing concern.



A PRINTER'S HOME.

Residence of W. G. O'Brien, linotype operator, Free Press Printing Company, Burlington, Vermont.

Recent Incorporations.

Sharp Printing Company, Natchez, Miss. Capital, $25,000. Incorporators: V. H. and R. V. Sharp.

Gate City Printing Company, Gate City, Va. Capital, $5,000. Incorporator: D. C. Sloan, president.

The News Company, Meriden, Miss. Capital, $10,000. Incorporators: J. V. Gunn, W. A. Clark, A. H. Suttle.

Public Safety Company, Newark, N. J. Capital, $30,000. Incorporators: L. N. Downs, J. Mutch, J. H. Phillippi.

Standard Typesetting Company, Chicago, Ill. Capital, $10,000. Incorporators: F. Sass, F. Posvic, D. A. Roberts.

Crawford Publishing Company, Chicago, Ill. Capital, $50,000. Incorporators: J. K. Allen, E. Crawford, F. L. Chase.

Herald Dispatch Company, Decatur, Ill. Capital, $35,000. Incorporators: F. S. Dodd, V. F. Hardy, W. F. Calhoun.

The Church Envelope Company, Pittsburg, Pa. Capital, $5,000. Incorporators: C. L. McCoy, E. K. Bergner, E. Imler.

Banner Publishing Company, Boston, Mass. Capital, $25,000. Incorporators: A. P. Blinn, F. F. Harding, H. C. Berry.

Seattle Typesetting Company, Seattle, Wash. Capital, $15,000. Incorporators: W. L. Cooper, M. T. Ayres, G. M. Cooper.

Aberdeen Publishing Company, New York, N. Y. Capital, $50,000. Incorporators: H. Lechner, M. Dawson, R. W. Childs.

Courier Publishing Company, Millville, N. J. Capital, $10,000. Incorporators: M. L. Branin, S. E. Branin, E. D. Patterson.

Times Publishing Company, Olean, N. Y. Capital, $40,000. Incorporators: C. D. Straight, C. B. McDowell, W. H. Ramsey.

Paul, Stewers & McKay (publishing), New York, N. Y. Capital, $10,000. Incorporators: W. J. Paul, A. G. Stewers, G. T. McKay.

Harrisonville Publishing Company, Harrisonville, Mo. Capital, $6,500. Incorporators: C. H. Phearson, A. L. Burney, G. Conger.

World Publishing Company, Wenatchee, Wash. Capital, $25,000. Incorporators: Rufus Woods, W. W. Woods, Ralph Woods.

Seashore Publishing Company, Atlantic City, N. J. Capital, $27,000. Incorporators: C. W. Walters, G. M. Walters, H. S. Wallace.

National Arts Publishing Company, Boston, Mass. Capital, $450,000. Incorporators: H. L. Johnson, J. A. Briggs, E. P. Archibald.

Cimarron Printing Company, Cimarron, N. M. Capital, $25,000. Incorporators: G. H. Webster, Jr., F. Whitney, S. M. Wharton.

Bramwood Publishing Company, Indianapolis, Ind. Capital, $20,000. Incorporators: J. W. Bramwood, E. G. Bramwood, G. T. Kraas.

The National Game Publishing Company, St. Louis, Mo. Capital, $10,000. Incorporators: J. T. Hunt, M. J. Cullinane, A. H. Spink.

The Rhinelander Publishing Company, Rhinelander, Wis. Capital, $15,000. Ineorporators: E. O. Brown, F. S. Robbins, A. D. Daniels.

The Eagle Printing Company, Bryan, Tex. Capital, $17,000. Incorporators: M. E. Wallace, J. M. Carnes, G. A. Adams, A. J. Buchanan.

Julio Acevedo Company (printers and publishers), New York, N. Y. Capital, $50,000. Incorporators: Julio Acevedo, E. S. Peck, S. Simons.

The Western Printing & Lithographing Company, Racine, Wis. Capital, $25,000. Incorporators: R. A. Spencer, C. H. Van Vliet, E. H. Wadewitz.

Dispatch Printing Company, New Kensington, Pa. Capital, $6,000. Incorporators: D. B. Kahle, E. R. Peay, D. Burns, T. C. Kidner, I. Kidner.

Lambin-Frederickson Company (printing and publishing), Chicago, Ill. Capital, $10,000. Incorporators: G. L. Lambin, J. C. Frederickson, G. M. Weichelt.

Browning Press Company, Cleveland, Ohio. Capital, $20,000. Incorporators: E. H. Browning, C. M. Coe, H. B. Jolley, J. R. Myers, G. T. Stalley, Jr.

The Gribble-Coffey Company (printers and publishers), Indianapolis, Ind. Capital, $15,000. Incorporators: G. W. Gribble, J. W. Coffey, E. Herman, F. R. Hixler.

Albert Lea Publishing Company, Albert Lea, Minn. Capital, $50,000. Incorporators: L. S. Whitcomb, J. P. Hurley, S. O. Simonson, W. A. Moran, C. S. Edwards, F. G. Atherton.

Fires.

Louisville, Ky.— Globe Printing Company. Loss, $15,000.

Omaha, Neb.— Rees Printing Company's plant. Loss, $5,000.

Milwaukee, Wis.— Plant of Modern Printing Company. Loss, $1,200.

Indiahoma, Okla.— Advocate building; completely destroyed. Loss, $10,000.

Rochester, Mich.— Ruble Printing Company's plant, recently removed from Detroit. Loss, $2,000.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photoengraver's Advertising.

"Real Results from Ransom" is the alliterative title of a booklet that comes from Winnipeg, Manitoba, advertising the variety of work done by an engraving firm in that city. It deserves notice not only for the quality of the work shown but the artistic character of its make-up. And this from a town which we are apt to think of as only recently finding a place on the map. It seems only a short time ago that Mr. Ransom was starting in business, and now he seems to have a fully equipped plant. From all reports the demand for engraving is growing rapidly all over the country, and it could be stimulated and secured by the engravers who will use attractive advertising.

Acid-proof Cement.

The paragraph in this department for May, page 251, giving a cement for a broken evaporating dish has brought from W. W. Winship, of the Graham Chemical Pottery Works, Brooklyn, this formula for a cement to repair stoneware, sinks or anything containing strong chemicals. He writes: "Take ordinary sodium silicate solution, more commonly called 'water glass,' and add a very little barium sulphate, and then enough powdered asbestos to make a soft putty. Be sure to have the parts where this cement is to be applied as clean as possible and perfectly dry. If broken pieces are to be put together, use only a thin film of the cement on each edge. Then bind the parts together by tying, or otherwise, until they are set, which should take at least twenty-four hours. If it is the joints in acid pipe or leaks in a sink that is to be repaired, then this cement can be used as putty would be."

Grain Relief Blocks.

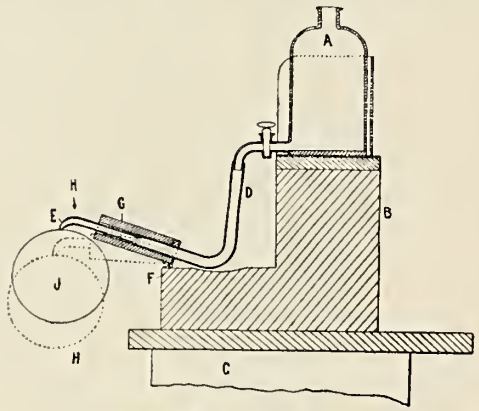
A. Betancourt, Havana, Cuba, sends a clipping from a Spanish paper, containing a print from a finely executed relief-block, in which the gradations of shade are obtained in a fine grain instead of in crossed lines, as is customary with a half-tone. He asks if the method can be explained. *Answer.*— Printing-blocks with a granular texture can be produced in several ways. The metzograph screen furnishes the most reliable method in use now, though the print at hand is not from the metzograph grain block. It would appear to be made by a method in which a fine grain is laid on the block in some manner. This could be done by the aquatint method, or better, by dropping finely powdered asphalt on the metal plate in a regular graining-box, fixing this grain to the plate by heat and then coating the plate with the regular enamel or sensitized carbon tissue. The latest plan is to add to the enamel a finely powdered resin, which is not soluble in the glue, but remains in it in suspension as in an emulsion. The metal plate is coated with this enamel, dried, and printed under a regular dry-plate negative, after which it is, without development, plunged immediately into the chlorid of iron etching solution, which is of a strength of about 30° Baumé, just as is done in etching photogravure. This process requires great skill on the part of the operator, and there are indications that this is the way in which the plate was etched from which was made the submitted print.

Mertens-Rolff Rotary Photogravure.

The business manager of one of the great New York daily newspapers has sent this department a copy of the *Freiburger Zeitung*, showing results of Doctor Mertens and Ernest Rolff's patents in rotary photogravure on cheap newspaper, and asks that the process be described. As all processworkers are interested, the following brief points in their inventions will prove timely:

Doctor Mertens coats the roll with the bichromated gelatin in the following manner, as shown in the cut and described in his patent:

A bottle (A) is secured upon the slide-rest (C) of a lathe, and the pointed delivery tube (E) provided with an orifice and connected by a rubber tube (D) with the bottle (A). It is firmly secured in a bed-plate (G), connected by hinges (F) with the stand (B) so that the point of the



DOCTOR MERTENS' METHOD OF SENSITIZING ROLLS.

tube (E) can only oscillate in the vertical direction (H H), and especially not sideways. The weight of the part (G) presses the outlet of the tube (E) firmly against the surface of the roll (J) and obliges this outlet to follow all the up-and-down motions of the surface of the roll.

Ernest Rolff patented in 1899 the following, which supplements Doctor Mertens' invention, and is the method used to make a print from a negative film on the sensitized rolls: Rolff takes a negative or positive, made upon transparent-film paper, and transmits the same to the roll by pressure. The transparent-film paper is provided with a net consisting of cross or longitudinal opaque lines. The adhesion of the transparent-paper film, containing the positive, to the roll is increased by an oily substance introduced between the film and the roll. The roll is then presented to the action of light, brought into the darkroom, the positive and the oily substance is removed, the roller developed and then etched in the usual manner. The etched picture consists of engraved dots or lines between the opaque net previously applied to the transparent film of paper. Care has to be taken that the lines of the picture do not run parallel with the "doctor," but are at a slight angle to the same. By care in this matter it is possible to prevent any possible engagement of the "doctor" with the lines of the engraving whereby the latter would, in a short time, be destroyed.

Scum in Enamel Prints on Copper.

"Old Etcher," Philadelphia, is kind enough to send to this department some of the fruits of his experience with the serious trouble of scum in the enamel prints, which all etchers are liable to be troubled with at some time or another. He writes: "I have had so much help from THE INLAND PRINTER that I would like to add my mite of information regarding the trouble of scum, which you wrote about in the May number. There are a few causes of scum which you did not mention but which I have run across in my twenty years of printing enamel. The enamel solution going bad is one of the causes of this trouble which I have found. I am always careful to use enamel as fresh as possible, using only strictly fresh eggs in the making of it and always keeping it in a refrigerator, winter and summer. Another thing that will make trouble is the dye solution getting too old. I use a cheap cotton blue for my dye and have always had a habit after development of swishing over the print a weak solution of alum, which intensifies the blue color and tells me at once if the print is not free from scum. Should there be any scum, I clean it out with a little hot water, poured from the spout of a teakettle, which is always kept on the gas-stove near by."

Etching Steel or Iron for Printing-plates.

From the *Process Engravers' Monthly* is quoted the essentials of a patent granted to C. C. Roder for a process of etching on steel or iron: "The metal plates are first thoroughly scoured in a slightly acidulated liquid, which makes fatty substances adhere. The transfer, in transfer ink, is then applied to the steel plates, which are then treated with a stronger acid, which renders the parts uncovered by the transfer ink grease-repellant. Finally the plates are treated with a still stronger acid, which prevents deposits of fatty matter except on the printing surface. The new process is worked as follows: The steel plate is scoured for eight or ten minutes in a bath of 2,000 parts water, 40 crystallized carbonate of soda, 33 orthophosphoric acid (s. g. I.154), and 17 parts potassium bichromate, then washed in pure water and dried quickly. The plate is now ready to receive the transfers. After application of the prints to be transferred and cleaning up, the plate is treated with an etch of 400 parts of water with 80 of orthophosphoric acid (s. g. I.154), chromic acid 6 parts, sodium bichromate 26 parts. This mordant attacks the plates and makes them still clearer. The biting-in can be made very deep with this etch and all impurities removed. After any necessary corrections have been made, the plate is treated with a final etch of 100 parts of water, 45 potassium phosphate, doubly acidified, 15 potassium fluoride and 1 of sodium bichromate. This makes the surfaces between the lines entirely free from ink and incapable of receiving fatty substances. All further etching is unnecessary.

Maps for the United States Army.

A First Lieutenant, Engineer Corps, United States Army, Fort Leavenworth, Kansas, writes: "I take the liberty of requesting some information. Lithographic plants used by troops must be capable of reproducing maps independently of sun or electric light. Do you know of any practical process by which a polished zinc plate may be sensitized sufficiently high to take an impression through a thin maduro negative with a medium-sized acetylene lamp, in twenty minutes or half an hour? If so please specify the chemicals and quote prices on same. Would it be feasible to burn magnesium ribbon, or similar substance producing a bright light, in front of a negative and make impression on a sensitized plate?" *Answer.*— You can get a print on a zinc plate in seconds instead of minutes, and with an ordinary army lantern, if you but use the Paynetype process. You will find a notice of it in this department of THE INLAND PRINTER for September, 1909, page 884, under the title "The New Photoengraving." Is it not possible to substitute for lithography in the reproduction of maps one of the bromid paper processes? All that would be necessary would be to have rolls of sensitized bromid paper, the paper being thin, and a printing-frame. The map to be reproduced is put in the printing-frame, a piece of bromid paper placed in contact with it and the exposure can be counted in seconds, depending on the quality of the light. This print is developed strong and becomes the negative from which any number of bromid prints can be made, in the same manner. You can, of course, use a glass negative and get better prints. Up to a hundred prints the bromid-paper method might be the cheaper one. Where the number of maps required are hundreds of copies then the zinc plate process and a printing-press would be advisable.

Rotary Photogravure the Process of Promise.

J. W. Talbot, Chicago, writes: "Noticing in your address before the photoengravers at Buffalo on 'The Future of Photoengraving,' in your book for July, you say that 'Rotary photogravure, or intaglio printing from engraved rolls, is the process of greatest promise just now.' Now won't you tell us something about this rotary photogravure and how it is done? You just said enough to get me interested and I am sure a great many of your readers, like myself, would like to know more about it." *Answer.*— It would appear from Mr. Talbot's question that he is not a very close reader of his INLAND PRINTER, for this publication was the first one to bring attention to this beautiful printing process which is now attracting engravers, printers and publishers all over the world. If Mr. Talbot will but turn to THE INLAND PRINTER for December, 1908, page 384, he will find a portrait and sketch of Charles W. Saalburg, and a rotary photogravure in colors. This picture and article attracted even more attention in Europe than it did here, so that copies of that number are difficult to obtain at any price. Look up in later numbers: In this department for August, 1909, page 726, "Saalburg's Photogravure in Colors"; June, 1910, page 428, "Machine Photogravure Printing" tells of the patent rights in the case; July, 1910, page 586, will be found "The Best Newspaper Illustrations," telling about the wonderful newspaper rotary gravures made by Doctor Mertens and Rolff; and in the February number of 1910, page 712, is Max Levy's terse description of how the process is worked. In this number the Mertens-Rolff method is described so that the subject has been "covered" pretty thoroughly, as newspaper men say, and will continue to be for the years to come. While on this subject it might be well to notice the next sentence in the address mentioned, which says of this new process, "It is capable, in proper hands, of giving us the finest art reproductions possible from the printing-press." These words, "in proper hands," should be emphasized, for this process, though simple in theory, is not going to be successfully prosecuted except in "proper hands," which means that it will require workmen of special talent and training.

Metzograph Screen and How to Use It.

Many queries reach this department about the metzograph screen. From Penrose & Co., London, have come "Instructions for Use of the Metzograph Screen," from

which is taken the following: "In cleaning the screen great care should be taken to avoid scratching the screen. The cleaning should be done with very dilute iodin in alcohol, on both sides, finishing off with a piece of Joseph paper. The screen should be put in the holder, with the rough surface toward the sensitive plate. The exact screen distance is of the utmost importance, and in this lies the secret of successful negative-making, as slight a variation as one sixty-fourth inch being sufficient to spoil the work. It should be remembered that the screen distance does not bear any relation to the diameter of the lens aperture, as is the case with the ruled screen, although it is affected by variations in the camera extension. It will be found with screens numbered 3 and 4, the minimum distance, one thirty-second inch, gives approximately the correct effect; the coarser screens will require an increased distance, while the finer grains will require some special device to support the screen nearer the plate, at a distance which will be found to be less than one sixty-fourth inch. The exposure is simple. Only one stop is used, which, for ordinary work, is F/32. If the contrast in the original is very great, F/45 may be substituted and a proportional exposure allowed. In exceptional cases, a 'fla'sh' exposure to white paper may be given before the principal exposure, but its duration should not exceed one-twelfth of the main exposure. The actual exposures are short compared with what is necessary with a ruled screen, because the metzograph screen is entirely devoid of any opaque portions which actually prevent in an ordinary ruled screen seventy-five per cent of the light from reaching the plate. The development of a metzograph negative requires care, that the objectionable 'mealy' character be avoided. This is due to the appearance of what may be described as a secondary grain, which becomes interlaced among the principal grain, producing a coarse and uneven effect in the lighter tones. The developer should be flowed over, and the plate washed as soon as the image appears. It is advisable to give a slight 'cutting' before intensification, which may then be carried out as usual."

STYLE.

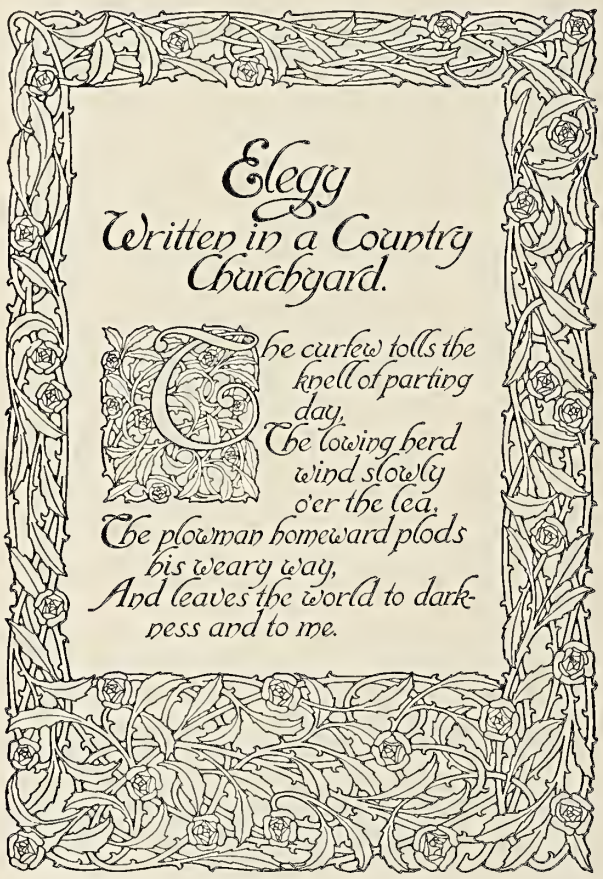
Full many a gem of "literary" style is hid in the dark, unfathomed caves called annual reports, just as many a "flower of rhetoric" is born to blush unseen in the deserts of the *Congressional Record*. That classic writer whom Roger Ascham described as struggling "with uncontented care to write better than he could" has left an army of spiritual descendants. In the days of the glory of Greece and Rome there were some ambitious stylists, yet we doubt if many of the strong-armed scribblers of antiquity could improve upon this passage by a contemporary from the "Life of John L. Whitman," superintendent of Chicago's workhouse:

At Sterling, Illinois, situate some 110 miles west of the City of Chicago, in the peaceful St. Lawrence valley, some forty years before the dawn of the twentieth century, on the 23d day of July, 1862, in a lonely cottage standing on the churchyard with all becoming piety, in fact, the parsonage of the Baptist Church, at the end of a strangely cool day for that season of the year, just as midnight bade the coming day farewell and passed into the oblivion of eternal time, without prediction from the Wise Men of The Desert or any other ceremony save the song of the rustling leaves and sleeping flowers, just as the moonbeams playfully turned darkness into daylight, was born JOHN L. WHITMAN.

One of the best opinions ever given on style was by Matthew Arnold: "People think I can teach them style. What stuff it all is! Have something to say and say it as clearly as you can; that is the only secret of style." — *Collier's*.

A PRINTER AND HIS WORK.

The course in printing conducted by The Inland Printer Technical School for the International Typographical Union has earned world-wide approval. Government reports have commended it and the best informed educators have expressed warm commendation of its thoroughness and efficiency. Mr. F. J. Trezise is the head instructor in The Inland Printer Technical School. That he has no sinecure is shown by the number of students enrolled, approximating two thousand at this date. How much he is in love with his work is shown by a book now before us — the creation of his own hands. In spare moments he found recreation in lettering, decorating and designing Gray's "Elegy Written in a Country Churchyard." His original plan was to make a book "for his own self." Friends who saw the designs urged him to print a small edition, and the idea seeming good to him, he has printed a limited edition



Specimen page from book designed and lettered by F. J. Trezise, instructor in the International Typographical Union's Course of Instruction in Printing.

of two hundred copies. None of his associates in the school saw the book until a completed copy was placed in their hands. It is, as stated, hand-lettered, and printed from plates on imported hand-made paper, deckle-edged on side and bottom of each page. It is durably bound in boards covered with imported hand-made cover-paper; sewed by hand with silk and illuminated in water-colors. The price is $2, boxed.

As an indication of the ability of one of the most valued aids in developing one of the greatest movements in technical education, and on its own intrinsic value, the book is one of the finest achievements we have seen in very many years.

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

A New Book on Lettering.

"Modern Lettering," by William Heyny, is the title of a new book designed especially for use in trade schools and architects' drafting-rooms. It deals with the construction of letters and their use in a general commercial way.

The book consists of 136 pages, size 7½ by 10 inches, oblong, printed on heavy plate paper and bound in cloth. It contains a frontispiece and 35 full-page plates, the drawings being by the author. It is published by the William T. Comstock Company, New York. The price is $2.

"Die Moderne Grossbuchbinderei."

This book of 240 pages is a translation, by Hermann Scheibe, worked over and adapted for German and Austrian binders, of George A. Stephen's handbook on the methods obtaining in large bookbinding establishments. The subject-matter appeared first in serial form in the *British and Colonial Printer and Stationer*, of London, in 1909, and goes into all details in a concise but thorough manner, and the book is without doubt the most complete and up-to-date treatise on bookbinding on a large scale. Mr. Stephen is chief assistant librarian of the St. Pancras Public Library, of London, and member of the Book Production Committee of the Library Association of England, while his translator, Herr Scheibe, is bookbinder to the court at Vienna. The work has 138 illustrations. It deserves space in the technical libraries of the German binders of this country. It is issued by the A. Hartleben Publishing House, Vienna, Austria, and is sold at 5½ crowns ($1.15), in paper covers; 6.60 crowns ($1.35), bound.

Two Useful Reference Books.

PUNCTUATION AND PARAGRAPHING; WITH PRACTICAL WORD-LISTS. By Fessenden N. Chase. 12 pages, 5 by 8. Price, 15 cents. Published by the author, Bath, Maine.

This handy pamphlet is designed to take the place of the more bulky and elaborate treatises on punctuation, and will be found useful for both printer and stenographer. The subjects, which are necessarily covered in a brief way, include paragraphing, punctuation, the importance of the proofreader, use of the period, apostrophe, comma, etc. There is a list of words often misspelled or wrongly written, which, while following pretty closely the accepted standards, is quite too brief to make it of permanent value.

STENOGRAPHER'S GUIDE FOR DAILY DESK REFERENCE. By Fessenden N. Chase. 16 pages, 5 by 8. Price, 15 cents. Published by the author, Bath, Maine.

This booklet discusses briefly such subjects as abbreviation, capitalization, forms of addresses of officials, corporations and individuals, the construction of sentences, compounding of words, embracing numerous examples of correct forms in every-day use. Some of the commoner cases of misuse of words, errors in grammar, and the "split infinitive" are briefly described. The little work, although quite elementary, will clear up many difficult points that exist in the minds of those who have not been fortunate enough to have more than a superficial knowledge of syntax.

"Modern Printing-inks."

The latest book on the manufacture of printing-ink is issued under the above title. It is written by A. Seymour, a practical inkmaker, and deals with the manufacture of ink by the prevailing methods. A number of line engravings of mechanical devices add to the value of the descriptive matter. This book contains information that every employing printer should have; it is obvious that pressmen, more than others, should also have such knowledge on their finger-tips, as it were, for they are daily placed in contact with problems arising from the use of inks. The author, commenting on the value of such technical knowledge, says: "The printer who takes the trouble to learn what the materials of his craft consist of, and how they are prepared, will be able to handle them in a far more intelligent and efficient manner than one who, in his self-satisfied ignorance, trusts merely to 'old use and wont, or simple rule of thumb.'" The truth of this statement can not be denied. It is to be regretted that so few of our craftsmen are to be found making a study of the materials or principles underlying their respective branches of the trade. A brief mention of some of the chapter headings will show the matter treated: Linseed Oil, Varnish, Dry Colors, Lakes, The Grinding of Inks, Ink and Color Mixing, Driers, Bronze Powders and Bronzing, etc. This book can be supplied by The Inland Printer Company; price, $2, postpaid.

PARK ROW.

Where swinging doors that never close
Pour forth wide streams of light;
Where tumult crucifies repose
Throughout the sodden night,
There is the restful home of those
Who write.

There, watching, you may see anon
Some journalistic star,
Some meteoric paragon
Approaching from afar,
And note its luster dimmed upon
The bar.

Where sailormen with crooked gait
Lurch idly to and fro;
Where beery beggars lie in wait
With drunken tales of woe.
There lies our city's "Fourth Estate"—
Park Row.

—*N. P. Babcock in the New York American.*

THE "MULTIFORM" MACHINE AT THE COST CONGRESS.

Mr. J. A. Richards, of the J. A. Richards Company, Albion, Michigan, whose very interesting articles on "Letterpress Cut-outs" have been appearing in THE INLAND PRINTER, will attend the second International Cost Congress, at St. Louis, October 6, 7 and 8, and have on display at the Planters Hotel, the "Multiform" machines and their products, and will give practical demonstrations with the machine.

It would be well if all printers who are looking for a legitimate business-builder would make it an object to hunt up this display and meet Mr. Richards, who is loaded with information along this line.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Typewriters with Linotype Keyboard.

(749.) "Please give me the address of the company that makes typewriters with keyboard arrangement similar to that of the linotype machine." *Answer.*— Smith Premier Typewriter Company, Syracuse, New York.

Working Half-tones on Gordon Press.

(748.) "Will you please tell me where and at what price I may obtain information that may enable me to work half-tones on a C. & P. Gordon press?" *Answer.*— If you will send us some lightly pulled impressions of a half-tone cut, we will mark it and give you directions for making it ready so that you will be able to produce good work, providing, of course, that you are now familiar with the ordinary procedure of make-ready.

Reverse Die in Bookbinding.

(731.) "Is there any composition that a reverse die could be made of, that would stand the heat used in gold-leaf work in bookbinding?" *Answer.*— The Matrixo will stand all the heat you can give it and will not break down in embossing work. For gold impressions, however, nothing but metal will do. Three-eighth-inch electrotype plates for short runs (metal base) will work satisfactorily on ordinary cloth and leather. Brass plates give the best results. Matrixo-Dryocolin is made and sold by Paul Schwenke, 250 Fort street, Detroit, Michigan.

Paper-bag Machinery.

(728.) "Would you kindly send me a catalogue about paper-bag machinery, and the prices?" *Answer.*— We are not in possession of a general catalogue of this nature, and, therefore, direct you to the following manufacturers of paper-bag machinery: Smith & Winchester Manufacturing Company, Windham, Conn.; H. E. Westervelt, South Bend, Ind.; Brown Bag Filling Machine Company, Fitchburg, Mass.; National Bag Company, 256 Twenty-first street, Detroit, Mich.; Royal Machine Company, Newark, N. J.; Fuller-Saxton Company, Drexel building, Philadelphia, Pa.

Newspaper Syndicates.

(746.) "Will you kindly forward me a list of newspaper syndicates, including those which cater to the smaller papers as well as the larger?" *Answer.*— The S. S. McClure Company, 45 West Thirty-fourth street, New York city; Frank L. Nelson & Co., 50 Church street, New York city; International Newspaper Syndicate, Baltimore, Maryland; Joseph Bowles, 84 La Salle street, Chicago; International Press Bureau, 84 La Salle street, Chicago. The American Press Association and the Western Newspaper Union, of Chicago, are the principal firms in the United States furnishing plate-matter. The *Tribune*, *Daily News* and Hearst papers, in Chicago, and a number of the larger newspapers throughout the country, syndicate a great deal of their matter.

Layout for a Type-case.

(707.) "What are the correct boxes for 'ffi,' 'ffl,' 'fl,' '&' and the 'hair-space'? About every shop I strike has a different layout for these characters." *Answer.*— If there be an authority for the proper layout of a case, it will be found in the catalogues of the leading typefounders. In these you will find, for a regular job-case, "ffi" in the box at the top left-hand corner, "fl," immediately to the right, "ffl" in the lower right-hand corner, and "&" immediately to the left. The thin spaces are in the two boxes immediately to the right of "fl," with the "thinnest" first. Hair-spaces are not provided for in regular type-cases. In upper and lower cases, the "ffl" is found in the lower right-hand corner of the upper case, with the "&" immediately to the left of it.

A Two-thirder.

(747.) "I am a young printer, just entering the field and desire to know what a two-thirder is, how to join the union, and where to learn display jobwork?" *Answer.*— A two-thirder is generally known as an apprentice who has advanced far enough to command about two-thirds of a journeyman's wage; in other words, a boy who has worked two or three years at the trade. You can not join a typographical union until you have served four years' apprenticeship, and then must present an application signed by one or more members of the organization vouching for your competency. In case a finished apprentice has no acquaintances among members of the union, the usual custom is to have the secretary issue a working permit, and an investigation as to competency is made later, but before granting full membership. If you desire to learn display jobwork the very best thing you can do is to take the I. T. U. Course of Instruction. For particulars write the I. T. U. Commission, 120-130 Sherman street, Chicago. This should be supplemented, however, with practical experience, and you could not do better than take a learner's position in a job-office, pursuing your lessons during leisure hours.

Another Type Measurement Dispute.

(745.) "In measuring linotype matter, do you count it by the number of lower-case m's to a line of the size type which the operator is setting? How many ems should an operator get credit for in setting 97 inches of 11-point, 27 ems pica wide, with 41 lower-case m's in a line?" *Answer.*— Type is measured by the em quad or square, not by the number of lower-case m's to a line. An em is a square of the type indicated. In a line 27 picas wide there are (27×12) 324 points, in which there would be $(324 \div 11)$ 29 5/11 ems of 11-point. The fraction being less than a half em of the type used, it would be measured as 29½ ems wide. As there are 72 points to an inch, in 97 inches there would be (97×72) 6,984 points, or a very small fraction less than $(6{,}984 \div 11)$ 635 11-point lines. Multiply 635, the number of lines set, by 29½, the number of ems to a line, and you have the total number of ems set, 18,735. Of course, from your statement that a 27-pica line contained 41 lower-case 11-point ems, we should judge that the type was under standard. To ascertain whether this is so, cast up the full alphabet. If it measures less than 13 11-point ems, it is below standard. In addition to

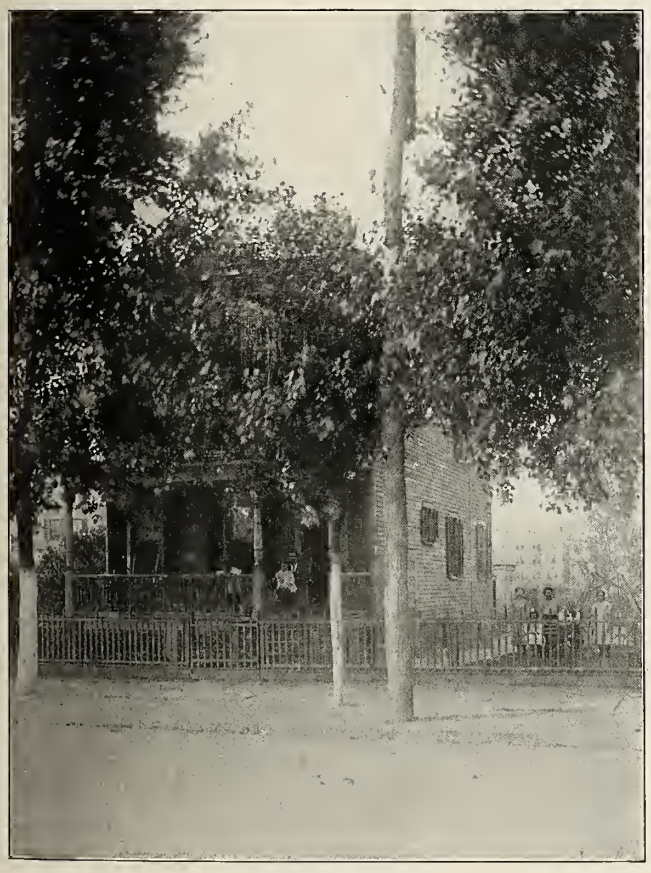
the requirement that the entire alphabet shall measure 13 ems, the letters c, d, e, i, s, m, n, h, o, u, t, a and r must equal one-half of such measurement. This standard was established a number of years ago, and the custom has been to measure under-standard type one size smaller.

"THE BOLSTER BOOK."

"In the compilation of this book for bedside," so Harry Graham, an English humorist, who fairly may be described as typical in tone and manner, begins his preface to "The Bolster Book," "one single object has been resolutely kept in view. Every chapter has been chosen on its merits as an aid to slumber; every page, by reason of its irrelevance and discoursiveness, is a natural soporific; every paragraph is calculated to induce sleep. . . . As an aid to sleep, as a companion for the bedside, this volume has few equals and no superior."

PRINTING TRADE A MELTING POT.

"Yes, the printing trade is bringing about the millennium more rapidly than any other human agency," said Harry C. Long, a well-known journeyman printer. "Just look, the Caxton building, the big printing center of the city, is owned by Protestants. One of the principal offices in the building is the *Catholic Universe*, which has now been awarded the contract to print the *Jewish Independent*, and a member of our union who is a free-thinker, is bossing the job. Yep; we're coming to a realization of the brotherhood of man in the printing business." — *Cleveland Leader.*



A PRINTER'S HOME.

Residence of Edward W. Brown, foreman of pressrooms, Specimen Printing Department of the American Type Founders Company, Jersey City, New Jersey.

1-8

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

THE BOOK OF BUCKEYE COVER PAPERS.

The Beckett Paper Company, "makers of good paper in Hamilton, Ohio, since 1848," has recently issued an attractive sample-book descriptive of its Buckeye brand of cover-papers for books, catalogues and advertising literature. The booklet is a comprehensive one, showing the complete line of covers, comprising fifteen colors, each made in three weights and three finishes. The various papers are shown to advantage by the attractive designs which are printed on them in pleasing combinations of color, and the printer will find in these designs and colors many excellent suggestions.

ATTRACTIVE COVER-PAPERS.

The new catalogues of the Peninsular Paper Company, Ypsilanti, Michigan, showing the Tamarack and Covenant cover-papers, offer a wide selection of colors and textures. For catalogues and booklets on which something especially distinctive is desired, these papers are unusually well adapted, as is exemplified in a recent catalogue of the Fairbanks-Morse Company, which is embossed in two shades of green on Covenant cover-paper and presents a striking appearance. The entire line of covers of the Peninsular Paper Company is handled by the Parker, Thomas & Tucker Paper Company, Chicago.

NON-CURLING GUMMED PAPER.

The Ideal Coated Paper Company, 150 Nassau street, New York, has submitted a specimen of imported non-curling gummed paper, lithographed in labels of various kinds. This is one of the finest gummed papers we have seen, the specimen having been exposed to varying degrees of temperature and moisture, yet retaining its absolute flatness under all conditions. The fact that the paper is lithographed from the stone is in itself a guarantee of the flatness of the stock. Printers who have occasional calls for labels, or the numerous other jobs in which gummed paper is specified, should provide themselves with samples of the Ideal Company's product, which may be kept in stock without fear of its cracking, curling or deteriorating any more than is the case with ordinary printing-paper.

POTTER PROOF PRESS.

There is on exhibition in the salesrooms of A. F. Wanner & Co., 340 Dearborn street, Chicago, a proof press which has received the warmest praise from printers who have inspected it. This machine, in which the principles of the two-revolution press have been applied to prooftaking, produces work that resembles the best printing done on a modern two-revolution press. At a recent demonstration

in the Wanner salesrooms, proofs of four-color label-work were taken with surprising speed and accuracy.

Space will permit of only a summary of some of the more important features of the Potter Proof Press, among which are the automatic opening and closing of the grippers, a continuous register rack, reciprocating bed traveling on antifriction track rollers, an impression trip and an ingenious arrangement for proving matter either on or off the galley. Printers who can not avail themselves of the opportunity of inspecting the press may get detailed information and illustrations by writing to the dealers at the Chicago address.

LINO-TABLED TARIFF BY THE TON.

Nearly ten tons of metal, and over nine million ems of twelve-column tariff matter, is the "tonnage" produced by three standard linotype machines, equipped with Lino-Tabler matrices, in fourteen days, in one of the larger railroad printing houses of Chicago, where the photograph was taken from which the accompanying half-tone was made. Three shifts of operators were employed, the machines were in first-class condition, and the copy was properly prepared.

The speed record made on this contract confirms the statement of Chairman J. A. Morgan, of the American Printers' Cost Commission, in a recent letter to the Lino-Tabler Company, to this effect: "We are enabled (with



the Lino-Tabler system) to handle intricate tabular matter almost as readily as straight matter."

The company's announcement on frontispiece of this number of THE INLAND PRINTER will prove of interest to tabular printers, whatever their equipment.

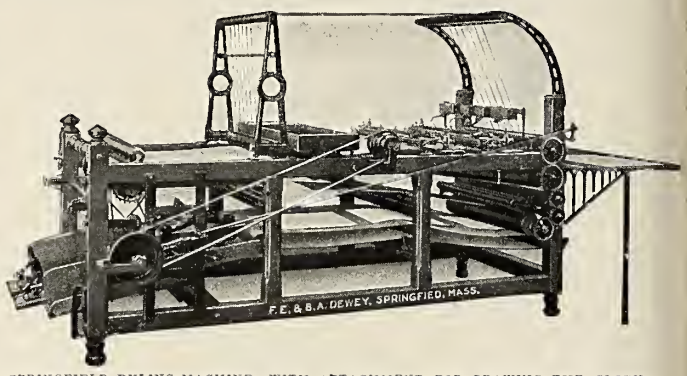
"THE SHNIEDEWEND REMINDER."

Paul Shniedewend & Co., manufacturers of printing and engraving machinery, at 625 West Jackson boulevard, Chicago, have issued a "tabloid" catalogue and price-list, called the "Shniedewend Reminder." This is an eight-page folder, 3½ by 6½ inches, and contains illustrations and net prices of the full line of machinery and accessories made by this company. Copies of this very handy little folder will be sent to persons interested writing for it direct to the manufacturers.

The showrooms of the Shniedewend Company are always full of interest for visiting printers, engravers and those engaged in the allied trades, as the display of machinery and equipment is admirably arranged. One feature in particular which is receiving considerable notice is the "Mastodon" Reliance photoengravers' extra heavy proof press, which is claimed to be the largest, heaviest and most powerful press for this special purpose ever built. While massive in construction, this new machine contains every convenience for quick and convenient operation, and has received the highest praise from every one who has seen it in use.

IMPROVEMENT IN RULING MACHINERY.

The new catalogue of the 1910 "Springfield" ruling machinery and attachments, manufactured by F. E. and B. A. Dewey, of Springfield, Massachusetts, contains illustrated descriptions of several improvements in ruling machines. One of the most important is the new 1910 power-attachment for drawing the cloth from the rear, and



SPRINGFIELD RULING-MACHINE, WITH ATTACHMENT FOR DRAWING THE CLOTH FROM THE REAR.

which stops all stagger of the fabric, giving a perfect register, and greatly improving the "striking." Much care has been given to the perfection of this feature, and the makers claim that it will give absolute satisfaction. The illustration in the catalogue is large enough to trace the detail of this device with accuracy, but the accompanying picture represents it fairly well.

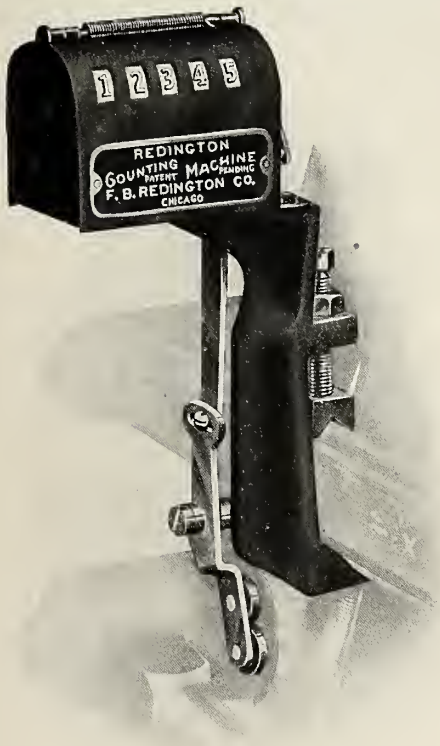
Among the other apparatus described in the book is an automatic double-beam-striker ruling machine with 1910 lay-boy, cloth guides, double-faucet ink-fountains and adjustable feed-guide; two-beam faint-line ruling machine with patent power attachments and lay-boy; special card machines for cards, checks and small paper; double-striker ruling machine for striking or feint-lining both sides at one feeding, and improved double note-paper ruling machines with three cloths, for hand-feeding or fitted for automatic feeder. There are numerous other attachments for ruling machinery, all illustrated with cuts of good size, a price-list of parts and a useful schedule of ruling-pens.

NEW REDINGTON COUNTING MACHINE.

One feature of the new style of counting machine, illustrated herewith, which will recommend itself to job pressmen, is the ease with which it can be attached to Gordon presses of any size. Inaccessibility has hitherto been one of the objections to the more general use of counters for small presses, these being frequently attached to the wall. In the new counter this is avoided, as the machine can be attached to the press itself in five minutes, with no other tools than a screw-driver and wrench. The dials are then in plain view of the pressman at all times and the figures are big enough to be readily seen at a distance.

Among the advantages claimed for this counter by the makers is its absolute accuracy at all speeds, high or low; it counts from 1 to 100,000 without skipping or repeating; the dials are conveniently and quickly turned back to zero

or set at any desired number without the use of a key or other loose part, and the machine counts only when the impression is taken. The counter is assembled complete for immediate use and is packed in a substantial box, with full



REDINGTON COUNTING MACHINE, MODEL D, SHOWING METHOD OF ATTACHING TO GORDON PRESSES.

directions for attaching and adjusting, and shipped on payment of $5. It is made by the F. B. Redington Company, 112 South Sangamon street, Chicago.

ACME PAPER CUTTERS.

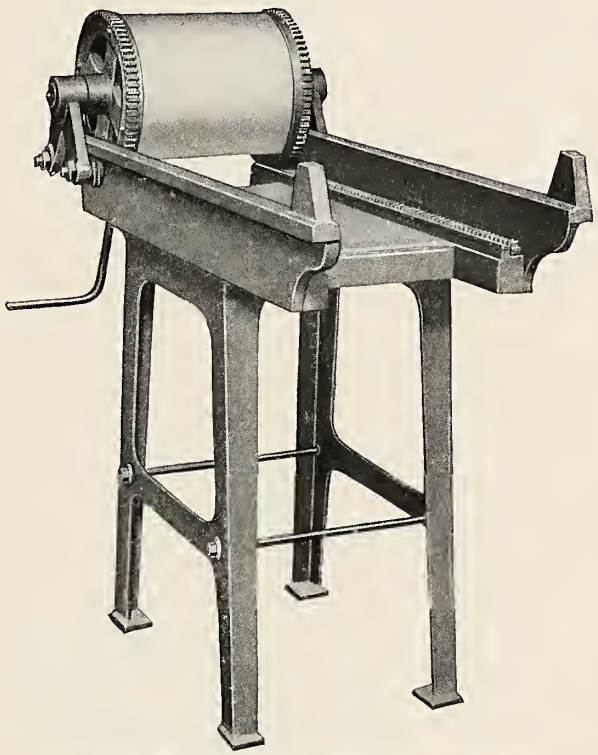
The new catalogue of the Acme Cutter & Press Company, 33-35-37 Kemble street, Boston, Massachusetts, shows the latest standard type of self-clamping paper-cutter made by this concern, illustrated with very large half-tones, all the details of construction being clearly visible. The self-clamping feature receives special mention in the book, which is printed in the good style common to the Robert L. Stillson Company Press, of New York, and from which we quote: "The self-clamp will hold any kind of stock and cut it accurately. The automatic principle of clamping used on the Acme cutter obviates the trouble and uncertainty of a clamp which has to be adjusted for every different kind of stock. To get the self-clamping, the Acme utilizes a power which is wasted on other cutters, by making the *clamp* act as a fulcrum to give the knife the end motion, instead of swinging arms attached to the frames, or slots made in the frames. Whatever resistance there is to the knife's taking a lateral motion makes it bear just so much harder on the point that is giving it lateral motion, and the clamp being that point on the Acme, it gives a harder pressure the more it cuts, just in the proportion that is needed; for the harder the cut the more resistance and more clamp. It does not add to the draft of the machine, and each pile of paper cut gets a clamp just in proportion to its size. The harder it cuts the more it clamps — the duller the knife the more resistance and more clamp. The device is free from mechanism and trapwork, it being more simple even than a hand clamp."

The detailed description of the many other good points in the Acme cutters makes interesting reading for those interested in paper-cutters for the printing-office, bindery or the mill.

ANOTHER VANDERCOOK PRODUCT.

R. O. Vandercook, the inventor of the Vandercook press, has brought out a proof press especially designed for linotype and monotype galley-work. As with all Vandercook presses, a single line or full galley can be proved without any change in the adjustments of the press.

The Peterson Linotype Company, of Chicago, have already purchased three of these machines. They report that not only does the press give a quality of work equal to a "made ready" job on a cylinder press, but that the speed of operation is considerably faster than any other press they have used. A valuable feature of the machine is that a hard tympan is used, enabling the proofreader to detect



THE 12 BY 25 VANDERCOOK HARD-TYMPAN ROLLER PRESS.

cold or defective metal, and the customer gets a perfectly printed job as a proof. To make up for the varying thickness of galley a rubber blanket is placed on the bed, and, therefore, under the galley.

THE CALCULAGRAPH AN IMPORTANT AID IN COST ACCOUNTING.

The Calculagraph Company, 9-11-13 Maiden Lane, New York, has adapted the Calculagraph to the needs of printing-offices, and the method of recording the cost of composition, presswork or other part of a job is now rendered simple, accurate and economical. The device is wholly mechanical in its action and may be operated correctly without special instructions. Its chief recommendation, beyond its extreme durability and accuracy, lies in the fact that it eliminates the waste of time and faulty calculations common in any system of obtaining elapsed time from

devices which record only the *starting* and *finishing* time. The Calculagraph gives the exact time, in hours and minutes, consumed on any part of any job, and the user does



Method of operating the Calculagraph. Pulling the left-hand lever toward the operator prints the arrows completing the elapsed-time record. Both elapsed-time dials revolve with their respective arrows, thus making it possible to obtain the records of any number of employees from one Calculagraph. Each record of working time will appear on its card accurately, without reference to others that may have been commenced or finished during the interval.

no "figuring" whatever; it is all done for him by the machine. Where it is used the employees have nothing whatever to do with keeping their time and their efforts can be devoted wholly to productive labor. The accompanying illustrations are selected from among a large number appearing in a new descriptive book issued by the Calculagraph Company, entitled "Accurate Cost Records in the Printing Business," which deals with this important subject in a straightforward fashion, and is brimful of excellent suggestions. It must be remembered that the installation of this machine does not necessarily involve the overturning of prevailing systems. The Calculagraph can be adapted very conveniently to any modern cost system, the only equipment needed being a card-rack, a filing-cabinet and a few thousand record-cards. Cards of any size may be used, and one clerk can make Calculagraph records for a hundred workmen, handle all the details of the cost-accounting system, and still have time for additional work. Full details of the application of the Calculagraph to various kinds of printing establishments will be furnished on application to the manufacturers at the New York address.

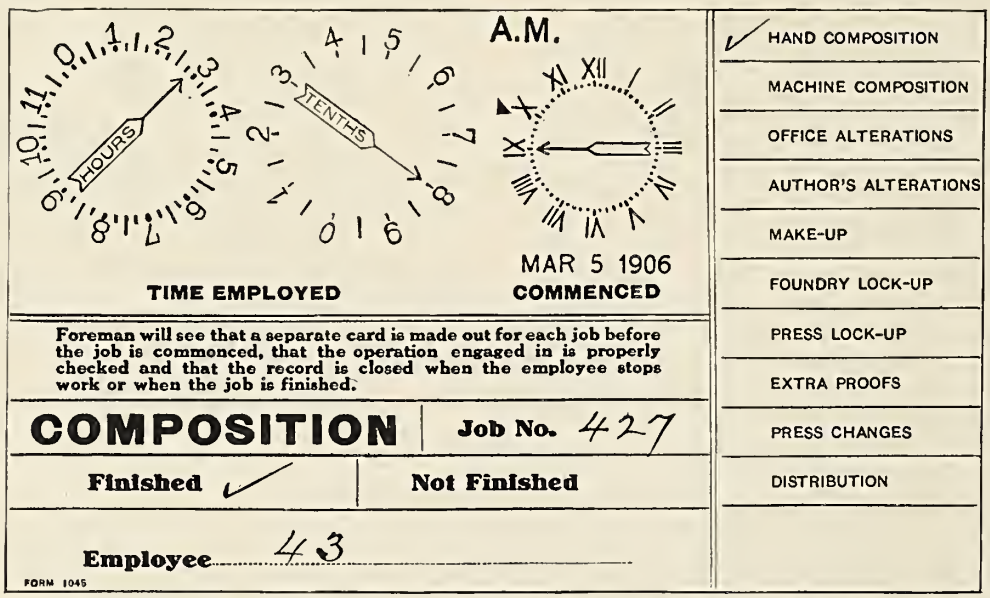
IMPROVED CLOCK FACE FOR FACTORIES.

J. B. Mattingly, of Louisville, Kentucky, has recently applied for a patent on the clock-dial shown below.

By placing a face of this kind of the proper diameter over the old face, the workmen simply put down their time in a way that all calculations are made like dollars and cents; for example, 7:30 o'clock is plainly shown as 7.5. In this way, starting at 8.0, ending at 9.2, simple subtrac-



tion shows elapsed time 1.2, then another operation until 12.0 by ordinary subtraction shows 2.8 hours and simple addition 1.2 plus 2.8 shows 4.0 or 4 hours. In this way all



Completed Calculagraph record, showing that employee No. 43 began work at 9 A.M., March 5, 1906; that he was working on hand composition on Job No. 427, and that he was employed on the job two hours and eight-tenths of an hour. No other calculation is necessary to arrive at these facts.

reductions of hours to minutes and minutes to hours are eliminated.

There is a big demand for this article in all factories in which a record of cost is kept. Especially in the printing industry.

AS TO JUMPING.

It is well to cultivate decisiveness. Nobody ever was able to jump more than one way at a time.—*S. E. Kiser, in Chicago Record-Herald.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A BARGAIN in World's Fair city — New Orleans, La.; well-equipped printing-shop doing profitable business in high-class job and booklet work; equipment: 1 Miehle cylinder, 3 C. & P. Gordons, with individual motors; an abundance of American line type and material, imposing stones, cutter, racks, cut cabinets, office fixtures, typewriter; everything of the best and in fine shape; reason for selling — owner obliged to go West. L 481.

A LONDON FIRM is open to represent an American manufacturer of printers' and engravers' supplies and labor-saving devices, and novelties for the fancy trades. Address X. Y. Z., care COOPER, 104 Long Acre, London, W. C.

FOR GOOD REASON I must sell at once my one-half interest in special printing business, with customers all over United States and Canada; orders annually $15,000; my office of general manager goes with the deal; $4,000 cash (unusual bargain); will stand closest investigation. L 6.

FOR SALE — Good country newspaper and job outfit in a growing town in southern Idaho. L 946.

FOR SALE — Job-printing plant and established business in city of 40,000; cylinder, 3 jobbers, modern type and material; must be sold at once; first good offer gets it. L 684.

FOR SALE — One-half interest in job-printing plant doing three-fourths of the printing in city of 10,000 in Michigan; good opening for newspaper in connection; plant worth $15,000; half interest for $5,800 if taken at once; high-grade proposition. L 832.

FOR SALE — The controlling interest in printing-plant (corporation) making a specialty of blank books, loose-leaf systems and office supplies, situated in Middle West; will pay the manager $2,400 a year as salary; made 33 per cent last year; business increasing in volume at the rate of 25 per cent annually; over $4,000 worth of unfinished work on hand; will bear the closest investigation; $10,500 in cash will handle the deal; no trades considered; reason for selling — have other interests; if interested, will arrange a personal interview. L 10.

LIVE NEW TOWN in Canadian Northwest wants a newspaper; unusual opportunity for printer and newspaper man to start in business. Write immediately for particulars to MILLER & RICHARD, 123 Princess st., Winnipeg, Manitoba, Canada.

WE HAVE an attractive proposition for a man who can command $3,000 to $5,000 of capital and who is thoroughly familiar with all branches of printing and engraving, the selling end included; to such a man we can assure control of a first-class plant and a field big enough to enable him to work out his own destiny. L 976.

WELL ESTABLISHED, profitable printing and binding plant in rapidly growing Canadian city of 20,000; owner wishes to retire. L 987.

$1,600 BUYS an established print-shop doing a profitable business; ill-health only reason for selling; might lease with option of purchase to right man. J. LEW. GRACEY, Bozeman, Mont.

FOR SALE.

A BARGAIN — Monotype and other printing material; list on request; in bankruptcy court. EAST WISCONSIN TRUSTEE CO., Manitowoc, Wis.

A MANUFACTURING CONCERN intending to discontinue its printing department offers its entire printing-plant singly or collectively at a bargain; everything listed is the best and always kept in perfect condition; 1 Campbell Pony Century, 25 by 34; 1 Campbell Century, 34 by 47, Style M; 1 Campbell Century, 34 by 47; 1 Chandler & Price Gordon, 8 by 12; 1 Chandler & Price Gordon, 8 by 12; 1 Chandler & Price Gordon, 14 by 20; 1 Chandler & Price Gordon, 10 by 15, with Kramer web attachment; 1 Gally Universal, 10 by 15; 2 Dexter feeders for Campbell Centurys. L 979.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 108-128 N. Jefferson st., Chicago.

FOR SALE — Huber press, 2-revolution, 4-roller, table distribution, air springs, size bed 37 by 52; price $500 as it stands; also Semple book trimmer, $30. JOBSON PRINTING MFG. CO., Station E, Louisville, Ky.

FOR SALE — One Potter double-deck web press, capacity 4-16 pages, 10,000 an hour, roller molds, 15 H. P. motor, full equipment, stereotype machinery; also saw-trimmer, shaver, full-page casting-box, Miller saw, Linotype slug furnace, new job-type turtles, chases, etc.; newspaper consolidation places finely equipped newspaper office on market. HERALD-TELEGRAPH, Colorado Springs, Colo.

FOR SALE — Two Crowell tablet-binding machines in perfect condition; for use with gummed cloth; very useful in a bindery. CENTRAL PAPER & TABLET COMPANY, Indianapolis, Ind.

FOR SALE — Two Unitype machines, 10 and 8 point; good condition; very cheap for quick sale. L 989.

FOR SALE AT A BARGAIN — A new 30-inch "Peerless Gem" lever paper-cutter. Write for price. O. L. RICE, Mankato, Kan.

HOE LITHO PRESS — Stone 24 by 34 inches; condition perfect; price low. McCOY & BRANDT, 410 House bldg., Pittsburg, Pa.

$12,500 buys large printing-plant complete; contains one Huber, one Scott and three Optimus presses of large size, also White power paper-cutter, and many other printers' and binders' machines, type, furniture, etc.; in fine condition; a snap; cash or time. H. BRONSON & SON, Columbia and Newby sts., Chattanooga, Tenn., or 409 Dearborn st., Chicago.

HELP WANTED.

Artists.

WANTED — Mechanical photograph retoucher for large western Pennsylvania manufacturing company; good wages. L 855.

Bookbinders.

WANTED — First-class finisher, competent to act as foreman and take charge of modern bindery; open shop. DAMERON-PIERSON CO., Ltd., 317 Camp st., New Orleans, La.

WANTED — One first-class forwarder and finisher of blank books and one good ruler and stock cutter; good proposition and pay for men who know their business and appreciate good treatment. Address J. A. COHOON, Apartado 255, Torreon, Coah., Mexico.

"OROTYP"—Have You Tried It?

WE OFFER YOU A PERFECT GOLD INK

An ink which will stand up under the most exacting requirements, and secure a rich, brilliant effect. If you are anxious to produce perfect results, let us send you a can ON APPROVAL.

Four shades: Light Gold, Deep Gold, Aluminum, and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

Agents Wanted

DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

HELP WANTED.

Bookbinders.

WANTED — Working foreman for first-class bindery, doing blank-book, loose-leaf and catalogue work, located Middle West city of 125,000; must understand folding and other machinery; also want salesman familiar with loose-leaf devices — young man preferred. L 636.

Compositors.

WE NEED two first-class job compositors — men who can handle high-class work; union scale is $25 per week; union office; Denver is the most desirable city in the United States to live in. Does this look good to you? THE CARSON-HARPER CO., Denver, Colo.

Embossers.

WANTED — A man experienced in high-grade embossing; must be acquainted with making inlaid and cut-in signs. L 981.

Engravers.

OPENING FOR PHOTOENGRAVER — Well-equipped plant connected with daily newspaper; rent to be paid in work for paper; fine field for sober, industrious, capable man. HERALD, Reading, Pa.

WANTED — Engraver capable of taking charge of small plant; good opening for right man. THE STANDARD PUBLISHERS, Ltd., Regina, Can.

WANTED — Thoroughly experienced man to install and operate engraving-plant to run in connection with our printing-plant; will furnish money for sole ownership or part, as desired; splendid opening for energetic man; town 120,000, Middle North. L 635.

Foremen, Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Competent to handle best grade of work; excellent position in an up-to-date plant; open shop. CADILLAC PRINTING CO., Detroit, Mich.

WANTED — Assistant foreman; one who understands colorwork; state experience, giving references and wages expected; union; must be a hustler. Apply by letter only. JOHN WILLIAMS, '92 William st., New York city.

WANTED — Foreman for open-shop composing-room running three linotype machines and 15 to 20 people; modern, up-to-date equipment; applicants must be orderly and systematic, able to lay out all classes of fine catalogue work, tariffs, railroad and general book and job composition. Apply, with references, to L 488.

WANTED — Mechanical superintendent under 35 for progressive printing-plant, located Michigan, making specialty of catalogue and commercial work; must have practical knowledge of machinery, proofreading, laying out work, handling men, estimating and meeting customers. L 997.

Operators and Machinists.

WANTED — An absolutely first-class linotype machinist for plant of five machines, on jobwork; none but the very best need apply; wages no object if the "goods" are delivered; union shop. P. O. BOX 483, Houston, Tex.

Pressmen.

AN EXPERIENCED and efficient nonunion pressman, familiar with web-feed, bed and platen and rotary presses for sales-book and ticket printing, to go far West; wages satisfactory; testimonials required; write fully. Address L 4.

PRESSMAN — Thoroughly familiar with Harris automatic 2-color presses; steady position in open shop; state experience. Address THE CIRCULAR ADVERTISING CO., 220 E. Fourth st., Cincinnati, Ohio.

WANTED — On Pacific coast, pressman to run Kidder two-color rotary wrapping paper press. GIBBS-BROWER CO., 261 Broadway, New York city.

Salesmen.

WANTED — By printing company located in the Central States, an experienced salesman; references as to habits and ability required; every opportunity to a good man. In answering, please state salary desired. L 518.

WANTED — Salesman who visits the printing trade to sell paper-cutting knives. Liberal salary. L 8.

WANTED — Young, unincumbered solicitor; on commission for printing occasional inside work for which salary will be paid; an active, hustling, fairly competent printer (Freemason preferred), and thoroughly honorable, may have excellent future; location — a Pacific coast city. Write BATES, care Barnhart Bros. & Spindler, Typefounders, Chicago, Ill.

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A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

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SITUATIONS WANTED.

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BINDERY FOREMAN — Thoroughly competent in all departments, blank books, magazine or edition bindings, well accustomed to handling help; am personally first-class forwarder and finisher, can estimate on large or small quantities of bindings — state, county or commercial, and keep cost within contract price. L 972.

POSITION WANTED — Forwarder, ruler and finisher, thoroughly competent in each branch; doing strictly first-class work; capable of taking charge of bindery; married, age 40, sober at all times; Middle or Western States preferred. L 967.

Engravers.

ALL-AROUND PHOTOENGRAVER would take charge of small plant, newspaper preferred; references; sober, capable, permanent, union. L 966.

LISTEN! — Half-tone operator seeks position with firm doing considerable three-color work; my method is money-maker and time-saver; open October 15. L 13.

SITUATION WANTED — Engraver and die-sinker, experienced in every line of the business, wishes a good steady position. L 995.

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FOREMAN OR SUPERINTENDENT — A competent foreman of composing-room, at present employed in that capacity in a Middle West city, desires a change of location by November 1; 35 years old, Irish-American, 21 years' experience in all kinds of job-offices in a number of the larger cities, including Chicago, St. Louis and Pittsburg; a strictly first-class job compositor, careful proofreader, competent O.-K. man with color experience, understand line-up and imposition, have a good general knowledge of the allied trades (including electrotyping and photoengraving); have been in charge of batteries of both Linotypes and Monotypes, am familiar with all typecasters from the Compositype to the Nuernberger-Rettig; will not accept any position paying less than $35 per week to start; any number of A-1 references. L 983.

FOREMANSHIP OR SUPERINTENDENCY wanted by A-1 sober, industrious, capable man; have held present foremanship on one of the leading dailies of the Northwest for several years; references. L 991.

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SITUATIONS WANTED.

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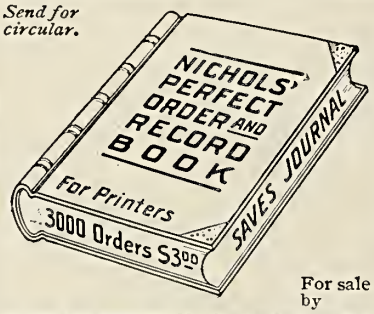
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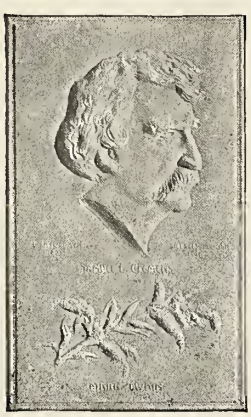
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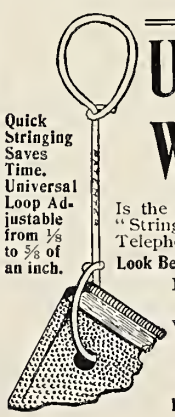
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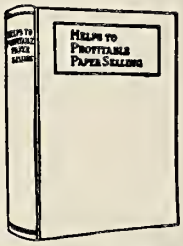
Successor to COST DEPARTMENT, *Inland Printer Technical School.*

A Modern Monthly— All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letterhead, and remit at our risk, and receive the paper for the balance of 1910 and all of 1911 and also a copy of our book, "Helps to Profitable Paper Selling."

The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

High-grade Type Metals for High-grade Users—Our

LINO
MONO
STEREO
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ALSO

Autoplate and Compositype Metals

Are used by such papers as

Philadelphia Bulletin	*Buffalo Express*
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and hundreds of other prominent publications.

THE NEW YORK WORLD has used our **Stereotype Metal** exclusively for the last four years, during which time they have consumed over

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A Reputation for Artistic Printing

draws to your shop orders that are easy to get and that carry extra profit. The impressive beauty of work done on



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Coated Book Paper

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reflects credit on the printer who does it. Cameo is a fine half-tone paper absolutely without lustre. It enriches illustrations, deepens half-tones, dignifies type.

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If you haven't a Sample-Book, write for one to-day.

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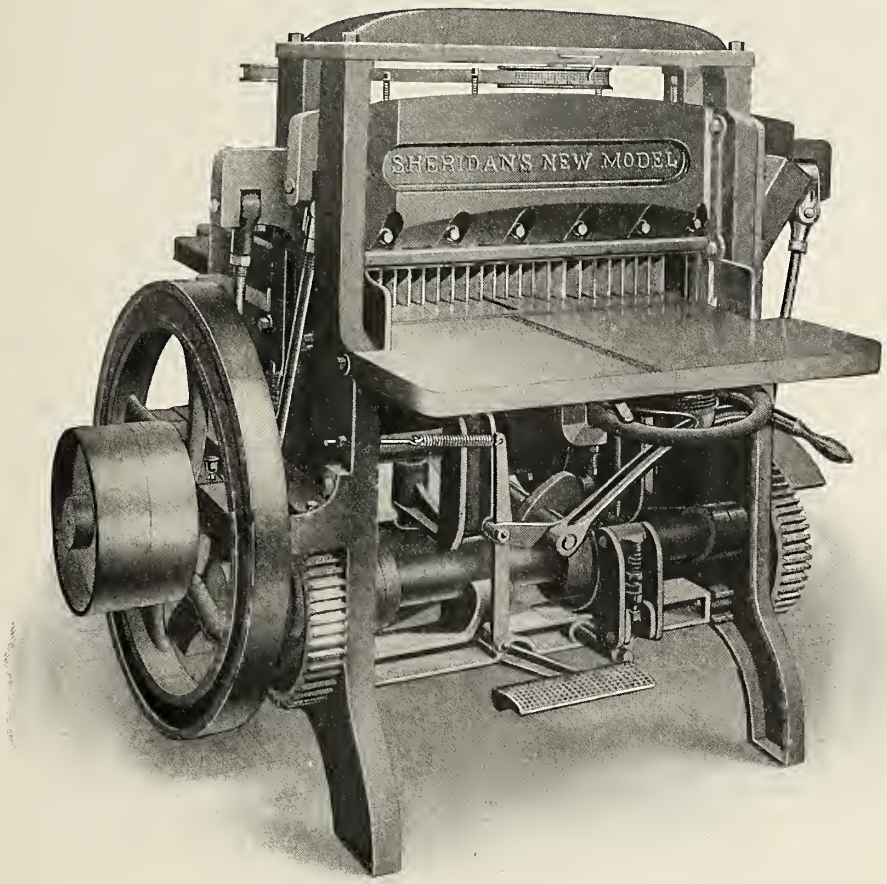
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Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
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LONDON . . 65-69 Mount Pleasant



(Showing the simple method of operation.)

This Type-case Cleaner

should be in the hands of every printer, and its *purpose* and *price* are worthy of your careful investigation.

A Time and Health Saver for the Composing-room.

THE VACUO-BELLOWS TYPE-CASE CLEANER cleans your type cases without removing from racks or cabinets. Cleans quickly and removes dust without a particle arising in the air to endanger your health.

It is the acme of sanitary dust-removing devices, is simple in construction, easy to operate on type case or drawer; has no parts to break, and should not be confused with the complicated vacuum cleaners.

Printers' supply houses who have handled our Vacuo Bellows pronounce it the most perfect and indispensable type-case cleaner ever offered.

A number of prominent printers now using our Vacuo-Bellows testify that it is a *money* and *time* saving proposition, and a sanitary protection well worth double the investment.

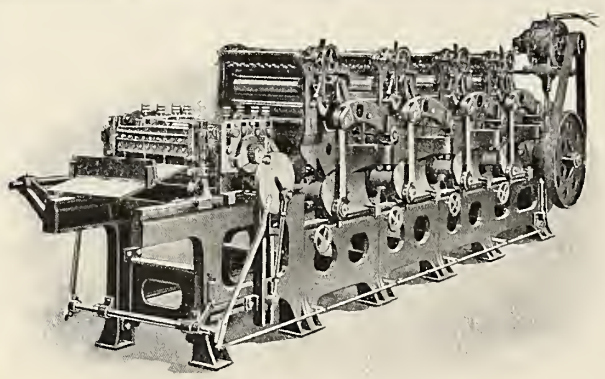
Write us for complete particulars and prices.

Note descriptive article in the reading sections of this issue of THE INLAND PRINTER. Manufactured by



Made of light metal, therefore easy to operate.

FEENY-NOSSETT MFG. CO., Muncie, Ind.



SHIPPING TAGS
FOLDING BOXES
TRADING STAMPS
THEATER TICKETS
SOUVENIR POST CARDS
SAMPLE BOOKS
ETC.

All of these classes of printing can be done at large profit on the

CASIMIR PRINTING PRESS

A few of the many advantages of the CASIMIR Printing Press are:

- ***PERFECT DISTRIBUTION OF INK, flat plates or type (not curved plates).***
- ***PERFECT REGISTER up to 8,000 impressions per hour.***
- ***BUILT ON THE UNIT SYSTEM, making possible the addition of extra sections or attachments at any time.***

Adaptable to most any class of work; built in three sizes, 7 x 14, 9 x 18, 12 x 21, to fit all requirements; rigid and substantial construction; insures an unyielding impression and long life. Send to-day for catalogue and further details.

CASIMIR VON PHILP COMPANY, BETHLEHEM, PA., Manufacturers.

Sole Selling Agents West of and Including Cincinnati:
A. F. WANNER & CO.
Everything in Printers' Machinery
340-342 Dearborn St., Chicago, Ill.

Sole Selling Agents East of Cincinnati:
ANDREWS & MARSH MFG. CO.
540 Pearl St., New York



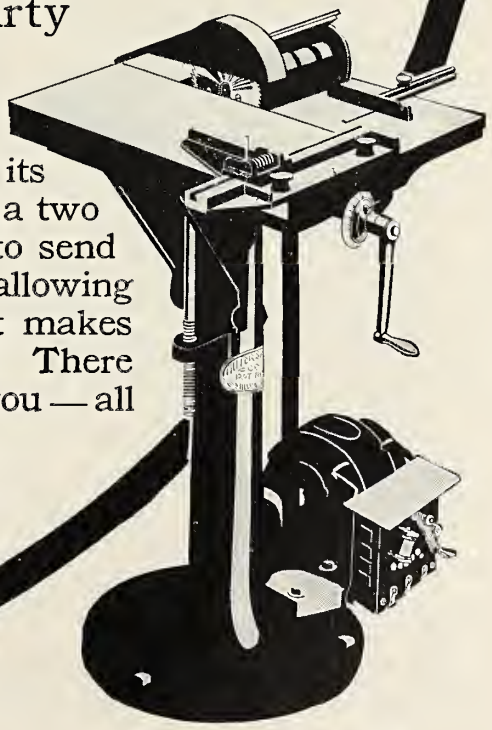
Pilloried —But You Don't Need to Stay So

BOWING under the yoke of antiquated handsaw methods of cutting and trimming ought to be about played out in your shop. It is as useless as it is expensive, for you to continue the time-wasting ways of securing justification with plugs, wedges and cardboards.

The Miller Saw-Trimmer

reduces every component of your forms to positive point measure so that the craziest cuts and crookedest slugs lock up square to type in perfect justification. The Miller saws-and-trims at the same operation, handling metal or wood mounted cuts, slugs, brass rule and furniture with equal facility, and bringing them to absolute point measure in every dimension. No other machine or set of machines can approach its range of accomplishments, speed or accuracy.

The Main Thing Is to Let Our Thirty Day Free Test Assure You Of Its Earning Power



Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by the Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

IT'S high time for you to begin cashing in on its economies. Surely you will venture a two cent stamp against our open offer to send you a Miller on thirty days' trial, allowing it to stand or fall on the showing it makes in your shop, under your conditions. There is neither risk nor obligation to you — all gain and naught to lose.



Miller Saw-Trimmer Co., *Alma, Mich.*

Just Removed from Milwaukee

LABOR-SAVING **Kidder Machinery** MONEY-MAKING

SHIPPING RECEIPTS?

What does the inquiry "Please quote on Five Million Shipping Receipts" or "Bill of Lading Forms" mean when you receive one in the morning's mail? A *big job*, a *long run*, *wanted* in a *hurry*, and from one of your best customers. You say, "Up against it!" Why? Have not got the facilities to handle such work and can not do it cheap enough; again, you could not think of tying up the cylinder presses on such work. "Sorry," you say, "Have to let the job go." The next time such an inquiry reaches you, don't let it go by. Write us, we will show you how to do it *profitably* and *quickly*.

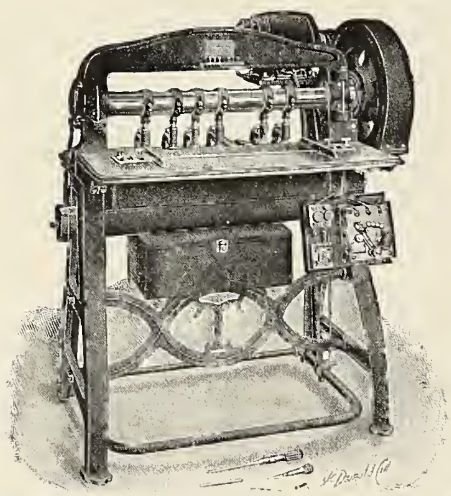
Kidder Press Co. Main Office and Works **Dover, N.H.**

CANADA:
THE J. L. MORRISON CO.
TORONTO

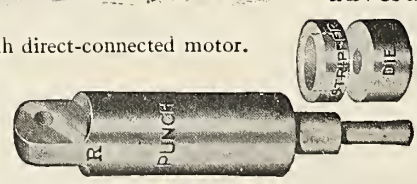
NEW YORK OFFICE:
261 BROADWAY
GIBBS-BROWER CO., Agents

GREAT BRITAIN:
JOHN HADDON & CO.
LONDON

To think of punches is to think of Tatum



Style D—with direct-connected motor.

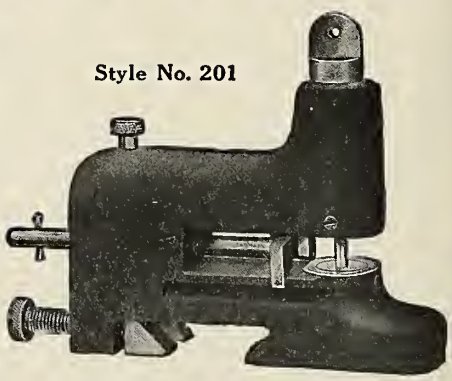


Punch, with stripper and die.

The standard line. Interchangeable punches, dies and strippers. Can be used on any of our machines. Twenty stock dies as shown at top and bottom of this advertisement. WRITE FOR CATALOG.

THE SAM'L C. TATUM CO.
3310 COLERAIN AVENUE
CINCINNATI, OHIO

Style No. 201



If you appreciate Quality

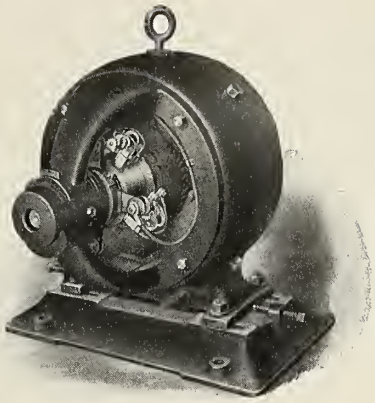
— and want to give your customers a *square deal*, then our line of high-grade catalogue, booklet or directory covers will interest you, and a sample line sent you upon request will *prove* this statement.

DETROIT FIBRE

Cordova Super Cover

stock carries a distinctiveness not found in any other, in point of quality, line of colors, weights, sizes, etc., at the right price.

Detroit Sulphite Pulp & Paper Co.
Makers of Papers of Strength
DETROIT . . . . . MICHIGAN



It's a Safe Investment

when you install a motor that by test stands at the top of the list in all requirements.

The most successful printing-offices—*the ones making the most money*—have installed the Peerless System of Individual Motor Drive; their cost systems have shown that good work and good profits both demand it.

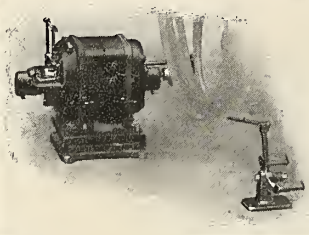
On ANY POWER PROBLEM write

THE PEERLESS ELECTRIC CO.
Factory and General Office, WARREN, OHIO
CHICAGO, 46 Van Buren St. NEW YORK, 43 West 27th St.

The "Boston" Wire Stitcher is

the only Wire Stitcher making all adjustments by turning one hand-wheel

For Proofs of above, write American Type Founders Company, General Selling Agent



Kimble Motors

Give any speed desired

Equip Your Entire Printing Establishment With "THE KIMBLE"

Friction Drive Printing Press Motors, Single Phase, Sizes, ¼, ⅓, ½ H. P.

Belt Drive Printing Press Motors, Single Phase, Sizes, ¾, 1, 1½ H. P.

These Motors are reversible and have variable speed controlled entirely by the foot pedal.

Write for bulletin and prices on Kimble Polyphase Constant and Variable Speed Motors, sizes, ¼ to 7½ H. P.

Suitable for Cylinder Presses, Cutters, Folders, Linotype Machines, etc.

Send for Catalogue P and tell us the make and sizes of your presses and get our prices.

KIMBLE ELECTRIC COMPANY

1121-1123 Washington Boulevard - - - CHICAGO

James White Paper Co.



TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

Headquarters for Photo-Engravers' Supplies

Williams-Lloyd Machinery Co.

124-126-128 Federal St., CHICAGO

Manufacturers of a Complete Line of

Electrotyping, Stereotyping and Photo-Engraving Machinery

We make a specialty of installing complete outfits. Estimates and specifications furnished on request. Send for Catalogue.

EASTERN REPRESENTATIVE

UNITED PRINTING MACHINERY COMPANY

246 Summer Street, BOSTON :: 12 Spruce Street, NEW YORK

A GREAT BOOK

WRITTEN FOR PRINTERS BY A PRINTER

BUILDING & ADVERTISING A PRINTING BUSINESS

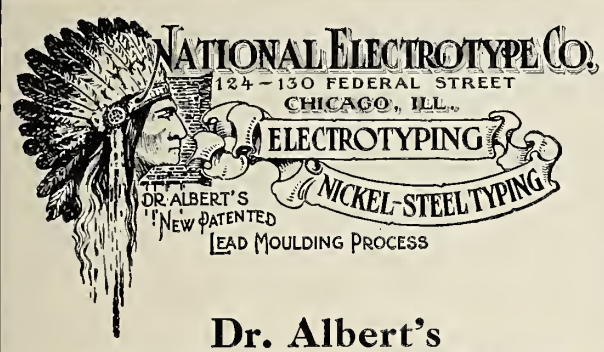
BY H. H. STALKER

IN plain, simple, forceful English. Of value not only for what it says, but because of what it will develop in your thinkery—the ideas it will suggest—the stimulus and inspiration it will afford. No one can read it without thinking hard—without loving his business better—conducting it better—gaining a clearer conception of the essentials of success. Contains several pages of ads. for printers, text and illustrations. Worth $10 to any printer—the price is $1, postpaid.

SEND FOR THIS BOOK TO-DAY. FOR SALE ONLY BY

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET CHICAGO, ILLINOIS



Dr. Albert's Patented Lead Moulding Process

is the one perfect and satisfactory method of ELECTROTYPING

especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
124-130 Federal Street — CHICAGO, ILLINOIS



"A Run for Your Money"

Get out your business stationery now and write:

"HERRICK,— Here's a quarter for the 4 HERRICK CUT BOOKS showing 400 good one and two color cuts for my blotters, folders, mailing cards, etc. If I don't like the books you're to send back my quarter."

ISN'T THAT FAIR?

Then send on your 25 cents. We agree to the above.

THE HERRICK PRESS
DESIGNERS and ENGRAVERS
247 Michigan Avenue - - - - - - - CHICAGO

KNOW THE EXACT OUTPUT OF YOUR PRESSES

Know the exact number of revolutions of the press that produces your earnings.

There's a tremendous leakage of profits where guess-work is relied upon; then again, your customers are bound to detect the short count.

Know the output of each press through the use of an accurate counting machine easily and quickly attached to job or cylinder press.

The Redington Counting Machine

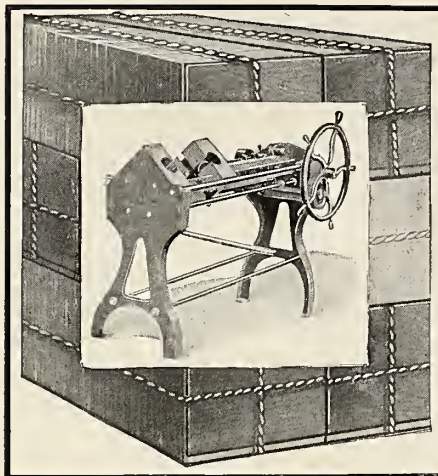
takes the lead, as it can be run at any speed without *jumping* or *losing* count. All parts are made from sheet steel, formed by dies, and are therefore interchangeable. All working parts are enclosed and protected, yet easily accessible if occasion demands.

For sale by principal printers' supply dealers, or write direct for booklet. Price, $5.00 in U. S. A.



F. B. REDINGTON CO.

111 So. Sangamon Street, CHICAGO, ILL.



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

COME UP AND SEE FOR YOURSELF



Cartoonists

are missing opportunities every day by not using the

Norwich Film

It has a transparent drawing surface and provides the easiest way of making newspaper cuts ever known.

WRITE

The Norwich Film

Norwich, Conn., U. S. A.

LEFRANC & CIE, London and Paris

Really Cheap Ink

Is only the ink that gives perfect satisfaction. Ink that satisfies the artistic mind and *saves its own cost* by its perfect working qualities is the cheapest ink regardless of its price per pound.

The beautiful catalogue of B. Altmann & Co., the leading New York Fifth Avenue Dry Goods House, was printed on D & C highly glazed enamel paper without slip-sheeting with

HUBER'S CLASSIC HALFTONE BLACK

THE RESULTS

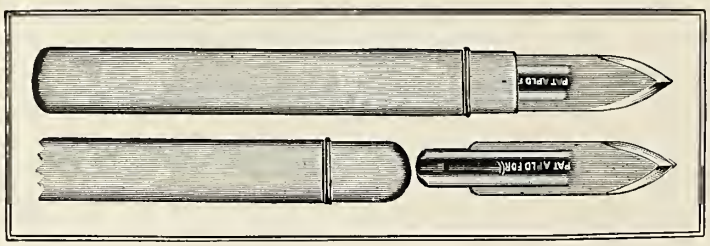
Perfect Printing :: Perfect Halftones :: Perfect Solids
No Peeling :: No Offsetting

The Ink Not Needing Slip-sheeting
SAVED ITS OWN COST

J. M. HUBER 350 DEARBORN ST. CHICAGO

JOHN MIEHLE, JR., MANAGER

New York Boston Philadelphia St. Louis



Pressmen!

Here is the Overlay Knife you have been waiting for.

A handle with a reversible blade-holder. When not in use, blade is slipped into the handle. Can be carried in the vest pocket. Blades finely tempered. When worn down, throw away and insert a new one.
Price, postpaid, with one extra blade, only 35 cents; extra blades, postpaid, 5 cents.

1729 Tribune Building NEW YORK — THE INLAND PRINTER COMPANY — 120-130 Sherman Street CHICAGO

Wetter Numbering Machines

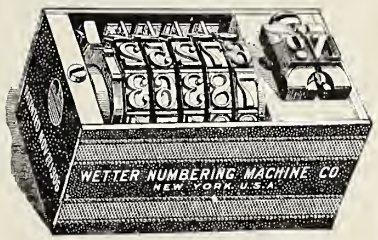
Standard of the World for Twenty-five Years

You can not judge them by anything that pretends to be a substitute.

The WETTER name assures you the best that can be procured—machines that will stand up to the exacting conditions under which Numbering Machines are used.

Prices are right.

Wetter Numbering Machine Company
331-341 Classon Avenue, Brooklyn, New York, U. S. A.



MODEL 130
Five-wheel machine to automatically number from 1 to 99999

Nº 12345
FACSIMILE IMPRESSION

Special Machines designed for Rotary Presses, or Special Work of any kind. Our prices are right

CARRIED IN STOCK AND FOR SALE BY

ALL TYPE FOUNDERS AND DEALERS

MR. SAMUEL INSULL, Sr., Special Representative, 34 Queen St. (Cannon St.), Cheapside, E. C., London, England

Now that you have returned from your vacation make a good start and order

Jaenecke's Reliable Printing Inks

Get ready for a big FALL BUSINESS.
JAENECKE'S INKS solve ink troubles.

THE JAENECKE PRINTING INK COMPANY

NEW YORK PHILADELPHIA ST. LOUIS

Main Office and Works, Newark, N. J. Chicago Office - 351 Dearborn Street

WE SAVE YOU 20% On all your LINEN, BOND and LEDGER ENVELOPES

Bondology

SHOP TALK
No. 3

Let's do a little headwork. That's the way to make money. Say, for example, you have an order that calls for a Bond, Linen or Ledger Paper costing you 10 cents a pound. How much do you pay for the Envelopes *supposed to match* that paper?

This is what your Envelopes will cost according to *our plan*, and you will be assured a *perfect* match, as Envelopes and Stationery will be cut from identically the same paper. In fact, you can print Envelopes and Stationery at one impression, thus securing a perfect match in ink and presswork as well as in paper, at the same time reducing the cost of your presswork. Cut off the envelope portion of the sheet and send to us and we will make up into our famous "Sure Stick" Envelopes. You know what it means to have Envelopes made from Bond, Linen and Ledger Papers *stick every time.*

ODD SIZES

How many times have you turned down good orders for odd sizes of Envelopes because they were not carried in stock by the jobber and your customer could not wait for you to get them made through the regular channels?

We are prepared to take care of this class of business, and can make shipments so promptly that you will be well pleased.

Talk Something NEW

By so doing your customers will "sit up and take *more* notice."

Our 7½ two-fold envelope is *new* and commands a higher price than the ordinary envelope. By our plan you can buy this envelope at a lower price than the ordinary envelope and still get a higher price for your product.

Ask Us for Samples

This is no *Joke or Hot Air*

We are independent of any combination, and are *not* identified with any *Jobber*

Now about the Saving in the Price:

Say, for example, you have an order for 10,000 XXX 6¾ Envelopes. We get *eleven* 6¾ Envelopes out of a sheet 22 x 34. For the 10,000 Envelopes it will take 915 sheets of 22 x 34 — 40 paper. These 915 sheets, at 10 cents a pound, will cost you $7.32, or about 74 cents per thousand.

Reference to our Catalog will show you our price for making to be **Forty Cents (40c.) a Thousand in 10,000** lots for **Sure Stick, perfectly made** Envelopes, and by our plan you are assured a perfect match in stock, ink and presswork. Now do a little figuring in your own interest —

Cost of Stock to you, per 1,000 . .	**.74**
Cost of Making	**.40**
Total Cost	**$1.14**

Compare this with prices you have been paying and then send your orders to ***The Factory that Protects the Local Printer.***

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An equal saving is made on the cheaper grades of paper, while a greater saving is made on the larger sizes as well as the higher grades of paper. A still further saving is made in larger quantities.

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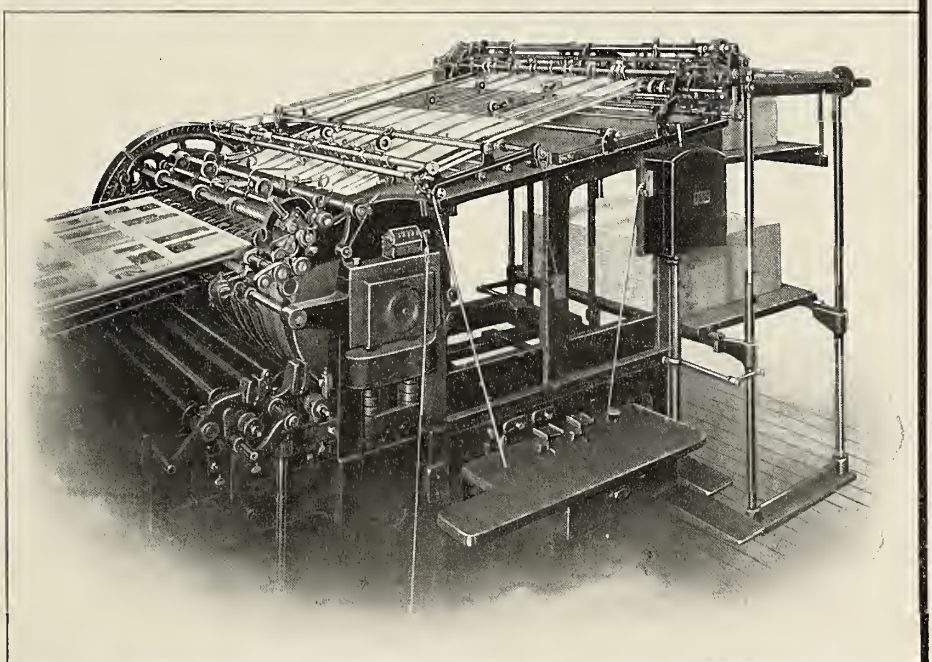
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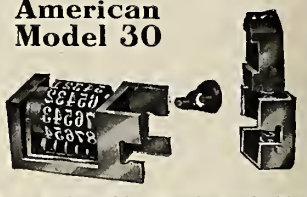
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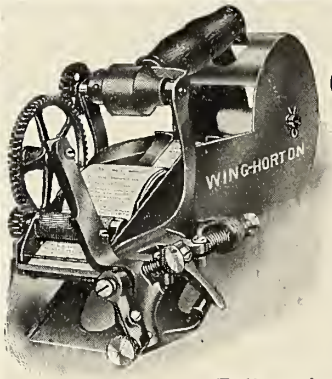


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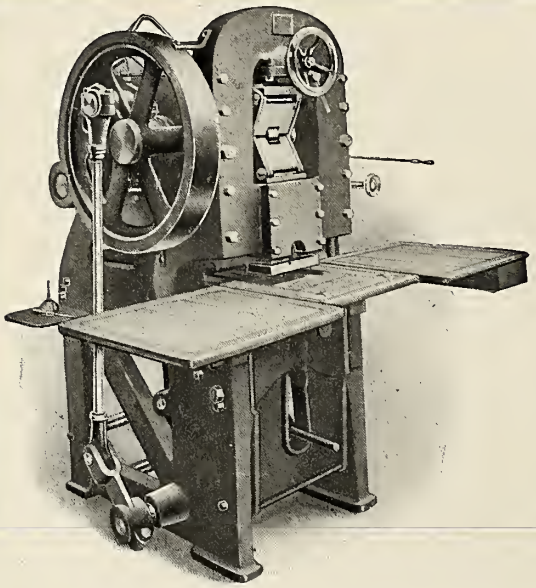
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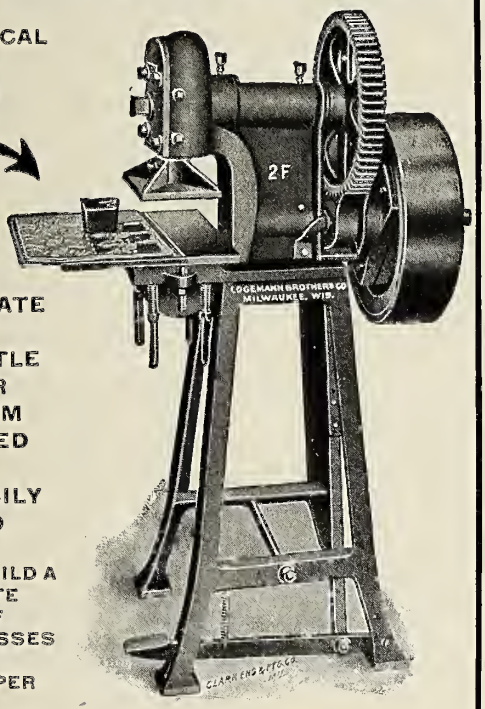
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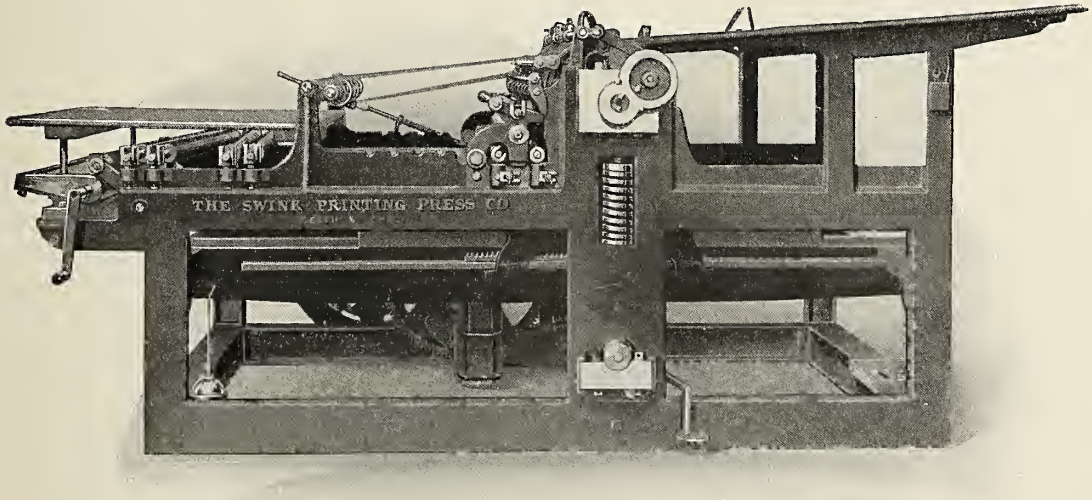
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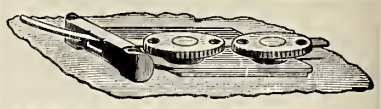
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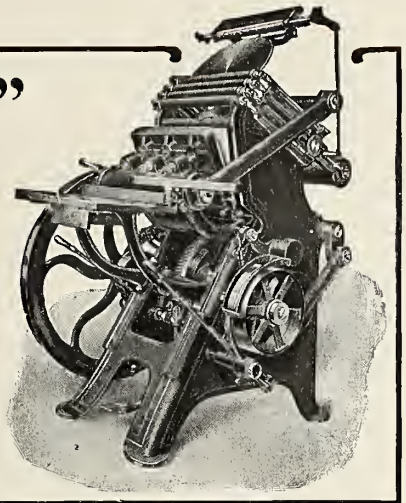
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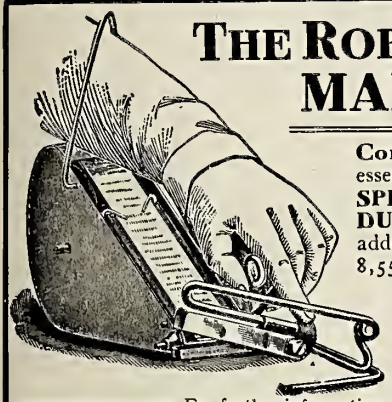
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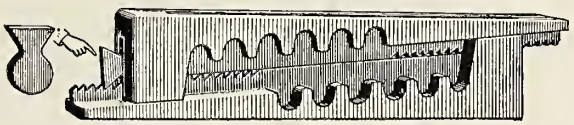


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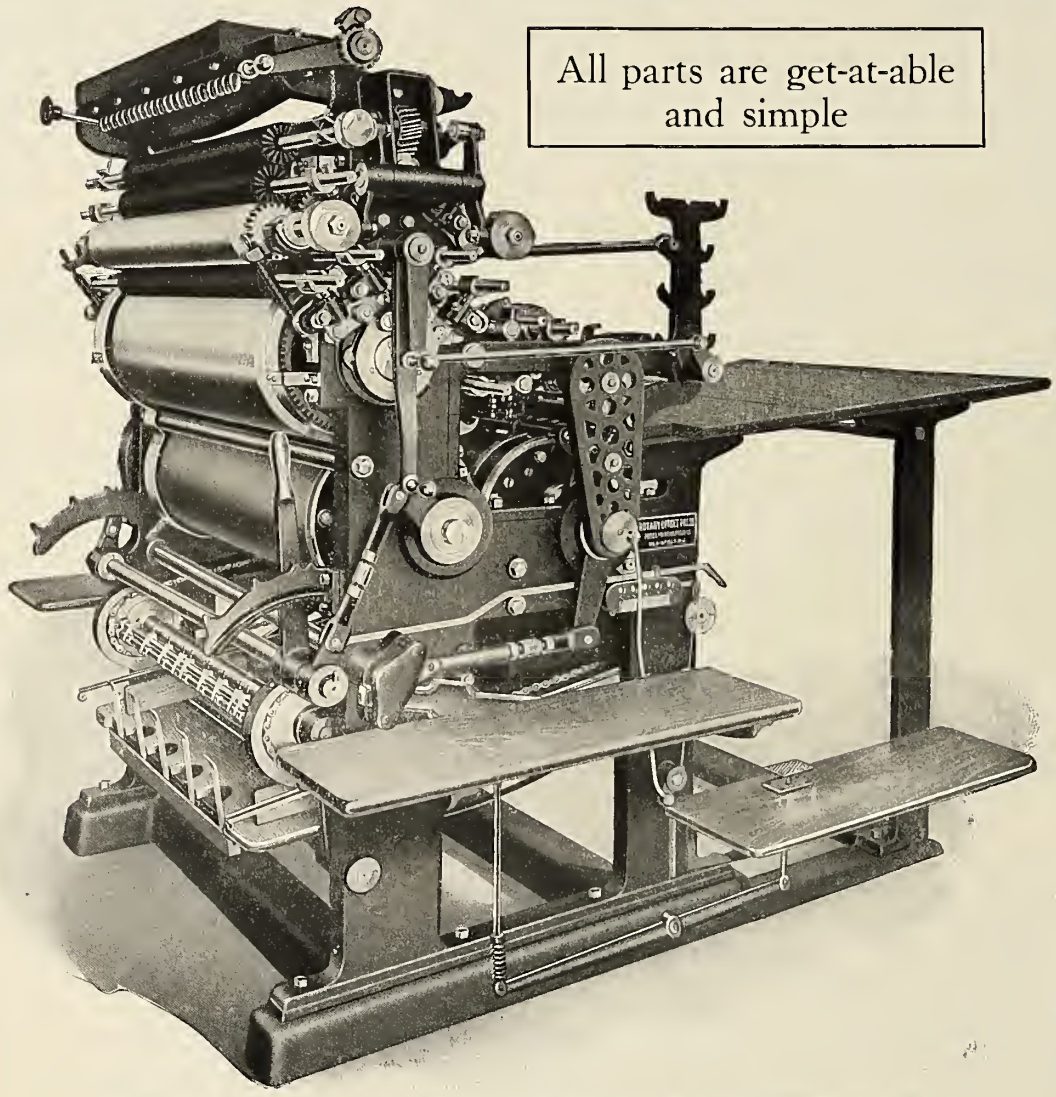
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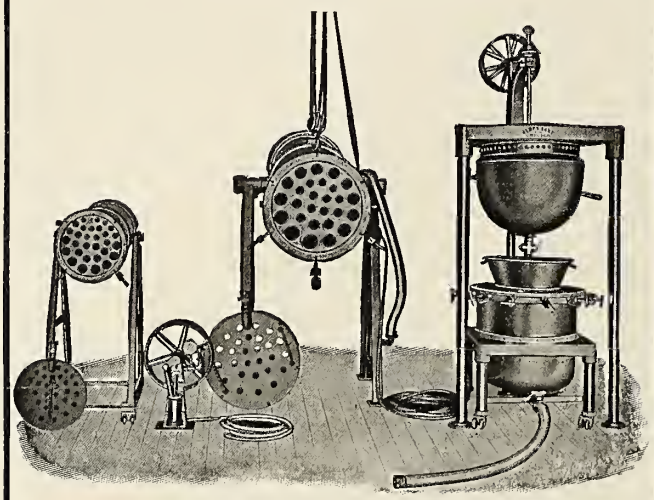


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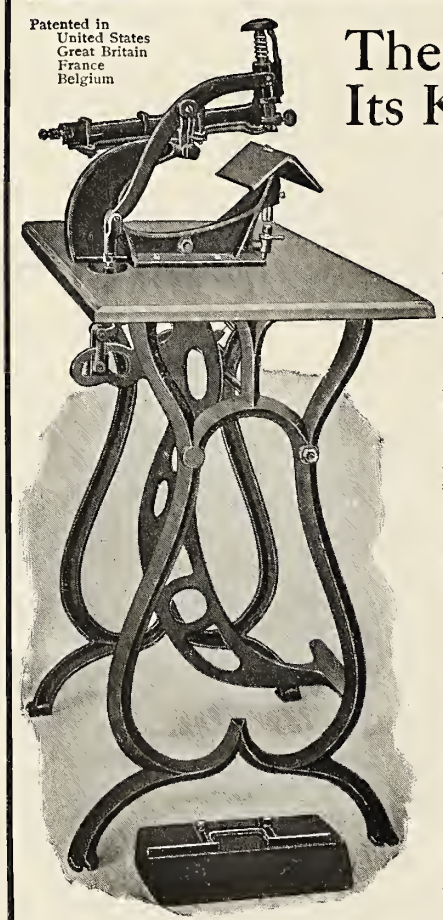
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VIENNE MOIRE BLOTTING (in colors) and *Plate Finish* **WORLD, HOLLYWOOD** and **RELIANCE.** Our **DIRECTOIRE BLOTTING** is a novelty of exquisite patterns.

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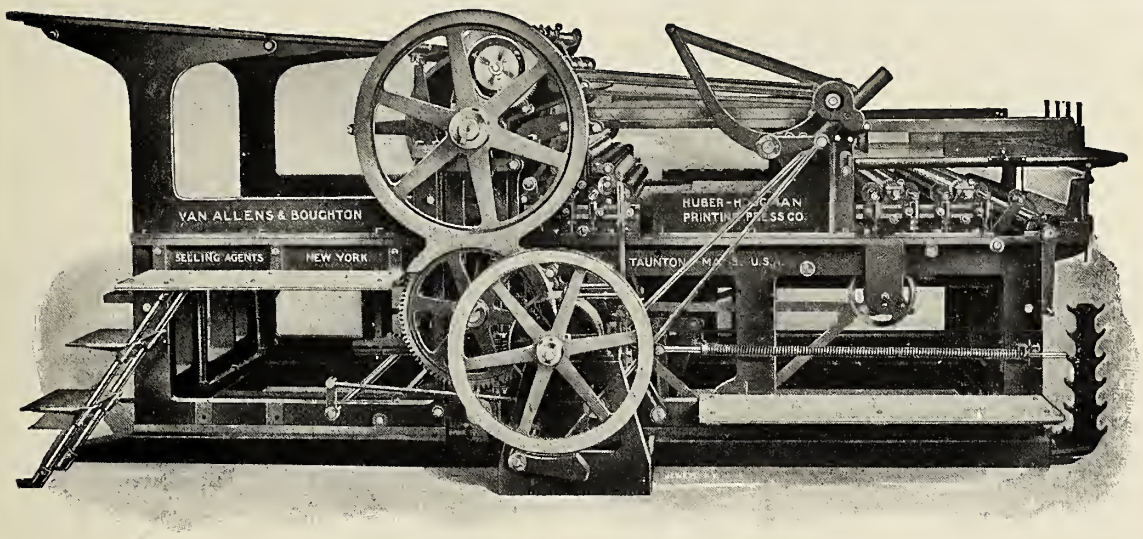
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PRINT-SIDE-UP DELIVERY IN OPERATION

WITH a movement unsurpassed for strength and durability, and with every detail as near perfect as is possible to be made, The Huber-Hodgman Printing Press asks for an opportunity to consult with you before you make your purchase. This machine has the simplest print-side-up delivery; made in combination with the fly, can be changed from one to the other in a half minute and will deliver any kind of stock. With our excellent facilities for press building we are turning out the best built and most durable machines to-day offered the trade. We call your especial attention to our Four-Roller Pony *de Luxe*. This machine is suitable for any class of work that can be done on any printing press. The speed is all that can be utilized; it is noiseless; has neither shoes nor rock hangers; has fly and print-side-up delivery and is commended by every user.

We also make Two-Color Presses, Flat-Bed Perfecting Presses, all sizes of Two-Revolution Presses.

We ask for the privilege of a conference with you.

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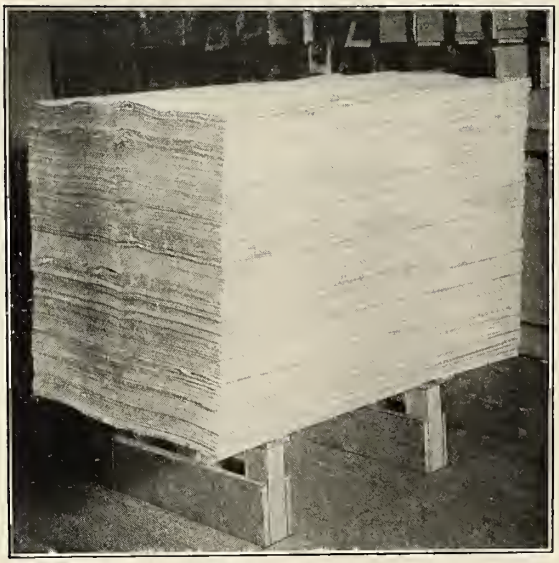
The Miller Incline Truck

Brings the Long Needed Relief and Solves the Print-shop Troubles



This is the truck that "takes the place of fifty trucks."

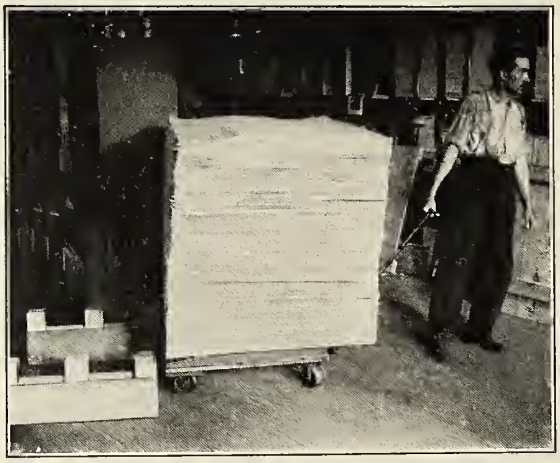
The Miller Incline Truck, here illustrated, shows its simple operation in transferring paper from one department to another, quickly, cleanly, and without disturbing the sheets. Each truck is built to handle easily a full 5000 pounds, and the wheels — all ball-bearing. Note each illustration, study the great convenience, and then write us for full particulars and prices.



This pile of sheets weighed just 3,250 pounds. Note transfer from wareroom to a press—quickly. Sheets do not rest on floor, but on platform, which in turn rests on skids.



Truck lowered, shoved under platform, crank given a few turns, top part of truck is elevated by inclined plane device—raising pile and platform clear of skids, sheets remain in order.



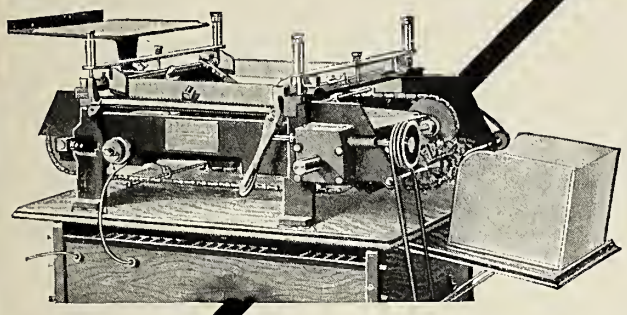
At destination another pair of skids stands ready. A twist of crank to left, the sheets and platform deposited safely.



Truck, after releasing its load, now on its way for another. One truck will equip a plant, because every platform is a truck

THE MILLER TRUCK 513 CHERRY STREET PHILADELPHIA

No. 5 Power-driven Printograph



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Get a Corner On the Form Letter Profits In Your Town

You can get all the big form letter jobs in your town with a Printograph, because you can do them quickest, cheapest, at a bigger profit, and outclass all in the *quality* of work.

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We'll give you a sure-as-sin scheme for getting and doing the business that will make form letter work the biggest part of your business; that will be the *direct source* of other printing jobs—catalogs, circulars, pamphlets, stationery, etc. For the man who gets form letters needs these things, too.

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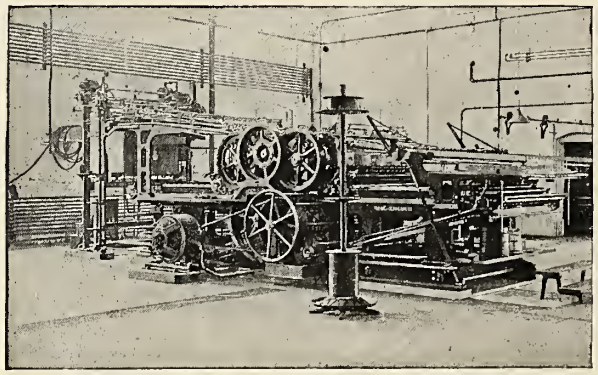
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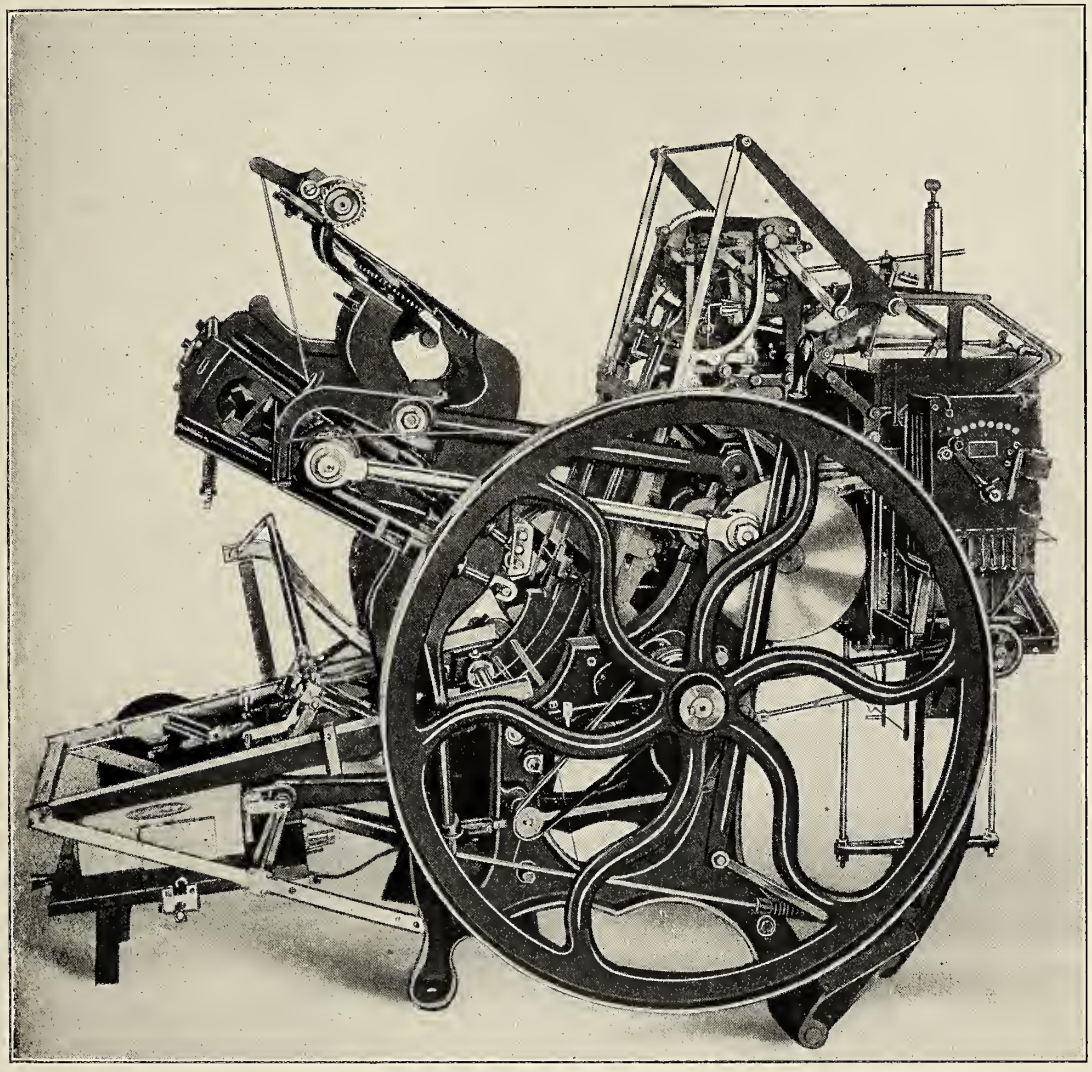
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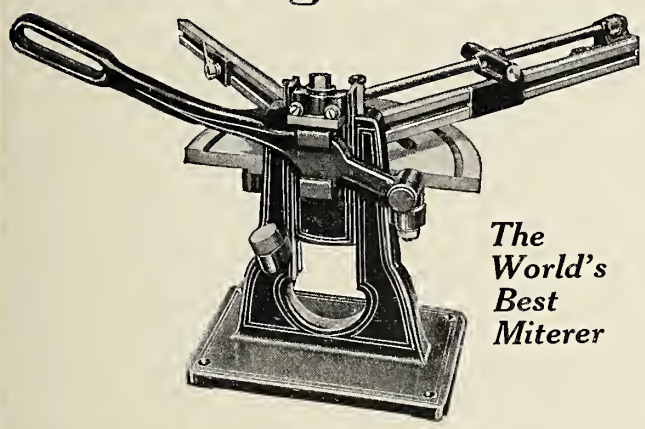
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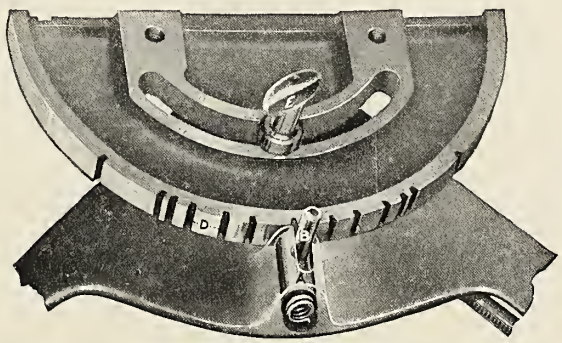


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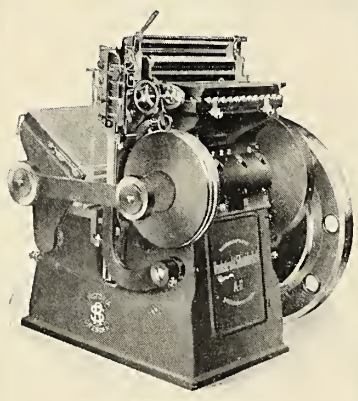
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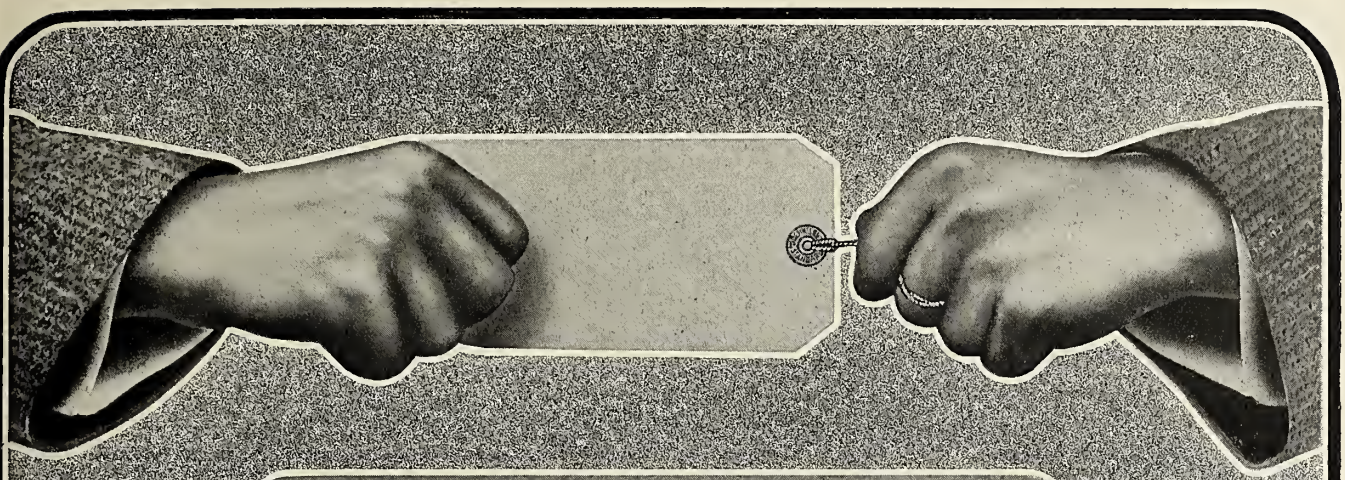
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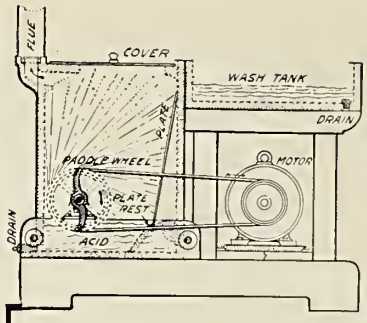
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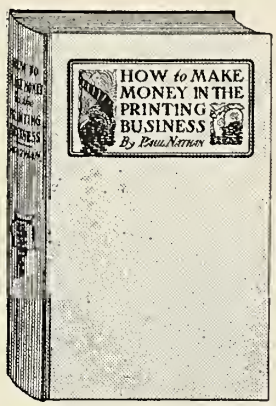
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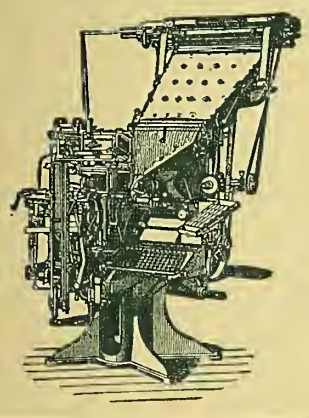
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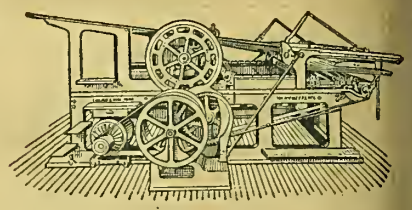
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RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of Miehle Presses shipped during the month of *August 1910*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

The Thomas Mfg. Co. ..... Dayton, Ohio 1
Previously purchased one Miehle.

R. Golicke & A. Willborg ..... St. Petersburg, Russia 1
Previously purchased one Miehle.

T. de Tong ..... Rotterdam, Holland .. 1

St. Joseph's Home ..... Jersey City, N. J. 1

Bemis Bros. Bag Co. ..... St. Louis, Mo. 1

American Bank Note Co. ..... New York city 2
Previously purchased seventeen Miehles.

Poole Brothers ..... Chicago, Ill. 2
Previously purchased fifteen Miehles.

Marsh Printing Co. ..... Portland, Ore. 1
Previously purchased one Miehle.

Corn Products Refining Co. ..... Argo, Ill. 1

Dunlap Printing Co. ..... Philadelphia, Pa. ... 2
Previously purchased seven Miehles.

Montreal Herald ..... Montreal, Que. 2
Previously purchased nine Miehles.

Summers Printing Co. ..... Baltimore, Md. 1
Previously purchased two Miehles.

Amoskeag Mfg. Co. ..... Manchester, N. H. ... 1

Howell Printing Co. ..... New York city 2

The Smith-Brooks Ptg. Co. ..... Denver, Colo. 1
Previously purchased twelve Miehles.

Thomson & Co. ..... New York city 1
Previously purchased four Miehles.

The De Vinne Press ..... New York city 1
Previously purchased fifteen Miehles.

Central Union Telephone Co. ..... Indianapolis, Ind. ... 3

Daily Courier ..... Taylorville, Ill. 1

Parke, Davis & Co. ..... Detroit, Mich. 1
Previously purchased six Miehles.

The Commonwealth Press ..... Chicago, Ill. 1
Previously purchased three Miehles.

Regan Printing House ..... Chicago, Ill. 1
Previously purchased sixteen Miehles.

M. Charaire ..... Sceaux, France 1
Previously purchased seven Miehles.

F. M. Preucil Printing Co. ..... Chicago, Ill. 1
Previously purchased five Miehles.

Western Bank Note & Engrav. Co. Chicago, Ill. 1

McGill-Warner Co. ..... St. Paul, Minn. 1
Previously purchased seven Miehles.

Nevins-Church Press ..... Irvington, N. Y. 1
Previously purchased three Miehles.

The Ann Arbor Press ..... Ann Arbor, Mich. ... 1
Previously purchased one Miehle.

Maryland Color Printing Co. ..... Baltimore, Md. 5
Previously purchased eighteen Miehles.

F. J. Gubelman ..... Newark, N. J. 1

Garner-Taylor Press ..... Chicago, Ill. 1
Previously purchased three Miehles.

Wm. F. Fell Co. ..... Philadelphia, Pa. ... 1
Previously purchased nine Miehles.

The Chas. H. Elliott Co. ..... Philadelphia, Pa. ... 1
Previously purchased two Miehles.

Empire Printing Co. ..... Kansas City, Mo. 1

Bradley & Scoville ..... New Haven, Conn. .. 1

The Price, Lee & Adkins Co. ..... New Haven, Conn. .. 1
Previously purchased one Miehle.

Hershey Press ..... Hershey, Pa. 1

Gillett & Co. ..... Milwaukee, Wis. 1

Butterick Publishing Co. ..... New York city 1
Previously purchased seventeen Miehles.

Jos. C. Payne ..... New York city 1

Benallack Litho. & Ptg. Co. ..... Montreal, Que. 1
Previously purchased two Miehles.

Arnold Printing Co. ..... Jacksonville, Fla. ... 1

Edward Keogh Printing Co. ..... Chicago, Ill. 1
Previously purchased two Miehles.

Farmers' Advocate ..... Winnipeg, Man. 1

Currier Publishing Co. ..... Chicago, Ill. 1
Previously purchased four Miehles.

San Antonio Printing Co. ..... San Antonio, Tex. 2
Previously purchased two Miehles.

Tuttle & Stibal ..... Chicago, Ill. 1

Harvard University ..... Cambridge, Mass. ... 1
Previously purchased one Miehle.

Burr Printing House ..... New York city 1
Previously purchased seven Miehles.

Forbes Litho. Mfg. Co. ..... Forbes, Mass. 1
Previously purchased thirteen Miehles.

Shipments for August, 1910, **62** Miehle Presses

For Prices, Terms and Other Particulars, address

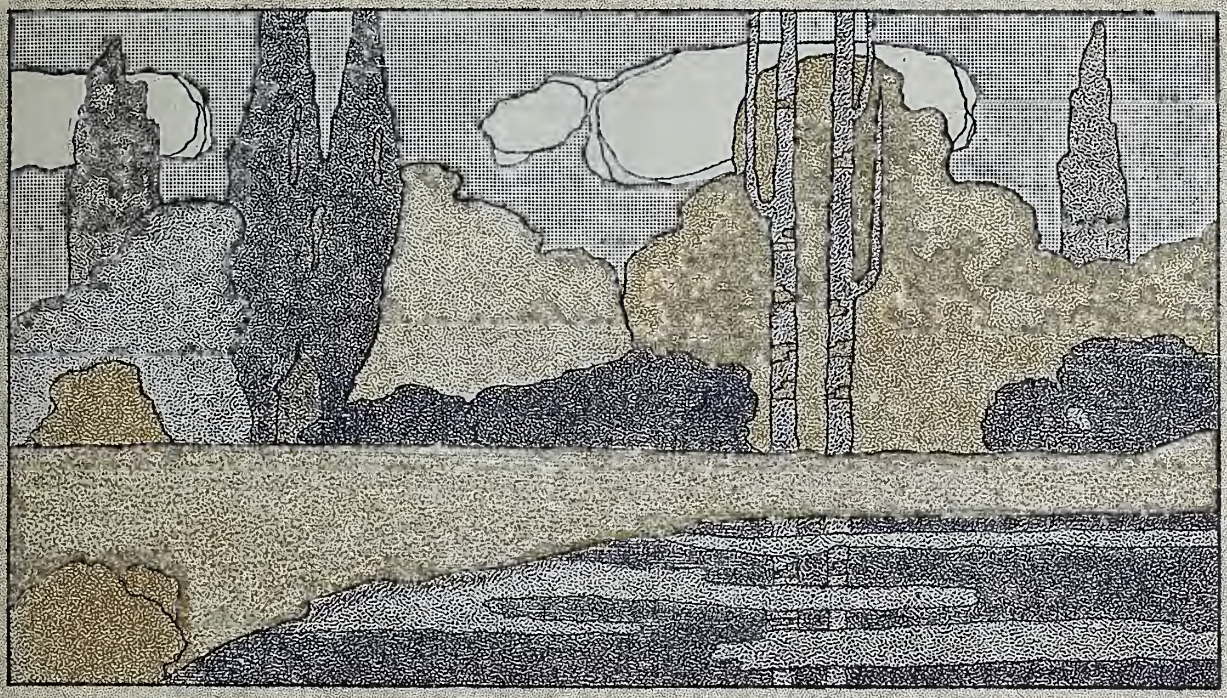
The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS

(South Side Office, 274 Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 179 Rue de Paris, Charenton, Paris.



The Inland Printer

The Leading Trade Journal of the world in the printing and allied industries

Smithsonian Institution
NOV 2 1910
National Museum

November 1910 Price 30 cents

Success Depends

NOT upon what you HAVE done
Nor on what you want to do
But on what you CAN do
And what you WILL do.

WITH ULLMAN'S INKS
You CAN do better work
If you WANT to.

Ask us how.

Sigmund Ullman Co.

NEW YORK
CHICAGO
PHILADELPHIA
CINCINNATI

This Advertisement Clearly Defines Our Co-operative, Protective Attitude Toward the Printer. Read It Carefully Because It May Open New Avenues of Profit to You

We will take advantage of this opportunity to thank those of our printer friends who are responsible for the rapid growth of our Stationery Department. It has been very gratifying to us especially because it has proven, in a practical way, that printers appreciate our steadfast policy of co-operation and protection.

There is Profit in Selling Butler's Calendars

Millions of Calendars are sold annually. They enjoy the greatest popularity of any advertising medium. Great numbers of them are sold to your customers. Are you getting the business? It rightfully belongs to you and can be secured with samples of our splendid line and the proper effort on your part. If you delay, some outside canvasser, representing one of the many firms who ignore the printer and sell direct to the consumer, will come in and snatch this profitable business from under your very eyes. The result: A large amount of money will pass out of your legitimate territory when it should go into your pocket.



"Snatching profitable orders from under the printers' very eyes"



Butler's Advertising Calendars

Our line is sold through the printing and stationery trades exclusively. We want you to send for our samples for 1912, and therewith secure a profitable business from your city and vicinity. The line will be complete and ready by December 15th, and accept our hint that it will be a "winner'—better than we have ever put out—and those who have been getting our samples regularly know the terrific pace we have set.

This Calendar Subject

It is one of mutual interest. We must work together to secure the best results. We protect you by keeping samples out of the hands of those not entitled to them. We are equipped to do punching, tinning, and attaching of the pads, and in fact can do all of the work except the printing. Order your samples now and prepare to round up every order in your territory.

In the foregoing we have endeavored to outline our selling policy which merits the hearty indorsement and support of every printer and stationer. We urge that you make immediate inquiry about our Sample Proposition.



Leading items carried in Stationery Department and latest Sample Books issued:

Folders — Books 50 and 51	Announcement Stock — Books 52, 53 and 54
Cords and Pencils — Book 27	Correspondence Stock — Book 57
Wedding Stock — Book 49	Advertising and Gift Calendars
Visiting Cards — Book 47	Menus — Book 48
Mourning Stock — Book 56	

Also a complete line of such miscellaneous goods as Post Cards and Post Card Albums and Holiday Specialties, etc.

A comprehensive catalog covering above lines mailed free. Write for it and ask about our Sample Books

Address, Stationery Department

J. W. Butler Paper Company Estab. 1844 Chicago

Our Newly Created Art Cover Papers

are of vital importance to the Progressive Printer, or Builder of Catalogs, Booklets, etc. Our line offers distinctive Cover Paper Suggestions for any high-class use.

Knowlton Brothers

have been making paper since 1808—over a century at knowing how—and their Trade-Mark is an evidence of the newest, the best, and better still, a guarantee of *quality*.

THE  MARK

Our most unusual cover effects stocked by the following houses:

Lasher & Lathrop	New York, N. Y.
Riegel & Co., Inc.	Philadelphia, Pa.
A. Storrs & Bement Co.	Boston, Mass.
R. L. Greene Paper Co.	Providence, R. I.
F. N. McDonald & Co.	Baltimore, Md.
Hudson Valley Paper Co.	Albany, N. Y.
Alling & Cory Co.	Rochester, N. Y.
Alling & Cory Co.	Buffalo, N. Y.
Alling & Cory Co.	Pittsburg, Pa.
J. & F. B. Garrett Co.	Syracuse, N. Y.
Megargee Brothers	Scranton, Pa.
Donaldson Paper Co.	Harrisburg, Pa.
R. P. Andrews Paper Co.	Washington, D. C.
Richmond Paper Mfg. Co.	Richmond, Va.
Union Paper & Twine Co.	Cleveland, Ohio
Beecher, Peck & Lewis	Detroit, Mich
Whitaker Paper Co.	Cincinnati, Ohio
James White Paper Co.	Chicago, Ill.
Standard Paper Co.	Milwaukee, Wis.
John Leslie Paper Co.	Minneapolis, Minn.
Graham Paper Co.	St. Louis, Mo.
Graham Paper Co.	Nashville, Tenn.
Graham Paper Co.	New Orleans, La.
Tennessee Paper Co.	Memphis, Tenn.
Carpenter Paper Co.	Omaha, Neb.
Carpenter Paper Co.	Des Moines, Iowa
Carpenter Paper Co. of Utah	Salt Lake City, Utah
Kansas City Paper House	Kansas City Mo.
Peters Paper Co.	Denver, Colo.
West-Cullum Paper Co.	Dallas, Tex.
Blake, Moffitt & Towne	San Francisco, Cal.
Blake, Moffitt & Towne	Los Angeles, Cal.
Blake, McFall Co.	Portland, Ore.
American Paper Co.	Seattle, Wash.
Tacoma Paper & Stationery Co.	Tacoma, Wash.
Spokane Paper & Stationery Co.	Spokane, Wash.
Henry Lindenmeyer & Sons	London, Eng.
W. V. Dawson & Co.	Montreal, P. Q.
Schmidt & Ziegler	Manila, P. I.

ASK FOR SAMPLES.

KNOWLTON BROTHERS

INCORPORATED

WATERTOWN, N. Y., U. S. A.

"Famed for its Excellence"

We would not
continue to
spend
thousands of dollars
to advertise

BROTHER JONATHAN BOND

(Watermarked)

if the paper did
not possess unusual
merit. Rest
assured of that.

The opportunity to submit samples is all we ask,—that is all we need ask so long as you are a judge of quality and value. Write us.

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Established 1844

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BUTLER BRANDS PAPER THE BEST

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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First Avenue and Ross Street

ST. LOUIS
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KANSAS CITY
706 Baltimore Avenue

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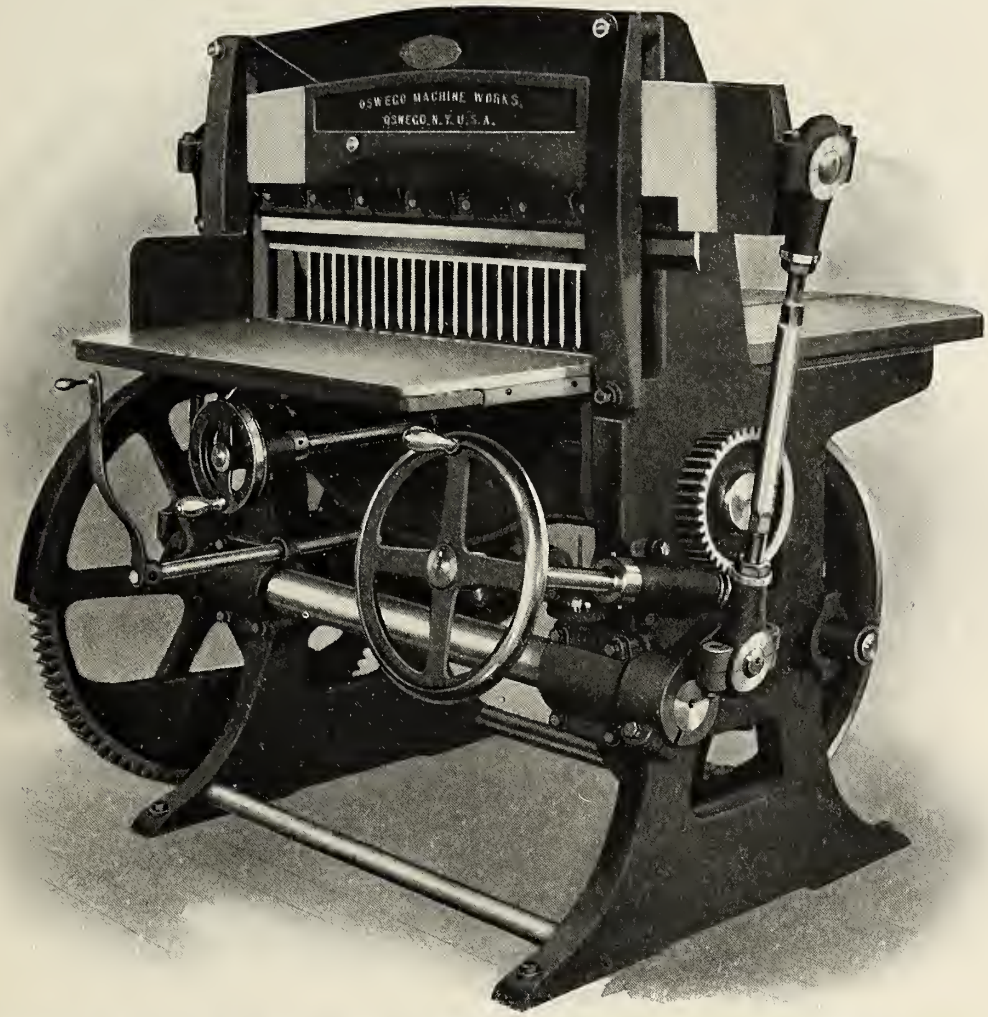
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THE RELIABLE BROWN & CARVER

Hand-clamp Power Cutter is the standard of the world for accuracy and durability.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new Book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

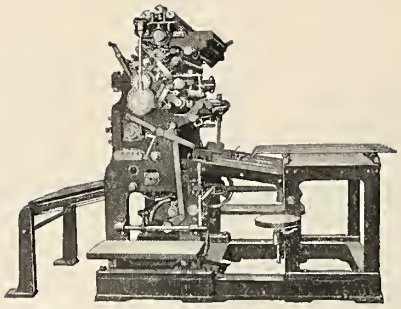
OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor

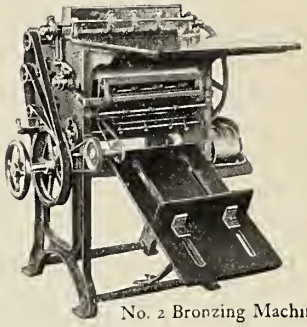
Main Office and Works, OSWEGO, N. Y.

NEW YORK BRANCH, 150 Nassau Street
W. S. TIMMIS, MANAGER

CHICAGO BRANCH, 241 Monadnock Block
J. M. IVES, MANAGER



Rutherford Rotary Metal Decorating Press

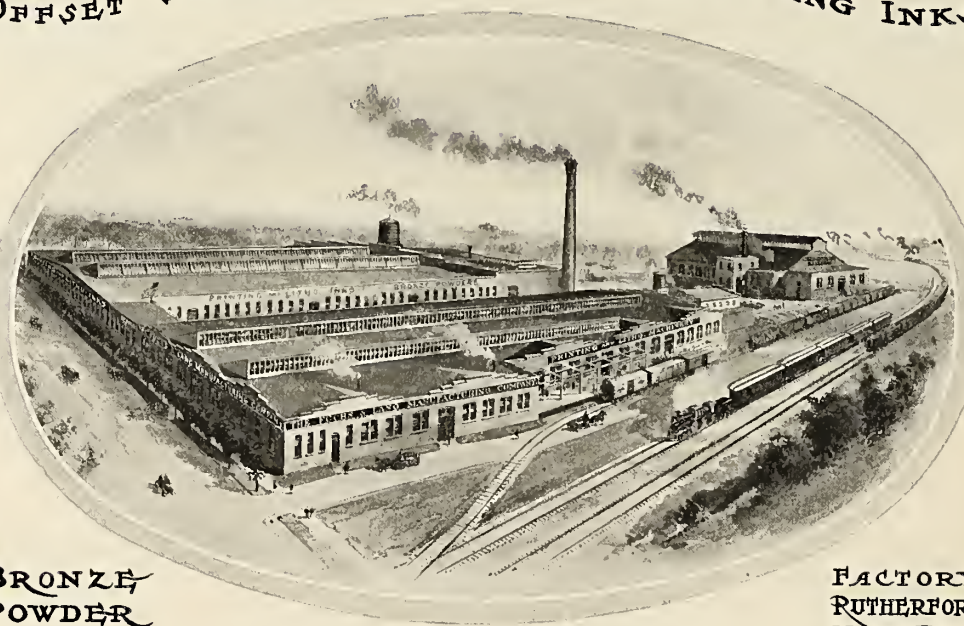


No. 2 Bronzing Machine

LITHOGRAPHIC SUPPLIES AND INKS

OFFSET SUPPLIES

PRINTING INKS



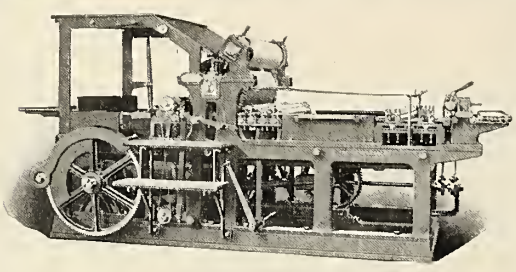
BRONZE POWDER

FACTORY
RUTHERFORD
N. J.

MACHINERY FOR LITHOGRAPHERS AND PRINTERS

The FUCHS & LANG M'F'G Co.

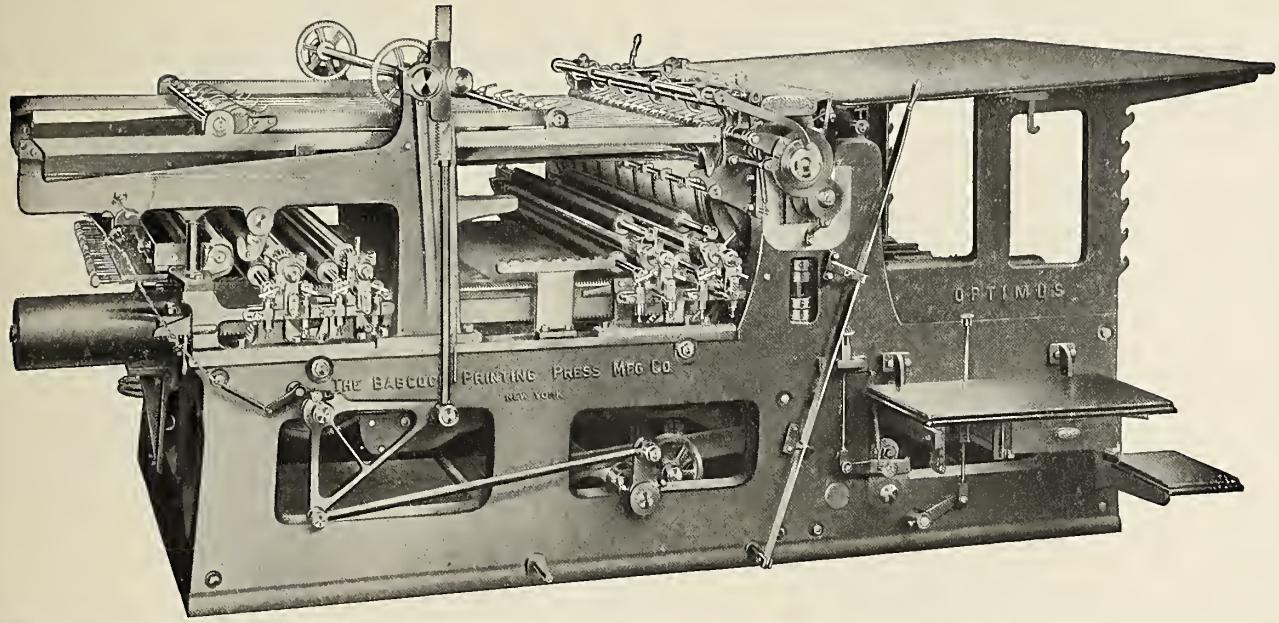
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Metal Decorating Press



Art Printing Inks



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

An Optimus cylinder box is attached immovably to the side-frame. It is large, with broad and perfect bearing surfaces. There are outer and inner parts, each a complete box, just a working fit between them. The inner part, eccentric on its inside, holds the large, steel cylinder shaft. A simple cam-and-lever device oscillates the eccentric box within the other.

That is the Optimus Cylinder Lift. Nothing as simple, as strong, as sure, has ever been used. The up or down of the cylinder depends upon the slight movement of the eccentric, and as the box containing it is a fixed part of the side-frame, the latter directly bears the strain of impression without intervention of springs, toggles, rods, or other weaknesses or elasticities.

When printing the eccentric is on center, therefore no strain whatever on connections, which might be broken away without disturbing either eccentric or impression.

Trip can be operated only when cylinder is off impression; when on its use has no effect, the impression will be perfectly completed.

Cylinder boxes of other two-revolutions are loose in the side-frames, and slide up and down with the cylinder. They cannot use the natural and direct means the side-frames present for securing maximum rigidity and simplicity. Greater impressional strength is secured by firmly holding the cylinder at a given point than is possible by loosely hanging it to play in a couple of forks. A few parts concentrated give more strength and endurance than many scattered.

The compactness and solidity of its eccentric lift adds surprisingly to Optimus rigidity, and makes it stronger under impression than any press the trade has known. This is the point we forcefully emphasize; for almost regardless of other qualities the press with greatest rigidity is the best.

SET IN AUTHORS ROMAN

President, JOHN J. PALMER | CABLE ADDRESS—TORTYPE, TORONTO | JOHN C. PALMER, *Vice-President*

Toronto Type Foundry Co.

(LIMITED)

TORONTO, CANADA

THE LARGEST AND BEST EQUIPPED PRINTERS' SUPPLY HOUSE IN CANADA

WE ARE GENERAL AGENTS IN CANADA FOR

The American Type Founders Company (keep a full stock of American Type Founders Company's Type at all our Branches).
The Miehle Printing Press & Manufacturing Company.
The Brown & Carver Paper Cutting Machine Company.
The Cranston Drum Cylinder Presses.
The Chandler & Price Company of Cleveland.
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The Waite Offset Printing Presses.
The Hamilton Manufacturing Company.
The Rosback Bookbinders' Machinery.
The Brehmer Wire Stitchers and Box-Making Machinery.
The Miller Saw Trimmer Company.
The Mentges Folding Machine Company.
The Waite Die Presses.
The Falcon Printing Presses.
The Imperial Ruling Machines.
The Southworth Punching Machines.
The John Royle & Sons Photo-Engraving Machinery.
The Shniedewend Photo-Engraving Proof Presses.
The P. D. Roller Washing Machines.
The Peerless Gem Cutters.
The Meisel Printing Press Co., Boston.
The Wetter Numbering Machine Co., New York.
M. M. Kelton's Son Plate Press, New York.
Hoole Paging and Numbering Machines, Brooklyn.

A FULL LINE OF THE ABOVE MACHINERY ALWAYS IN STOCK

We supply Ready Prints and Plate Matter from our Branches in Winnipeg, Regina and Calgary

We are Dealers in all kinds of Boxmakers' Machinery and Bag-printing Presses and Lithographers' Machines and Supplies.

We make a specialty of supplying and rebuilding Secondhand Printing Presses. Our Repair Shops are the largest and best on the Continent.

Send your inquiries and orders to nearest Branch.

Head Office: 70-72 York Street, TORONTO
MONTREAL: 345-347 Craig Street, West | **WINNIPEG: 175 McDermott Avenue, East**
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We are prepared to execute orders for Export of all kinds of machinery on a buying commission.

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(LIMITED)

We want a first-class Salesman who thoroughly understands the Bookbinders' and Boxmakers' Machinery.

A Legal Combination of BROWNS

should meet the approval of the ADMINISTRATION AND PRINTING TRADE

QUEEN CITY INKS

THE QUEEN CITY PRINTING INK Co.

CINCINNATI
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BOSTON
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KANSAS CITY
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LIGHT PHOTO BROWN, 1156.

The Queen City Printing Ink Co.

Makers of High-Grade

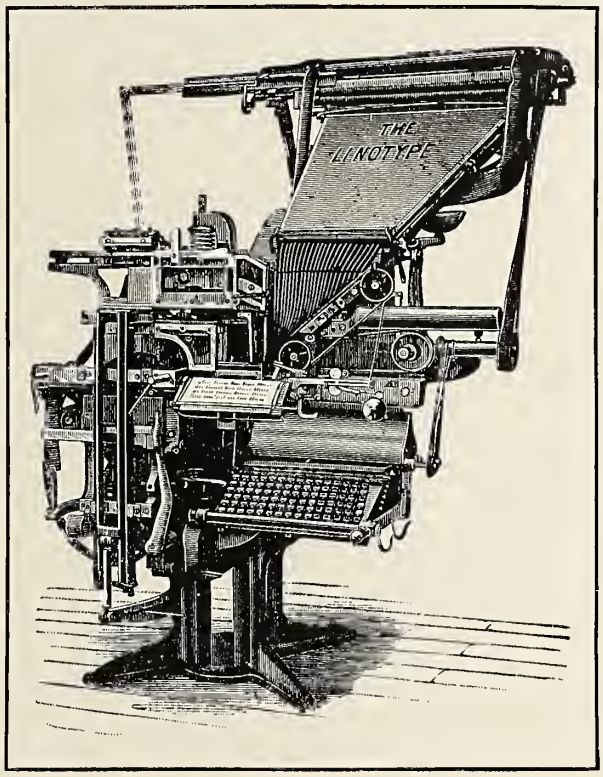
PRINTING INKS

CINCINNATI · CHICAGO · BOSTON · PHILADELPHIA
MINNEAPOLIS · KANSAS CITY, MO.

ALL sizes of matrices from **5 pt.** to **11 pt.,** inclusive,

ALL sizes of bodies from **5 pt.** to **14 pt.,** inclusive,

ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,



Can be used in the

Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

Price, including one magazine, one font new 2-letter matrices, one set of spacebands and 2-letter U. A. mold, **$2,000.00.**

Machines ready to ship. Write for terms.

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

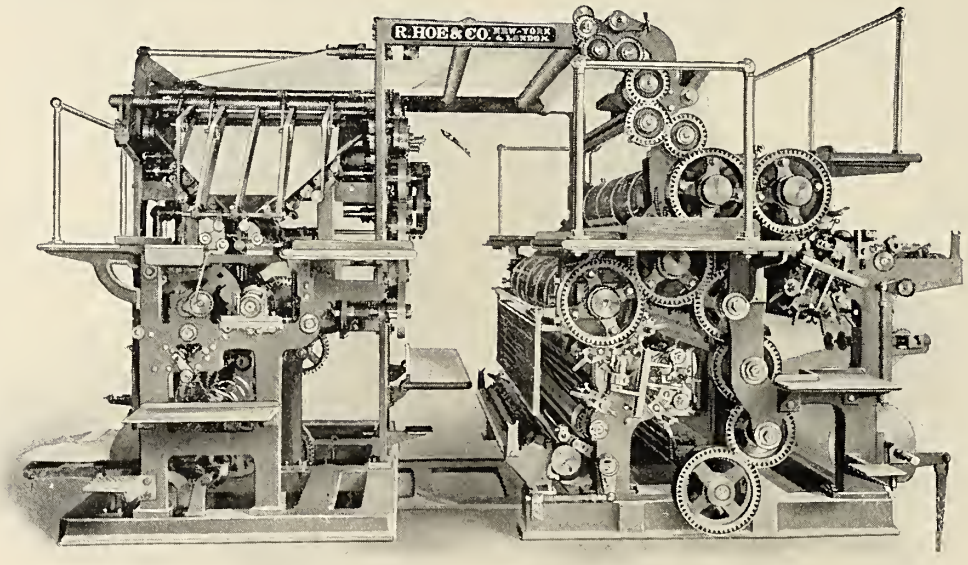
545-547-549 Wabash Ave., CHICAGO, ILL.

The Problem Solved

FOR THE

Small-City Daily Paper

How to print 6, 8, 10, 12, 14 and 16 page Newspapers from One Roll of Paper and a Single Set of Plates



THE "UNIQUE" SINGLE-PLATE SINGLE-ROLL PRESS

All parts of the machine always run at full speed for all products.

The printing portion is exactly similar to that in our best newspaper presses, and has only two pairs of cylinders and two sets of inking rollers, **using the regular Semi-circular Stereotype Plates.** The inking arrangement consists of two form rollers, five distributors, two distributing cylinders and one supply roller, and will produce the best newspaper printing.

When made five pages wide will produce also 18 and 20 page papers from a single set of plates.

We are now making or installing "Unique" Presses for the following newspapers:

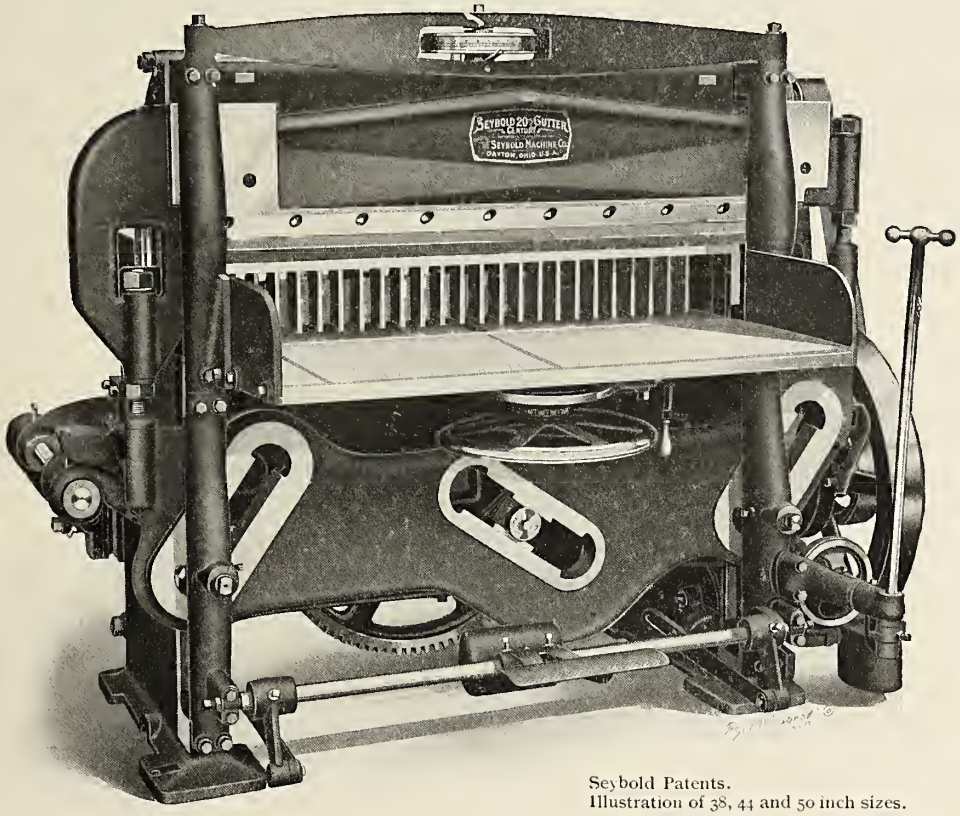
Newburyport *Herald*
Batavia *News*
Allentown *Weltbote and Leader*
Pontiac *Press-Gazette*
Mount Vernon *Argus*
Oneonta Star
Union Hill *Dispatch*
Norwich *Record*
Barre *Times*
Newburgh *Journal*

R. HOE & CO.

504-520 Grand Street, NEW YORK

7 Water Street, BOSTON, MASS. 143 Dearborn St., CHICAGO, ILL. 160 St. James St., MONTREAL, CAN.

The Seybold 20th Century Automatic Cutting Machine



Seybold Patents.
Illustration of 38, 44 and 50 inch sizes.

The SEYBOLD QUALITY has been excellently maintained in designing our latest in cutting machines—**The 20th Century.**

Among many original features of construction and equipment we might mention:

A high-speed chain-driven back gauge.

Clamp with power applied at both ends—guaranteeing uniform pressure through its entire surface.

Patented safety-locking device—which, in addition to a very efficient automatic brake, *doubly* insures the knife remaining up after the clutch has been released, thus minimizing danger of accident to the operator.

Down and shear cutting strains come directly underneath the table at the strongest point of the machine, affording absolute rigidity and avoiding entirely vibration to the knife—resulting in smooth and even cutting.

Please ask for our little booklet "Testimony" and full particulars.

THE SEYBOLD MACHINE CO.

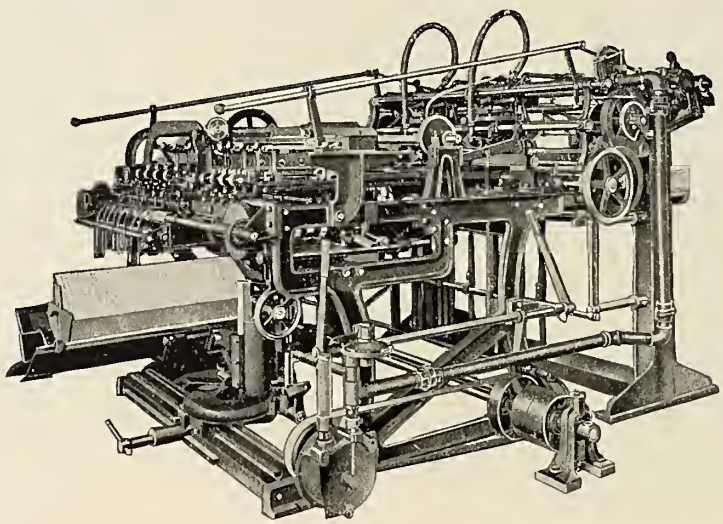
Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.; Venney Printers Supply Co., 150 S. Ervay St., Dallas, Tex.

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The Price is in the Machine

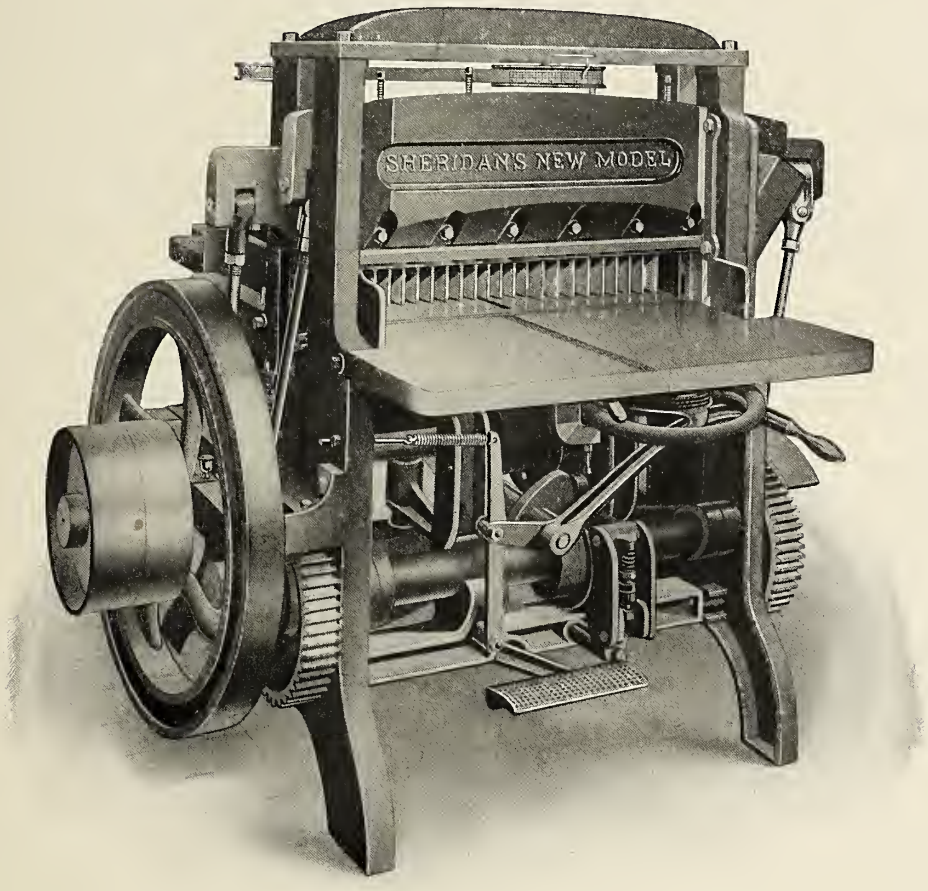
Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

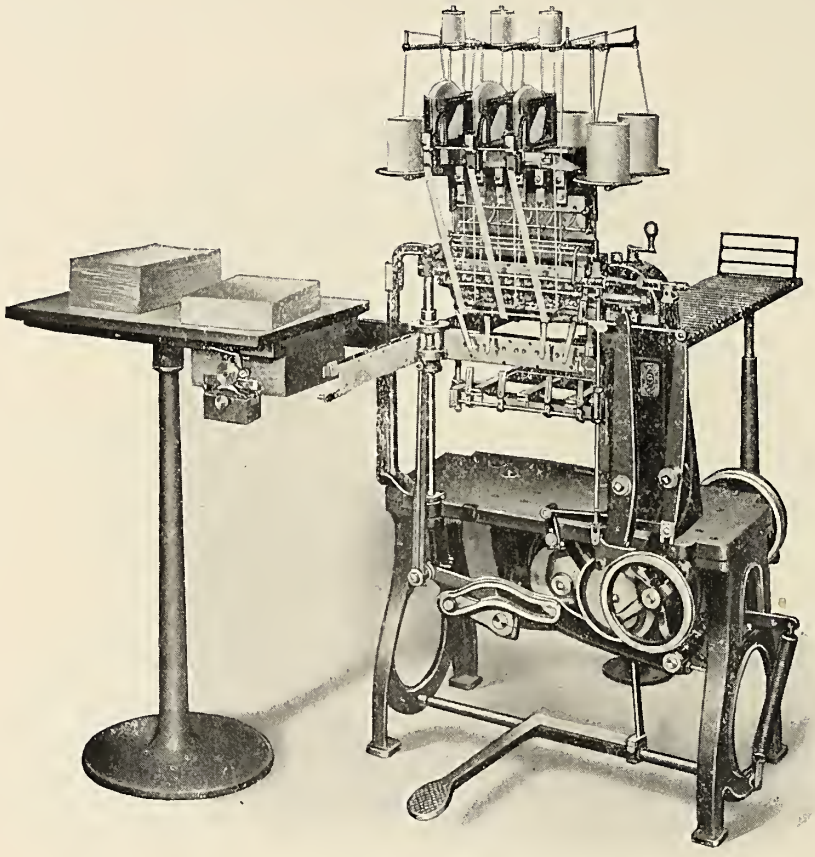
T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . . 149 Franklin Street
LONDON . . 65-69 Mount Pleasant

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over.

Other sizes to suit every requirement.

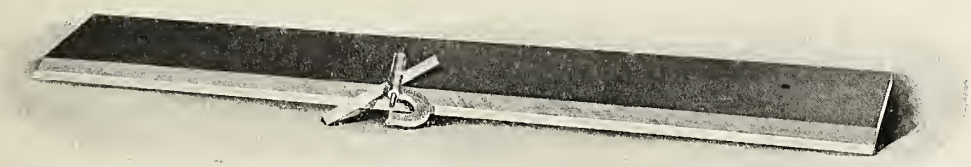
WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO — 28 READE STREET, NEW YORK

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



To the Trade:

We beg to announce a NEW

Coes · MICRO-GROUND · Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.

Same package. Same warrant. Ask us.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

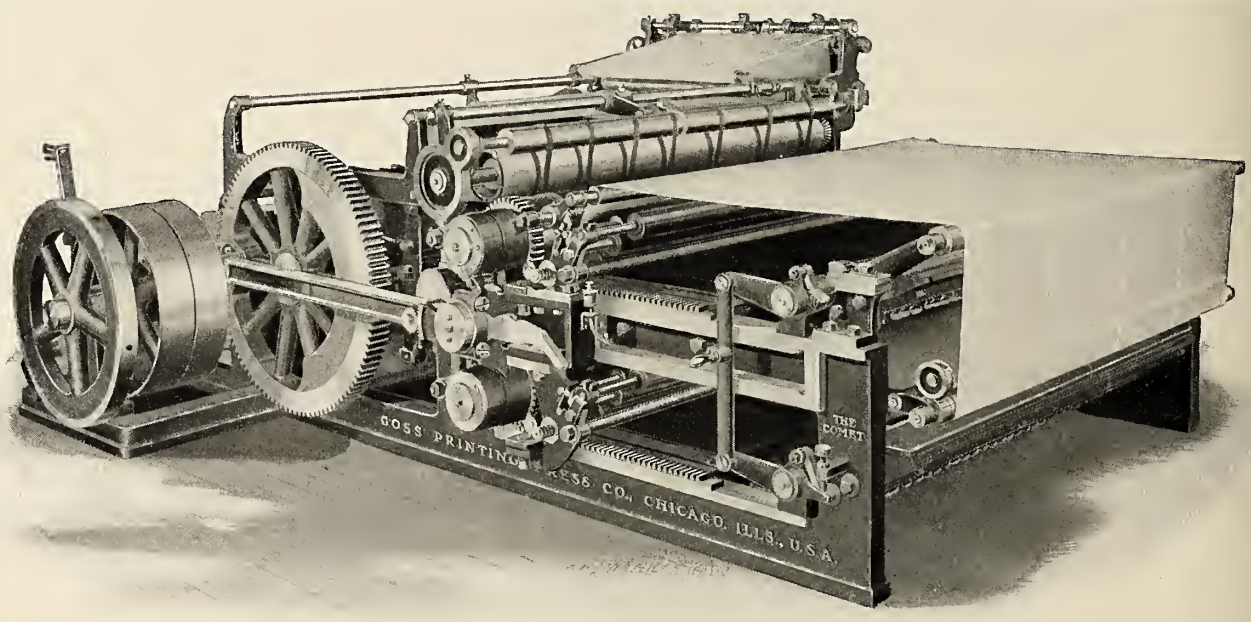
First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

Halley's Comet Has Come and Gone. But the GOSS "COMET" Press Has Come to Stay

THE GOSS "COMET"

FLAT BED WEB PERFECTING PRESS will Print, Paste and Fold Four, Six or Eight Pages of a Six or Seven Column Standard Size Newspaper



The "Comet" is *positively* the most economical web perfecting press on the market, equipped with double pinion drive, angle bar and former folder, which is practically tapeless and rotary.

The "Comet" requires but half as many composition rollers and inking fountains, yet insures more ink distribution and better register of print than any other web press of the traveling cylinder class.

All composition rollers are interchangeable, the inking fountains of the thumb-screw pattern, while the web tension is automatically governed.

The "Comet" will take up floor space 12 x 13 feet, stands 4 feet 8 inches high, weight 16,000 pounds, while a 5-horse-power motor will be ample to operate the machine.

The "Comet" will cost no more to operate than a two-revolution or drum cylinder press with folder attached. It will reduce the labor in the pressroom one-half, permit of a greatly increased circulation without increased labor, allow all forms to go to press at one time, make it easy to catch mails and please the advertisers and subscribers by giving the latest news and early delivery.

For Prices and Terms Write

THE GOSS PRINTING PRESS COMPANY

NEW YORK OFFICE—1 Madison Ave., Metropolitan Life Bldg.
LONDON OFFICE—92 Fleet St. - - - - - - London, E. C.

16th St. and Ashland Ave., Chicago, Ill.



The A.&W. SCIENTIFIC BLACK.
Sample impression.

p.t.o.

Something

Interesting To You

In Our

Next Month's Insert

Watch for It

The Ault & Wiborg Company

Cincinnati	New York	Chicago	St. Louis
Buffalo	Philadelphia	Minneapolis	San Francisco
Toronto, Can.	Montreal, Can.	Havana, Cuba	City of Mexico

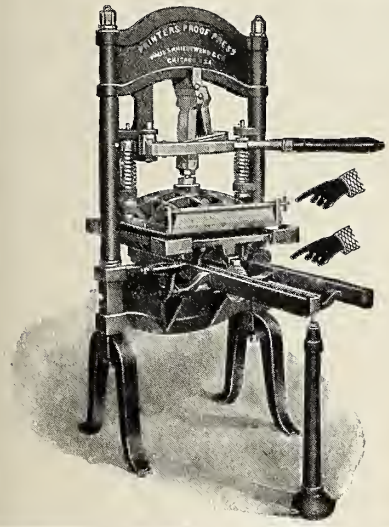
Buenos Aires, S. A. Paris, France London, England

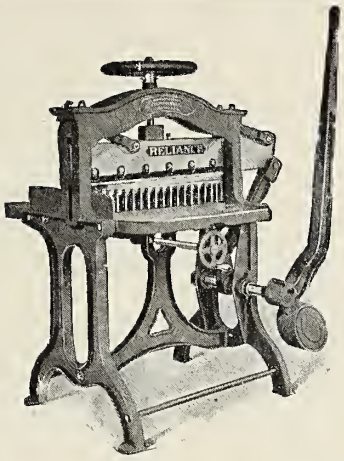
p. t. o

THE PRESS PAR EXCELLENCE for PRINTERS for taking PERFECT PROOFS of type forms and type forms mixed with cuts.

THE SHNIEDEWEND PRINTERS' PROOF PRESS produces "QUALITY" PROOFS simply and quickly—proofs that are uniform ALWAYS—proofs that bring back prompter O.K.'s, because the customer readily beholds in the proof the appearance of the completed job.

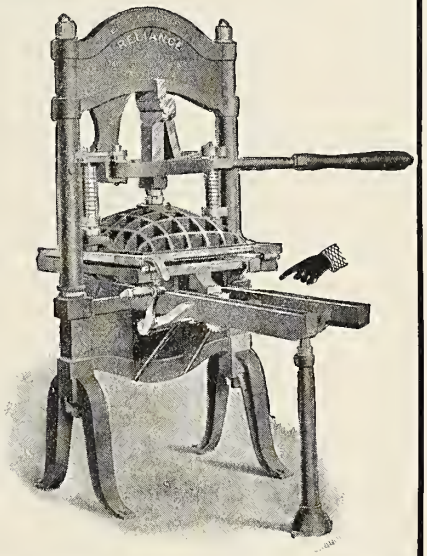
The new Rack and Pinion Bed Movement is a valuable feature of the Shniedewend Press. The Tympan-on-the-Platen Device is a great time-reducer on any hand press.





THE "RELIANCE" PHOTO-ENGRAVERS' PROOF PRESS is the most scientific and highest example of a "PROOF PRESS" made. *It*, far and above anything else, *eliminates to the greatest possible extent* underlays, overlays or make-readies and *produces perfect proofs* of half-tones.

Also sold by Williams-Lloyd Machinery Co., Geo. Russell Reed Co., Toronto Type Foundry Co.



THE CUTTER with a positive shear cut, easy action, rigidity, durability, that will last a lifetime, and require few repairs *in* that time, is the cheapest cutter to buy, and that cutter **is the Reliance Lever Paper Cutter.** Guaranteed as represented.

Write for Circulars, giving prices and sizes of these machines, direct to the manufacturers

Paul Shniedewend & Co.
627 W. Jackson Blvd., CHICAGO, U. S. A.

ALSO

SOLD BY YOUR DEALER

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

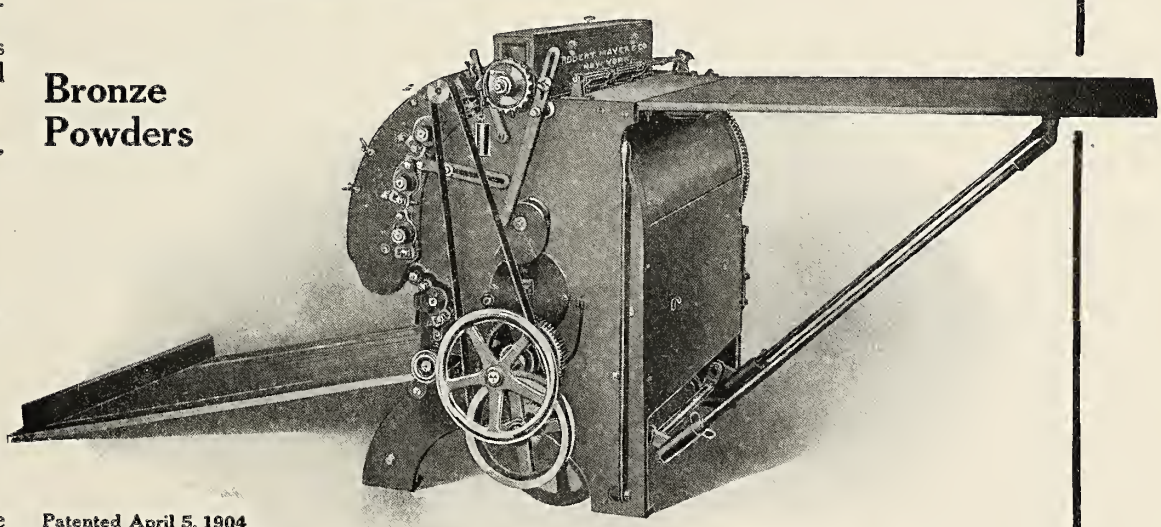
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

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ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 324 Dearborn St.

You Can Save $500

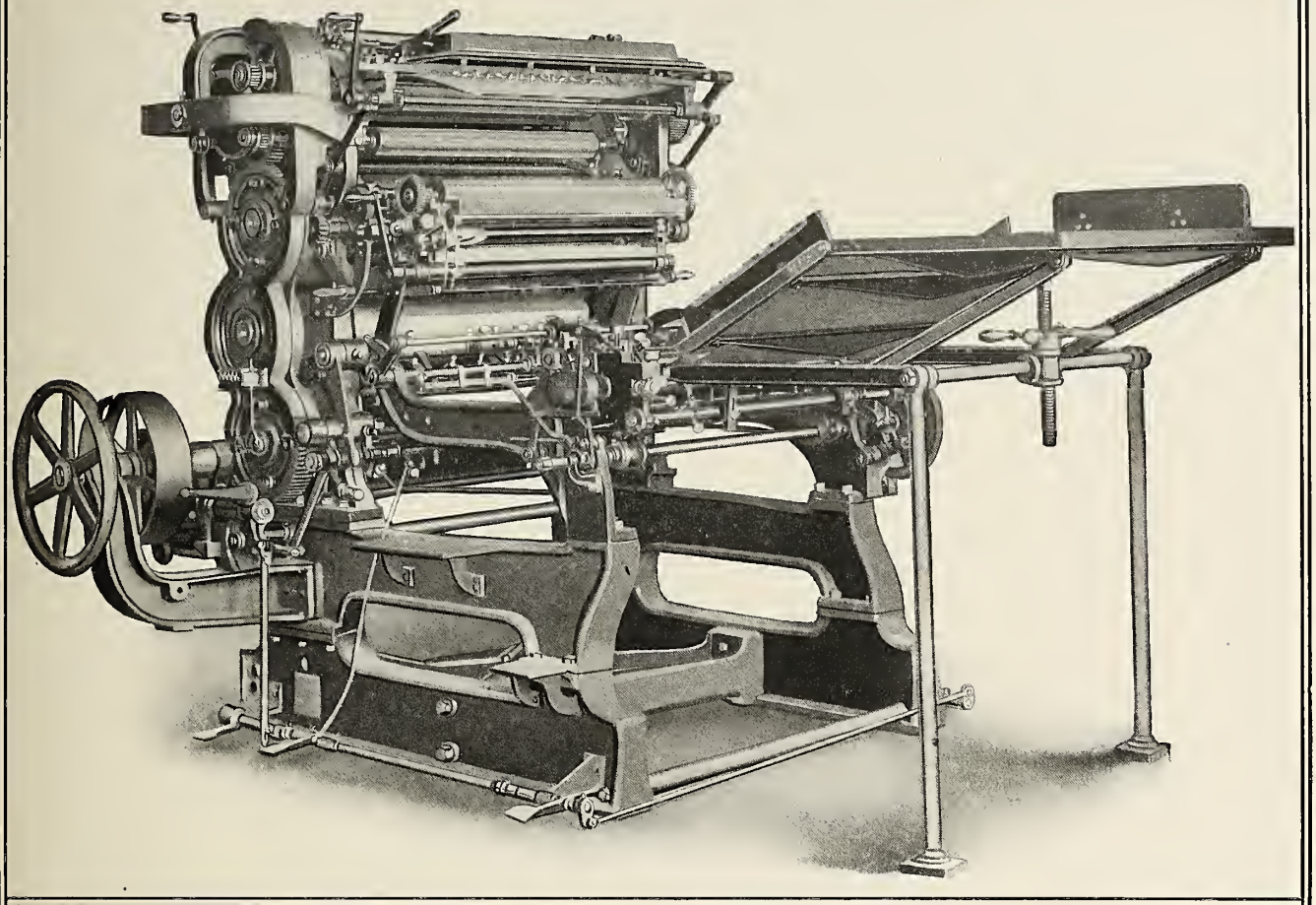
By purchasing a *Thompson Typecaster* and making your own type. The initial cost of this typecaster is at least five hundred dollars less than any other machine, and it makes more type and better type than any other. It is the only typecaster which can use Linotype matrices to cast type, and has over a thousand fonts of matrices from 5 to 48 point to select from. We will send copies of letters from satisfied users of the *Thompson Typecaster* and a booklet telling you all about it if you inquire.

Thompson Type Machine Co.

120-130 Sherman Street, Chicago, Ill.

European Agents: The General Composing Company, Berlin and London.

Set in type made by the Thompson Typecaster.



Claimed Speed vs. Guaranteed Speed

There is a vast difference between the speed of an offset press claimed for it by the manufacturer and the guaranteed speed of the Harris Automatic Offset Press guaranteed by the Harris Automatic Press Company.

Other builders of offset presses state that their machines will run from 3,000 to 3,500 per hour. The flat-bed press salesman will tell you his flat-bed press will run at 2,000 per hour. You have had experience enough to know that the actual output from a 2,000 per hour machine is much less than the claimed speed. This same ratio of depreciation will obtain in the figures of 3,000 to 3,500 in offset presses. The Harris Automatic Offset Press is guaranteed at 5,000 per hour.

In selling our machine we recommend that purchasers order motors with a speed controller, the minimum speed of which is 3,000 and the maximum 6,000. This means that the slowest speed you can possibly run a Harris Offset Press, is the maximum speed of other offset presses.

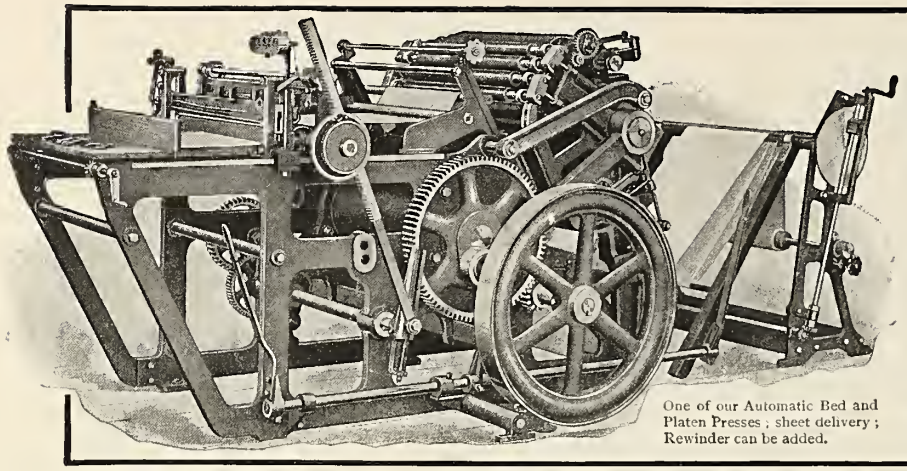
Think this over when you get ready to buy an offset press. It will not take you long to figure out that the Harris output will be from two to two and a half times that of any other manufacturer.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



One of our Automatic Bed and Platen Presses ; sheet delivery ; Rewinder can be added.

AUTOMATIC PRESSES

BED, PLATEN OR ROTARY

for producing finished products in one operation

WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.
FACTORY
944-948 Dorchester Ave., Boston, Mass.

CROWN BOND

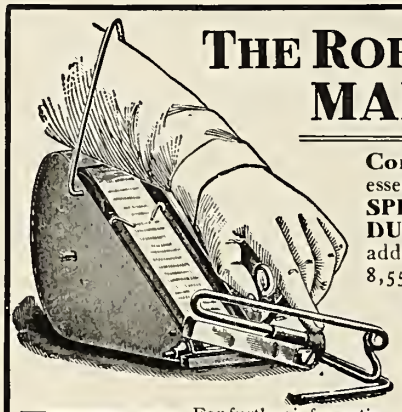
IN THE NEW

"COCKLE FINISH"
AND
"LITHO. PLATE FINISH"

Profit papers of superior quality. Moderate price. Will be pleased to mail SAMPLES.

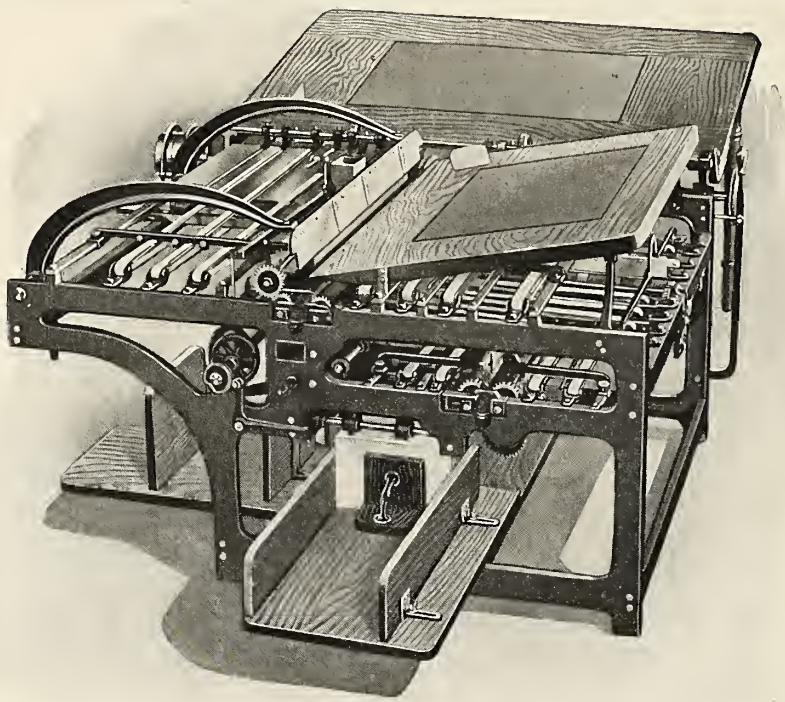
Parker, Thomas & Tucker Paper Co.
76-82 Sherman Street - - - - - - Chicago

THE ROBERT DICK MAILER



Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address
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No. 2 Anderson Newspaper Folder.
Will fold sheet from 18 x 24 to 36 x 48. Fold, trim and paste 4-6-8-10-12 pages.

An Opening You Have Been Wanting.

Proposition—good
AND
a *price* to interest you.

'The **Anderson Folders**

are the best medium-priced Folders on the market.

Best **"Anderson" proposition yet.**
Find out AT ONCE.

MAISH MANUFACTURING CO., WARSAW, INDIANA



Strathmore Talks

[No. 15]

¶ It is a lot easier to come down than it is to go up in most everything, particularly prices.

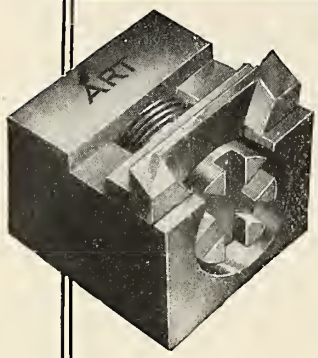
¶ Doesn't this point out it is better to first submit a well-planned dummy on good paper with a "reason why" back of it? Then, if it doesn't go, you have the old "Well, here's something cheaper."

¶ The "STRATHMORE QUALITY" stocks are the papers that furnish the foundation for the "reason why" printing. There is no real substitute for them. A cheaper stock may be used, but the efficiency is lessened by more than the difference in cost.

¶ A comparison of dummies will show you. We will be glad to furnish a "STRATHMORE QUALITY" dummy, if you will tell us what you want.

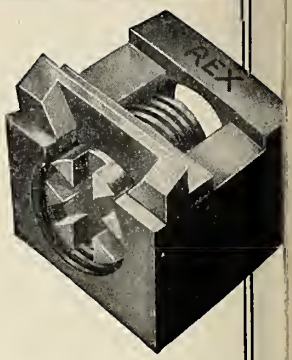
MITTINEAGUE PAPER COMPANY
The "STRATHMORE QUALITY" Mills
MITTINEAGUE, MASS., U.S.A.

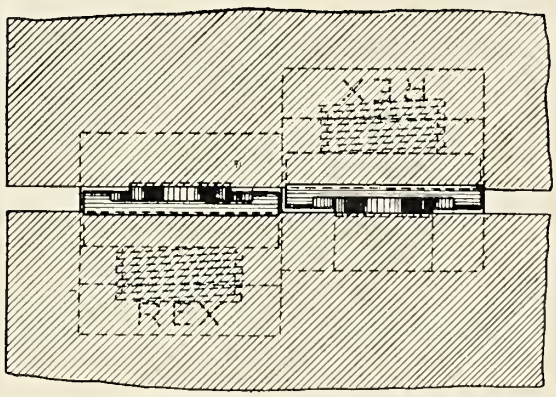
Expansion System Accuracy



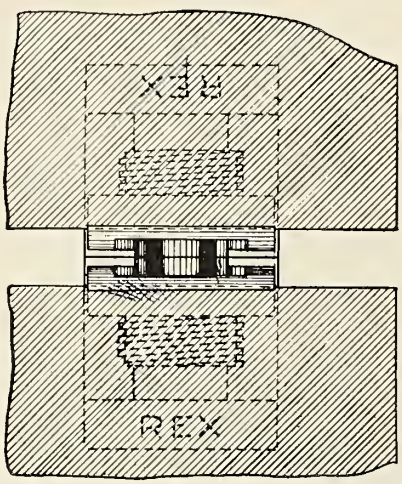
IT'S a fact that a plate mounted on a warped, inaccurate block will not yield the same desirable results as when mounted on a TRUE, unyielding iron or steel base. You know that!

You skilled pressmen will underlay and overlay, cut out, scrape and patch until you make it "print up," but can you bring out the life and sparkling contrasts of a half-tone like you could if the plate was mounted on a TRUE, unyielding base?





Correct Position of Hooks—Hooks placed in this position permit shifting the plates in either direction for registering and make it possible to work to the minimum margins between plates.
[NOTE—The clutch (jaw) should always be placed as near the center of travel as possible.]



Undesirable Position of Hooks—Hooks placed in this position, back to back, with the clutches set at their limit of backward travel, do not permit of sufficient adjustment to register plates in BOTH directions.

Notice that we emphasize the word TRUE. It is absolutely necessary that the base, or the units comprising the base, should be *true* and *accurate*.

That's where WE cut in.

WE realize that unless you are using the EXPANSION PLATE-MOUNTING SYSTEM you are more than likely experiencing trouble from inaccurate bases.

We also know that it is difficult to make *accurate* bases. Few can make them accurate. It requires special precision tools and machinery and highly skilled workmen.

We've got 'em. That's why we GUARANTEE every unit of the

Expansion Plate-Mounting System

to be absolutely true and accurate. That's one of the chief reasons why the EXPANSION SYSTEM has been adopted by nine out of every ten big shops throughout the country. That's why we are selling more plate-mounting equipments than all our competitors put together.

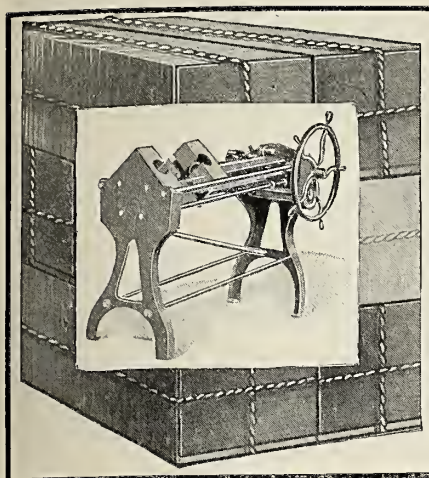
Added to this, our bases are as strong as high-grade material can make them, and as light as is consistent with ample strength. Our plate-clamping devices are simple, efficient and durable.

We can show you—can convince you—that the EXPANSION PLATE-MOUNTING SYSTEM will increase your possibilities in the quantity and quality production of printing from plates. Give us the opportunity. It won't cost you but a cent for a postal to learn about this "*Plate-Mounting System you will eventually adopt.*"

The Challenge Machinery Co.

GRAND HAVEN, MICHIGAN, U. S. A.

Salesroom and Warehouse, 194-196 Fifth Avenue, CHICAGO



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

Get Ready Now for the Wedding and Holiday Season, and avoid disappointing your customers.

Send Us Your Orders. We will fill and ship according to your directions — an opportunity for you to take on a side line without investment, and which will yield you a handsome ***net profit.***

COPPER PLATE ENGRAVING

is the correct form of stylish announcements of every character, invitations, cards, etc.

Get Our Plans. You can provide for that demand among your customers who exact high-class work by adopting our system. We supply the local printer with full line of samples, how to take orders, etc.

STEEL DIE EMBOSSING

OVER 40 YEARS ON STATE ST.
WM. FREUND & SONS
EST. 1865 INC. 1897
STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS
43 & 49 RANDOLPH STREET
STEEL DIE EMBOSSING CHICAGO
PHONE RANDOLPH 805

ELECTROTYPE ACME COMPANY

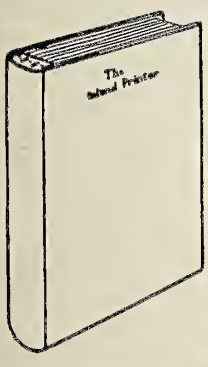
Acme New Process of Electrotyping

is worthy of your investigation

It does not injure the original half-tone. The costliest equipment in use and the best materials handled by electrotypers of unusual skill, enter into the making of ***every electrotype and nickeltype*** sent out from our foundry.

Our process is our own. We pay no royalties, therefore we are not compelled to charge more for our products.

Acme Electrotype Company
341 Dearborn Street, Chicago



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER

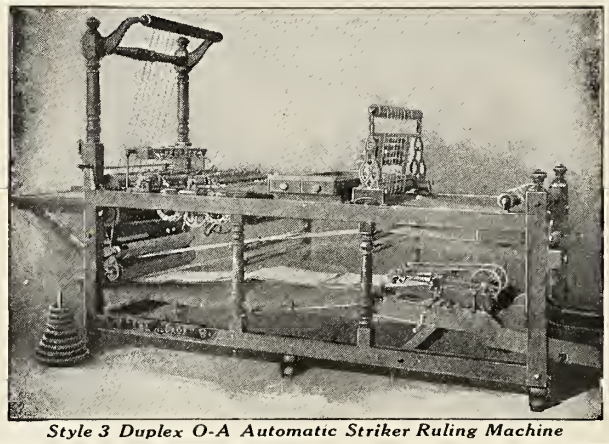
Artistic :: Simple :: Durable

NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

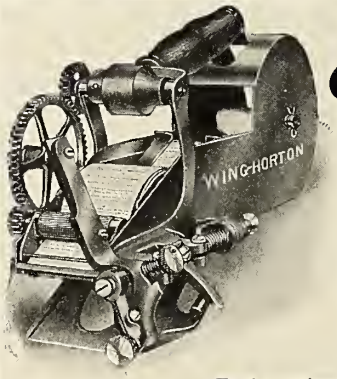
James White Paper Co.



TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO



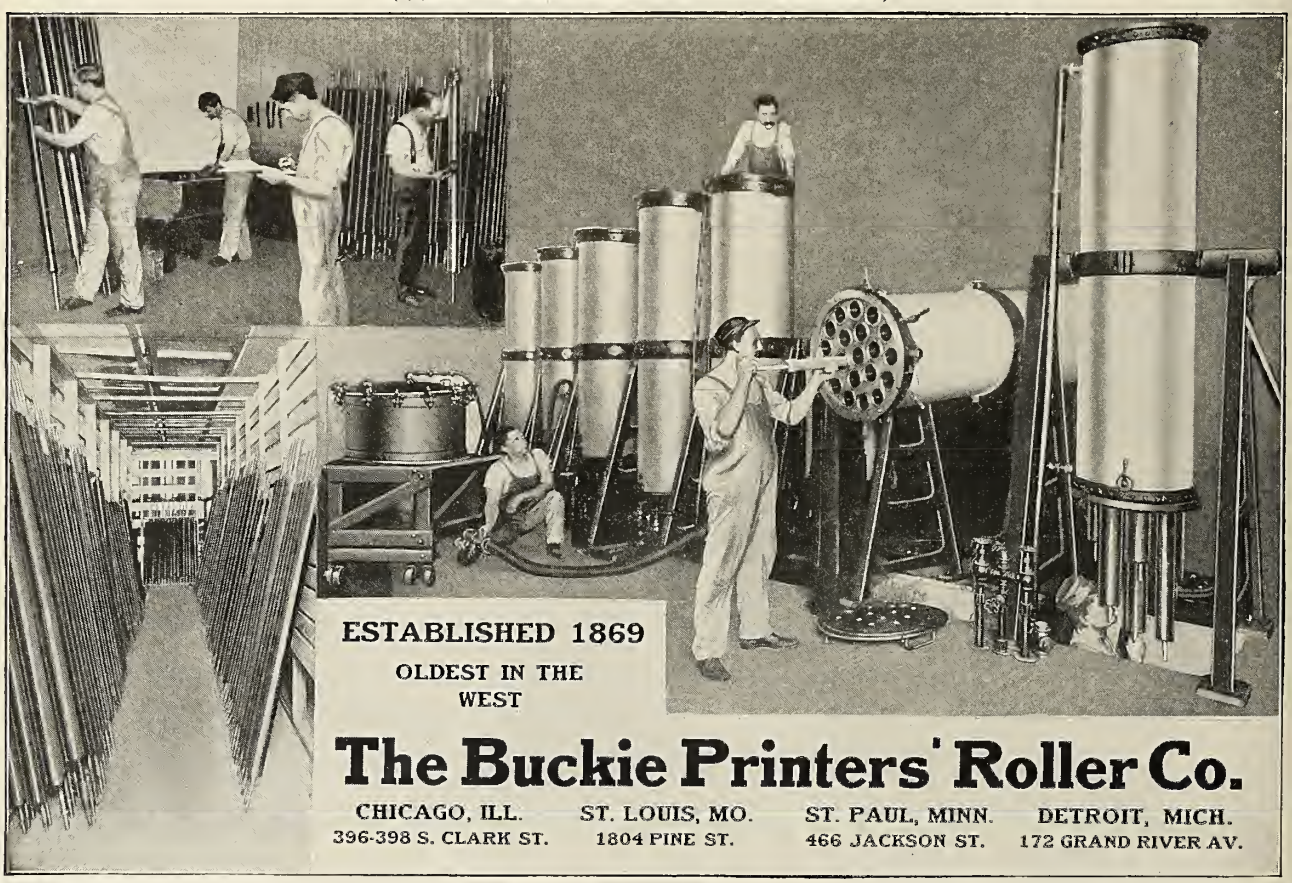
"They Are Going Some"

Eight hundred and sixty-nine ***Wing-Horton Mailers*** were sold in 1909. They were all sold subject to approval, and not a Mailer was returned. If you are not using a ***Wing-Horton Mailer,*** perhaps your Mailing Department is not working to its best possible economy.

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

(SOME CORNERS OF OUR CHICAGO FACTORY)



ESTABLISHED 1869
OLDEST IN THE WEST

The Buckie Printers' Roller Co.

CHICAGO, ILL. 396-398 S. CLARK ST.
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ST. PAUL, MINN. 466 JACKSON ST.
DETROIT, MICH. 172 GRAND RIVER AV.

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



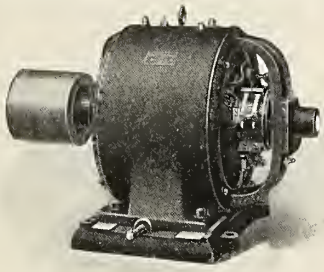
"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

TRIUMPH MOTORS

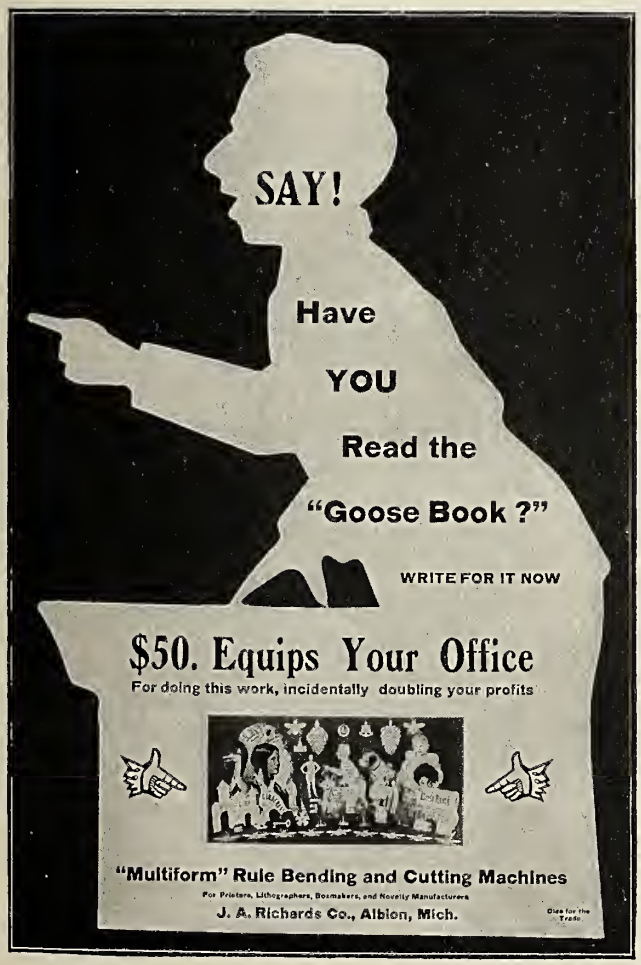


Individual motor drive in your plant will save money, increase efficiency and improve operating conditions.

TRIUMPH MOTORS
are in great demand for this service, and we are specialists on printing-press equipment.

Write for "THE PRINTER'S GUIDE"

THE TRIUMPH ELECTRIC CO.
CINCINNATI, OHIO



LABEL CUTTING PRESSES

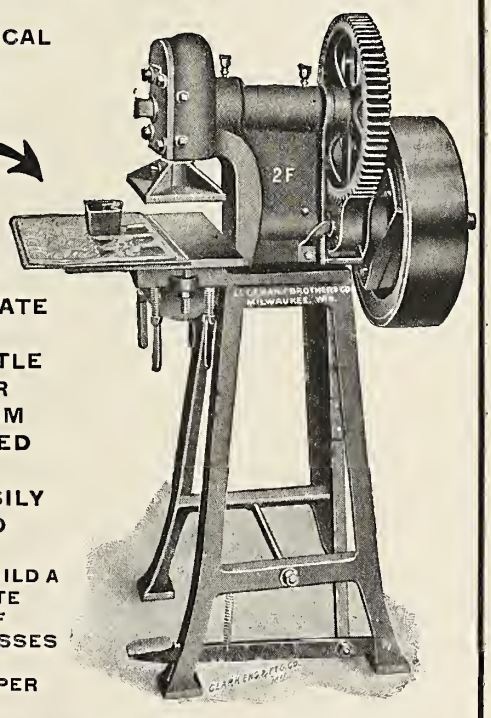
ECONOMICAL AND RAPID

ANY GIRL OR BOY CAN OPERATE

VERY LITTLE POWER OR ROOM REQUIRED

DIES EASILY FITTED

WE ALSO BUILD A COMPLETE LINE OF BALING PRESSES FOR WASTE PAPER

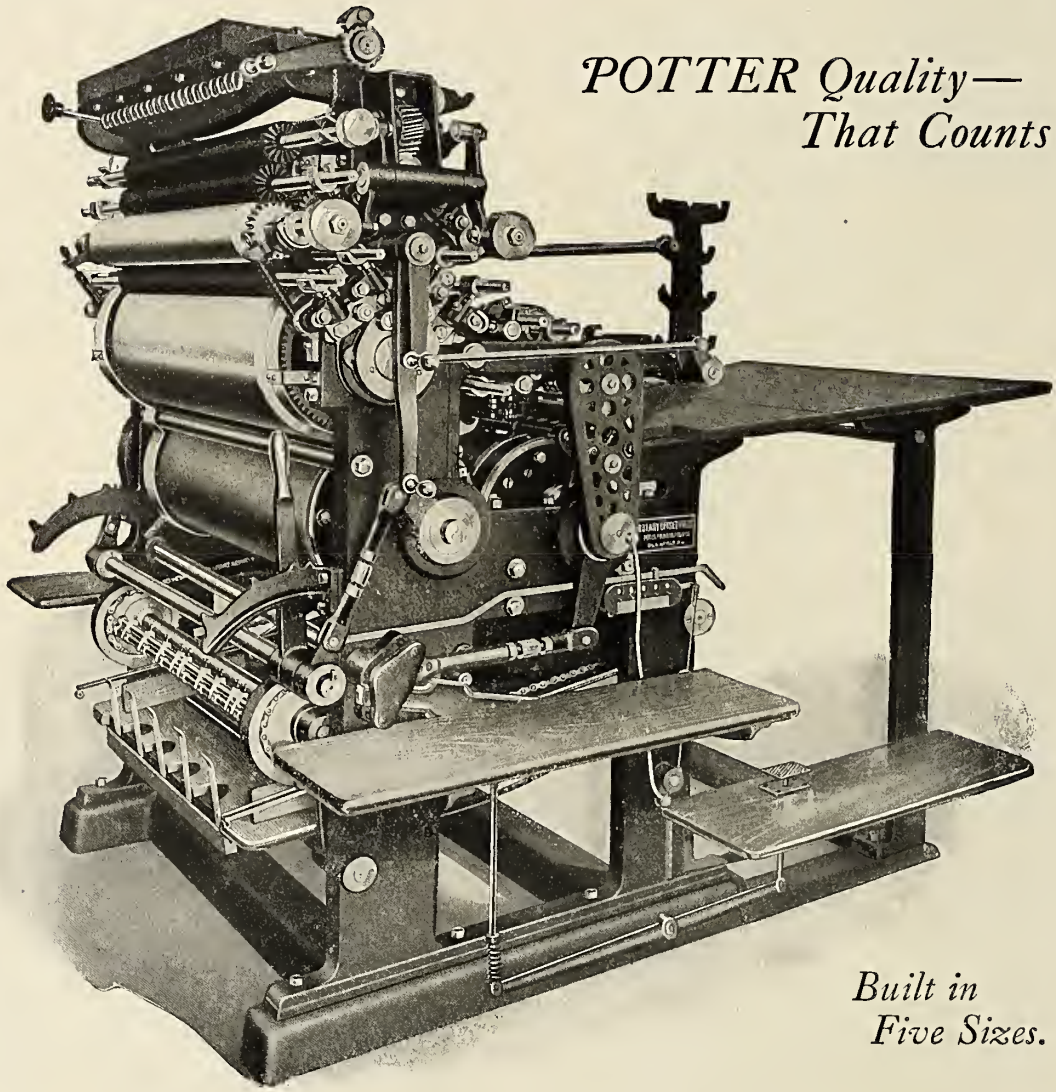


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LOGEMANN BROTHERS CO.
290 OREGON STREET, MILWAUKEE, WIS.

If your selection be the result of a careful and impartial investigation—the POTTER OFFSET PRESS will be your final choice.

POTTER Quality—
That Counts!



Built in
Five Sizes.

The name "POTTER" on printing machinery is the guarantee of highest excellence.

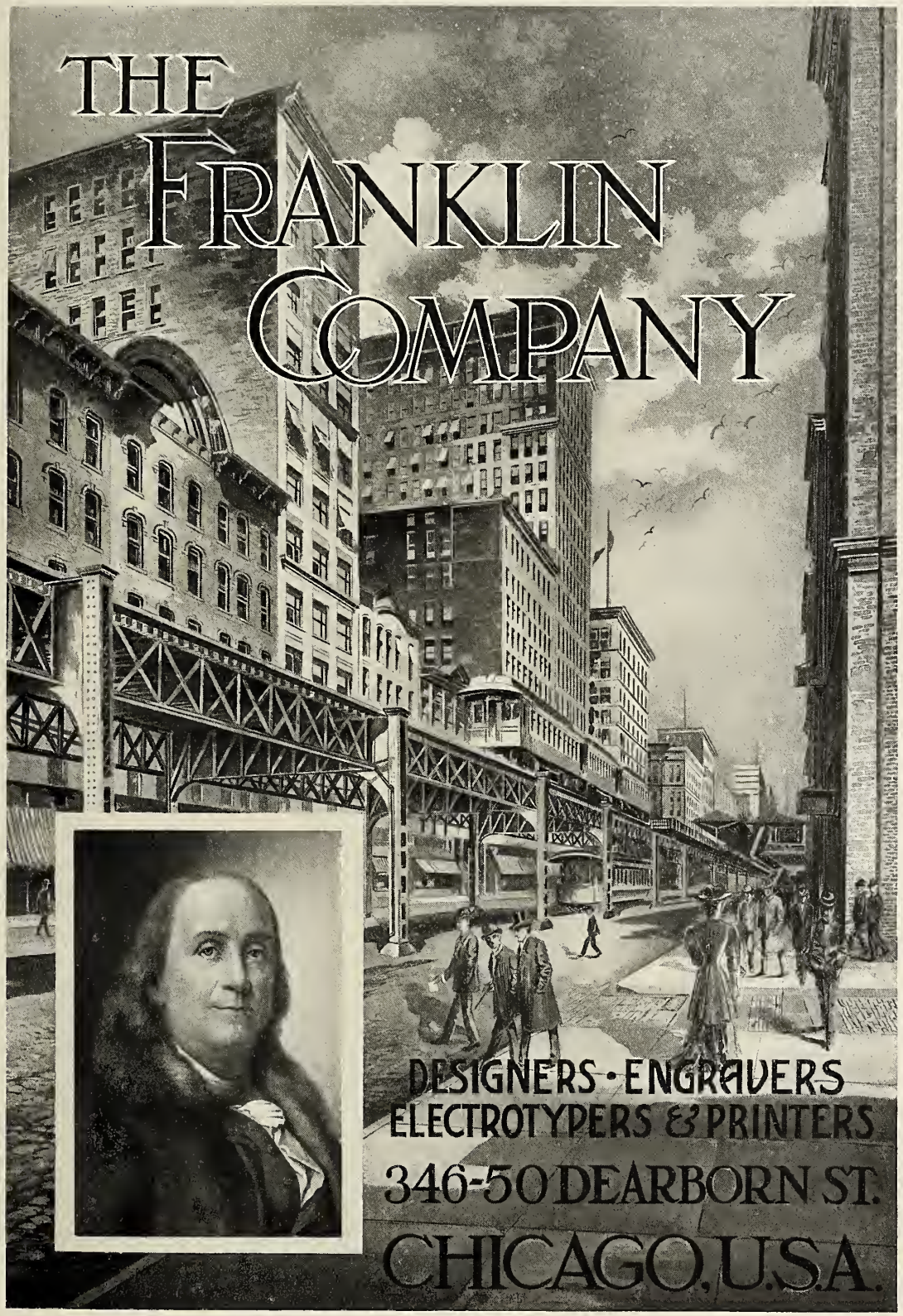
POTTER PRINTING PRESS COMPANY

PLAINFIELD, NEW JERSEY

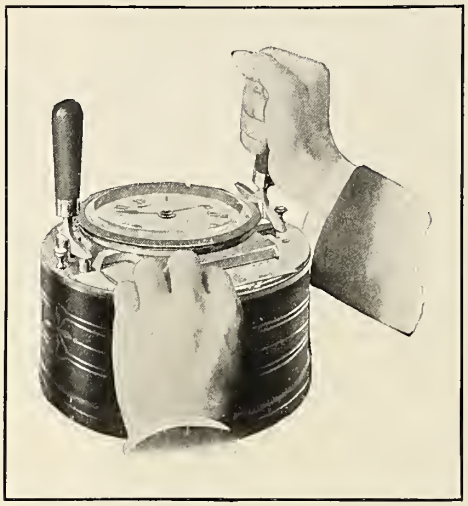
D. H. CHAMPLIN
160 Adams Street, Chicago

SALES AGENTS

BRINTNALL & BICKFORD
568 Howard Street, San Francisco


THE
FRANKLIN
COMPANY
DESIGNERS · ENGRAVERS
ELECTROTYPERS & PRINTERS
346-50 DEARBORN ST.
CHICAGO, U.S.A.

It Will Increase Production



The Calculagraph in ANY Printing Office has a great moral effect

The knowledge that a single glance at a Calculagraph record of **elapsed time** will show, without any computation whatever, the productive efficiency of a workman, whether employed by the day or by the piece, is a powerful influence, stimulating to greater activity to keep up to or surpass the standard "time allowed" for each operation.

This quickening influence extends to the gang boss, the foreman and the superintendent, when it becomes known that the Calculagraph records point infallibly to the cause of any weakening in productive efficiency in any department.

Our booklet tells how to use the **Calculagraph in Cost Accounting.** Ask for it.

Calculagraph Company, 1460 Jewelers Bldg., New York City

Has Unified the Trade

Represents the Highest and
Latest Development in Credit
Service and Protection

The Only Credit Book and Classified Directory of the
Paper, Book, Stationery, Printing and Publishing
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TYPO

15th Year

Special Reports Bulletins

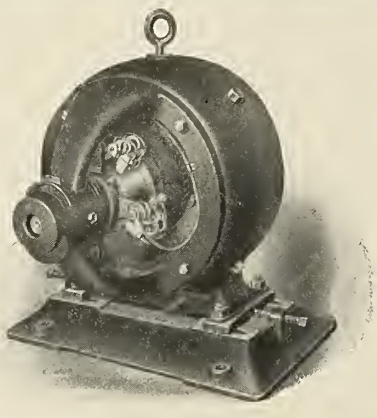
COLLECTIONS

Effective and Economical

Draft Service

The Typo Mercantile Agency
General Offices, 160 Broadway, New York
NEW YORK CHICAGO

SAVE POWER and cut down cost of production



Printers who have ambition to meet all competition must look to their cost of production, and the ones most successful have installed the Peerless System of Individual Motor Drive; their cost systems have shown that both good work and good profits demand it.

On ANY POWER PROBLEM write

THE PEERLESS ELECTRIC CO.

Factory and General Office, WARREN, OHIO

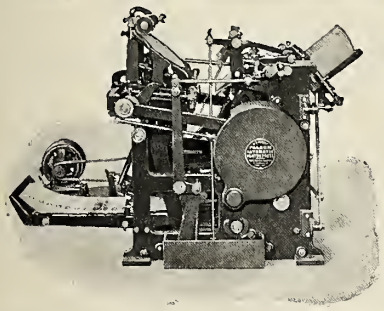
CHICAGO, 46 Van Buren Street NEW YORK, 43 West 27th Street

THE EXPRESS FALCON PLATEN PRESS

GRIPPER FRED :: AUTOMATIC DELIVERY :: FLAT FORMS :: NO CURVED PLATES

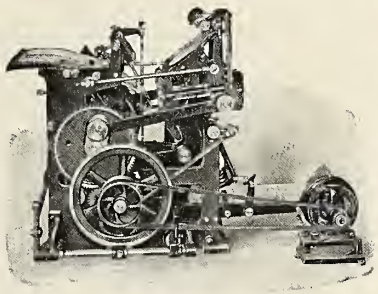
This press is the fastest and most economical that has yet been produced for printing Envelopes, Letter-heads, Circulars, Cards, Blotters, etc. It is made ready more easily and quickly than the ordinary "Gordon" and is equally valuable on short and long runs.

Speed (with Automatic Envelope Feed Attachment and Automatic Delivery) 4,500 Envelopes per hour; Hand Feed (with Automatic Delivery), 3,000 to 4,000 per hour.



SOME OF THE USERS

Ashby Printing Co., Erie, Pa.
Samuel Cupples Envelope Co., New York.
Corlies-Macy Co., New York.
Samuel Cupples Envelope Co., Chicago.
C. M. Henry Printing Co., Greensburg, Pa.
Thomas D. Murphy Co., Red Oak, Ia.
American Colortype Co., New York.
Hesse Envelope Co., St. Louis.
Hesse Envelope Co. of Dallas, Dallas, Texas.



BROWN & BIGELOW
Calendar Makers

St. Paul, April 8, 1910.

R. T. Sincloir, Manager, Auto Folcon & Waite Die Press Co., Chicogo, Ill.:

Dear Sir,— Replying to your inquiry regarding the little Express which we bought of you some little time ago, we beg to say that it is doing all that you represented for it and is extremely satisfactory to us, which may best be attested to from the fact that we are sending you under separate cover to-day an order for a second press.

Yours very truly,
Brown & Bigelow,
J. E. Bailey, *Director of Manufocturing.*

WILBERT GARRISON CO.
Steel Engravers and Lithographers

New York, October 20, 1908.

Americon Folcon Printing Press Co., 346 Broodwoy, New York:

Gentlemen,— In reply to your inquiry, the Express Falcon Platen Press, with automatic envelope feed and delivery, that you installed in our plant fifteen months ago, is doing all you claimed for it and is giving us entire satisfaction.

It is very simple to handle and can be changed to hand-feed and automatic delivery in a few minutes, and is being hand-fed in our establishment at a speed exceeding 3,000 per hour. We have not spent $1 in repairs on it since its installation.

It is a general job press for small forms, which need never stand idle in a busy office. Yours very truly,
Wilbert Garrison Co.

COLLIER'S
The National Weekly

New York, N. Y., October 8, 1908.

American Falcon Printing Press Co., 346 Broodwoy, New York City:

Gentlemen,— We have had your Express Falcon Press in our place now about six months and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand-fed at least 3,000 per hour. The press is particularly adaptable to this sort of work, as it has all the advantages of high speed, and forms may still be changed on it as quickly as on an ordinary job press. So far, we are very much pleased with its work.

Yours truly, Floyd E. Wilder,
Assistant Superintendent.

THE GERLACH-BARKLOW CO.
Art Calendars

Joliet, Ill., May 14, 1910.

Mr. R. T. Sincloir, Monager, Auto Folcon & Woite Die Press Co., Chicogo, Ill.:

Dear Sir,— We are pleased to report that the Falcon Express Press which we purchased from you several weeks ago has proven to be all that you claim for it. It is unquestionably a great time-saver, and work turned out is in every way satisfactory.

Yours very truly,
The Gerlach-Barklow Co.,
T. C. Davis.

SAMUEL CUPPLES ENVELOPE CO.
All Styles and Grades of Envelopes

St. Louis, July 15, 1910.

Auto Folcon & Woite Die Press Co., Ltd., 160 Adoms street, Chicogo, Ill.:

Dear Sirs,— Replying to your favor of the 13th inst., we prefer, as a rule, not to give testimonial letters, but we are so well pleased with the two Express Falcon Presses you put in our St. Louis factory that we will in this instance vary from our usual custom.

The presses do everything you claim for them, and we are very much pleased with the work.

Very truly yours,
Samuel Cupples Envelope Co.,
C. R. Scudder, *Vice-President.*

NATIONAL HOTEL REGISTER CO.
Hotel Registers and Hotel Stationery

Dubuque, Iowa, July 21, 1910.

R. T. Sinclair, Monager, Auto Folcon & Woite Die Press Co., Ltd., Chicago, Ill.:

Dear Sir,— It is a pleasure for us to inform you that the Express Falcon press, bought from you last October, has fulfilled every claim you made for it. The results we have secured, both as to speed and character of printing, have been satisfactory in every way. Our only regret is that we did not buy the press long ago.

Yours truly,
National Hotel Register Company,
W. M. Clewell, *Secretory.*

Further Particulars Upon Applieation to

AUTO FALCON & WAITE DIE PRESS COMPANY, LTD.

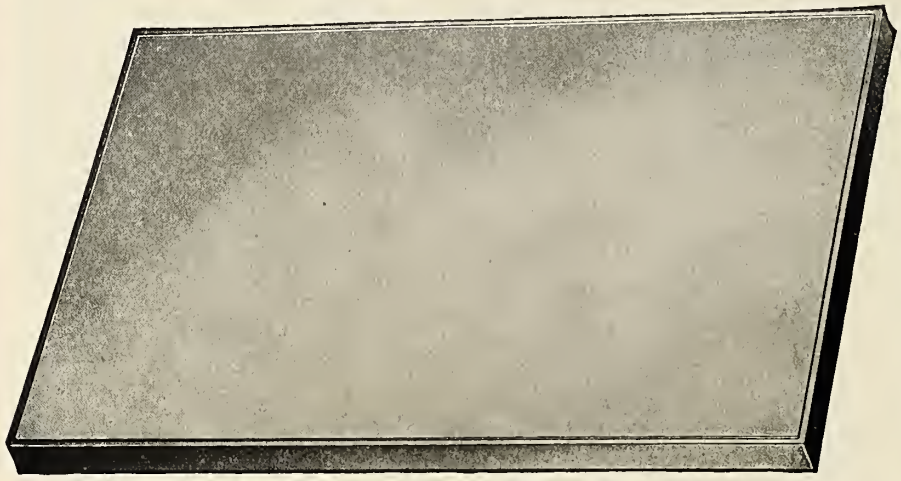
(Successor to American Falcon Printing Press Co.)

Office and Showrooms: Rand-McNally Building, 160 Adams Street, Chicago.

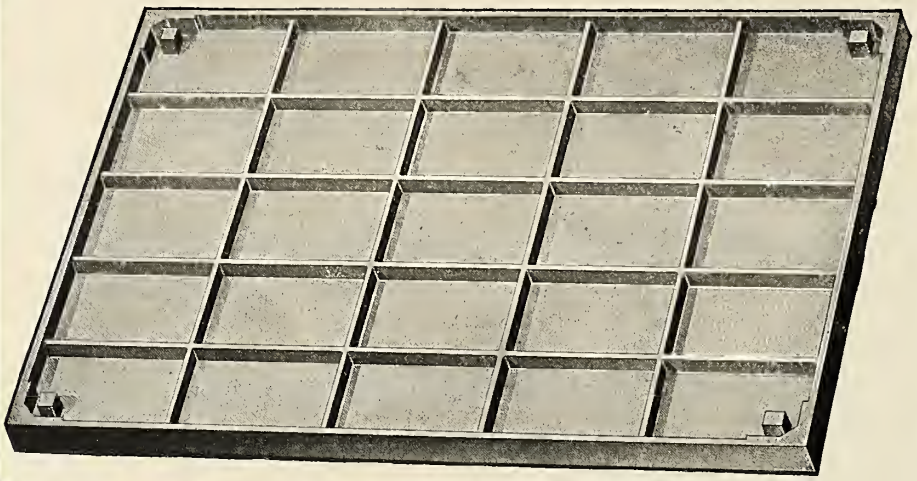
Eastern Selling Agent, S. P. PALMER, 346 Broadway, New York City. **Factory, DOVER, N. H.**

Hamilton's ▪▪▪▪ MODERNIZED ▪▪▪▪ COMPOSING-ROOM FURNITURE

The economical value of the HAMILTON LINE OF MODERNIZED COMPOSING-ROOM FURNITURE has a world-wide recognition. There is hardly a representative printing concern in any country that is not equipped, in part at least, with Hamilton Furniture.



Face side of a Hamilton Iron-Steel Imposing Surface.



The under side of a Hamilton Iron-Steel Imposing Surface, showing the heavy ribbing and corner posts.

Our trade-mark, "Wood-Goods — Good Woods," is familiar to the eye of every printer. The reputation acquired in a quarter-century's experience of constant application and study of the requirements we will always endeavor to maintain.

In adding to our line an article of metal, our aim will be to excel. Metalworking is not new to our concern. We have, from the organization of our company, built in our own shops the intricate machinery which has enabled us to produce so substantial and accurate a line of printers' wooden furniture and equipment.

The Hamilton Iron-Steel Imposing Surfaces are the best that the foundry and the machine shop can produce. A good iron surface is an economical item in printing-office equipment difficult to overestimate. A poor iron surface is an abomination forever. Good or bad, an iron surface does not wear out, and, once installed, it remains a fixture.

Hamilton surfaces are cast with the proper proportion of iron and steel to produce the *best* surface.

Smooth and tough and well-machined, they will last forever — no cracking, being heavily ribbed on the under side — no chipping—no wearing away.

Hamilton iron-steel surfaces can be purchased through any prominent supply house. Ask for them, and insist upon getting the genuine article. The satisfaction of every customer ordering a Hamilton iron-steel surface is guaranteed.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Send for complete Descriptive Circular.

Name .....

Street and No. .....

City.....State.....

Have you a copy of "Composing-room Economy"? .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

WE WANT TO MAKE AN

IMPRESSION

upon your mind to the effect that no matter what your Envelope Problems are, we can assist you in solving them.

We are Manufacturers of ENVELOPES for Printers and Lithographers

Prices for Making Envelopes from Plain Unprinted Paper furnished by Lithographer or Printer.

	6 and 6¾	7	7½	9	10	11	12	14	Reverse Face
	Per M	Per M	Per M	Per M	Per M	Per M	Per M	Per M	Per M
1M or less...	$ .75	$ .90	$1.10	$1.10	$1.00	$1.15	$1.25	$1.50	$ .90
2M	.50	.65	.85	.85	.75	.90	1.00	1.25	.65
3 and 4M....	.45	.55	.75	.70	.65	.75	.85	1.00	.60
5M	.35	.45	.65	.60	.55	.65	.75	.85	.50
10M	.30	.40	.60	.55	.50	.60	.70	.80	.45
25M	.27	.35	.50	.50	.45	.55	.65	.75	.40
50M	.25	.33	.45	.45	.40	.50	.60	.70	.35
100M or more..	.23	.30	.40	.40	.35	.45	.55	.65	.30

Prices for Making Envelopes from Printed or Lithographed Paper furnished by Lithographer or Printer.

	6 and 6¾	7	7½	9	10	11	12	14	Reverse Face
	Per M	Per M	Per M	Per M	Per M	Per M	Per M	Per M	Per M
5M	$ .40	$ .50	$ .70	$ .65	$ .60	$ .70	$ .80	$ .90	$ .60
10M	.35	.45	.65	.60	.55	.65	.75	.85	.55
25M	.30	.40	.55	.55	.50	.60	.70	.80	.45
50M	.28	.35	.50	.47	.45	.55	.65	.75	.37
100M or more..	.25	.33	.45	.42	.40	.50	.60	.70	.32

Sizes of Paper and the Number of Envelopes Cutting Out of a Sheet. Manufactured by Us.

	6	6¾	7	7½	9	10	11	12	14	Reverse Face
	3⅝x6	3⅝x6½	3¾x6¾	3 1/16x7½	3⅞x8⅞	4⅛x9½	4½x10⅜	4⅛x11	5x11½	3⅝x6½
14x17...	3	3	3	2	2	2	1	1	1	2
16x21...	5	4	4	3	3	2	2	2	2	4
17x22...	6	5	5	4	4	3	2	2	2	5
22x34...	12	11	10	8	8	6	6	5	4	12
18x23...	6	6	5	4	4	3	2	2	2	6
19x24...	7	6	6	4	4	4	3	2	2	6
24x38...	15	14	13	9	8	8	6	6	5	15
20x25...	8	7	6	5	4	4	3	3	2	6
17x28...	8	7	6	5	4	4	3	3	2	6
21x33...	11	10	9	7	7	6	5	4	4	8
22x28...	10	9	8	6	6	5	4	4	4	9
24x36...	15	13	12	9	8	8	6	6	5	12
28x34...	16	14	13	10	9	8	6	6	5	12
30x40...	21	18	16	13	12	11	8	8	7	18

All goods, unless otherwise ordered, packed 500 in box. ¼ M, 6, 6¾, 5 cents extra; 7, 7½, 9, 10, 11, 12 and 14, 10 cents extra.

Owing to the difficulty of making and gumming Linen, Bond, and certain papers that have an Antique or Linen finish, the following extra charges will be made for the manufacture of these grades, whether they are sent to us plain, printed or lithographed.

Basis 17 x 22—20 or 24, 5 cents per M extra for all sizes.

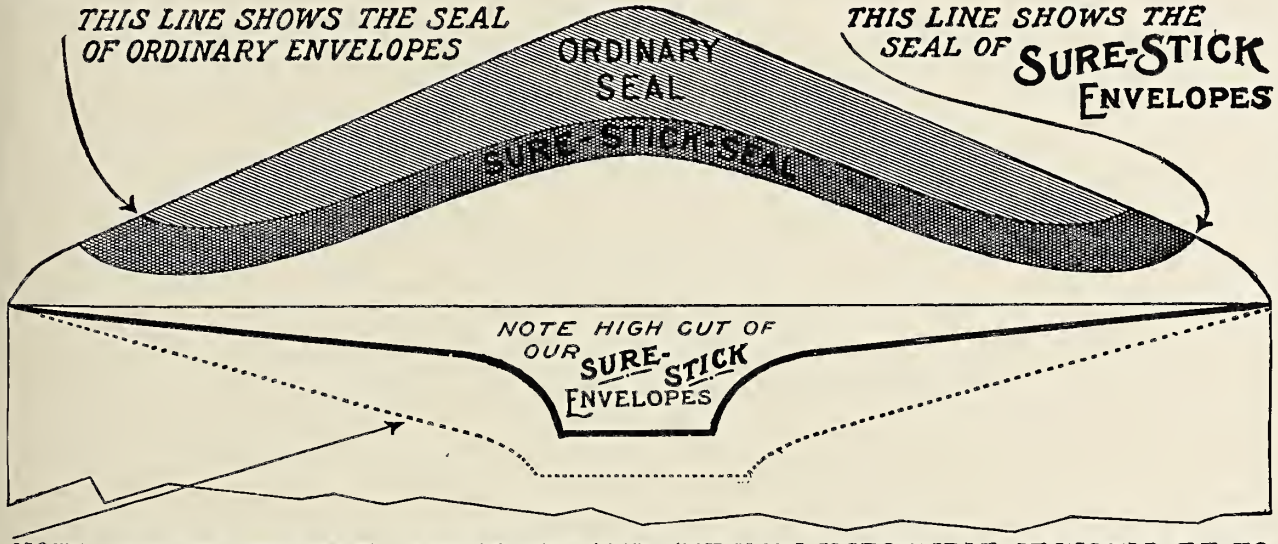
Basis 17 x 22—16, 5 cents per M extra for sizes 6 and 6¾. 10 cents per M extra for sizes 7½, 9, 10, 11, 12 and 14.

Papers lighter than 17 x 22—16 will be made only on time basis. Extra charge for papers over 24 x 36—70 basis.

We will furnish without charge layouts from which to print or lithograph. The dies used by different companies vary in outline, so we can not assume responsibility for the correct cutting of stock that is either printed or lithographed from a layout we did not make.

These prices are net.

Boxes—Packed in ½ M skeleton boxes. If in white boxes add 3 cents per M to prices for No. 7 and smaller; 5 cents per M for No. 7½ and larger. Special prices will be quoted on large quantities.



NOTE CUT OF ORDINARY ENVELOPE AND SEE HOW IMPOSSIBLE IT WOULD BE TO USE THE SAME AMOUNT OF STICKING SURFACE AS IS USED ON OUR ***SURE-STICK*** *ENVELOPES BECAUSE OF THE FACT THAT IT WOULD STICK TO THE LETTER.*

The matter of PROPER SEALING is one of vital importance in the manufacture of Envelopes if you desire to give your trade PERFECT ENVELOPE SATISFACTION. Examination of this diagram will show you that our "Sure-Stick" Envelopes have fully **20** PER CENT MORE STICKING SURFACE than the ordinary envelopes. Complaints from your trade that the FLAP becomes stuck to the LETTER are completely eliminated by the use of "Sure-Stick" Envelopes.

The STICKING QUALITIES of our envelopes have been so universally conceded as being PERFECT that comment is unnecessary. Try a few "Sure-Stick" Envelopes and see for yourself.

The HIGH CUT of our envelopes not only adds beauty to the completed product, but materially increases the strength of the enclosure when sealed.

By the use of our "Sure-Stick" Envelopes you can invariably assure your trade **PERFECT ENVELOPE SATISFACTION**

All sizes of our envelopes are extra high cut so as to allow the use of our broad "Sure-Stick" Seal. Why not make us "SHOW" you on your next run of Linen, Ledger or Bond Envelopes?

WESTERN STATES ENVELOPE CO., Manufacturers of Envelopes for Printers
311-313 East Water Street, MILWAUKEE, WIS.

Juengst Patent No. 761,496 sustained and infringed.

Injunction granted against Gullberg & Smith.

The United States Circuit Court of Appeals for the Second Circuit, in a recent decision, held Patent No. 761,496, covering the calipering or detector device for Signature Gathering Machines, valid and infringed. A permanent injunction has issued out of the Court, restraining Gullberg & Smith from further infringement.

Users of Gullberg & Smith Signature Gathering Machines are warned that the use of the Gullberg & Smith machines is an infringement of the Juengst Patent No. 761,496.

Owners of Gullberg & Smith Signature Gathering Machines are further warned that if they attempt to sell their machines they will commit an infringement of the Juengst Patent No. 761,496.

Notice is hereby given to users of the infringing Gullberg & Smith machines that injunction will be applied for restraining such users from further infringement of the Juengst Patent No. 761,496, unless they obtain a license from the patentee, Charles A. Juengst.

Address all communications to

GEO. JUENGST & SONS,
CROTON FALLS, N. Y.

THE GRAPHIC ARTS

ANNOVNCEMENT OF HENRY LEWIS JOHNSON AS THE EDITOR OF THE FINEST PVBLICATION ON PRINTING AND THE ALLIED ARTS THAT AMERICA HAS EVER PRODVCED

·NATIONAL ARTS PVBLISHING CO·
·BOSTON MASSACHVSETTS V·S·A·

THE GRAPHIC ARTS

A NEW MONTHLY MAGAZINE DEDICATED TO THE PRINTERS OF AMERICA
AND DEVOTED TO THE HIGHEST ATTAINMENTS
OF PRINTING PRESS PRODUCT

Announcement

IT is with keen pleasure and satisfaction that the NATIONAL ARTS PUBLISHING COMPANY, of Boston, Massachusetts, announces

Henry Lewis Johnson

as Editor of THE GRAPHIC ARTS, which will appear monthly beginning with January, 1911. Mr. Johnson has resigned as editor of *The Printing Art*, which he established in 1903, and through which his influence has been felt throughout the entire industry for good printing. Mr. Johnson has planned a periodical so comprehensive in its scope and so efficiently practical in its text, that in THE GRAPHIC ARTS it is determined to make it the representative organ of the seventh giant industry in the United States—publishing and printing. The success of Mr. Johnson with *The Printing Art* warrants a new magazine dealing more fully with the highest attainments of the engraver, the printer, and the binder.

Another important editorial announcement is the association with THE GRAPHIC ARTS of

Henry Turner Bailey

one of the most widely known of American lecturers and writers on the fine and applied arts. Mr. Bailey was formerly State Agent for the promotion of Industrial Drawing in Massachusetts and is now editor of *The School Arts Book*, an associate publication of THE GRAPHIC ARTS, to which he will contribute articles dealing with designs and illustrations in connection with printing.

The authoritative character of THE GRAPHIC ARTS is further shown by the names of those who will contribute to this publication:

J. HORACE McFARLAND, Master Printer of Harrisburg, Pa., will write about photographic illustrated work, giving many helpful suggestions on this important phase of magazine, catalogue and book work.

HARRY LYMAN KOOPMAN, Librarian of the Brown University, Providence, R. I., will write in his attractively informing manner upon the environments of books, especially with suggestions about the printing office and private libraries.

JOHN COTTON DANA, Newark, N. J., will contribute an analytical article dealing with the place which printing has in educational and business affairs. This article will suggest tendencies which must be reckoned with by those who are planning the development of their business.

HENRY LEWIS BULLEN, Librarian of the American Library and Museum, Jersey City, N. J., will contribute a series of important articles upon type design and the development of the various type families.

HENRY W. KENT, New York, will contribute illustrated articles based upon some of the wealth of reference material in the Metropolitan Museum of Art, New York.

AMONG other contributors will be Walter S. Timmis, who will present plans and information about the latest ideas in printing office construction, layout and equipment. Edwin O. Grover, who will write on new illustrated work; F. O. Climer, on printing school work; and Charles H. Caffin, on fine arts subjects, especially related to printing. THE GRAPHIC ARTS will be the vehicle of expression for the authoritative experiments of printing arts in Europe as well as in America.

As indicated by the title, THE GRAPHIC ARTS will give especial prominence to processes of reproduction. The latest developments in offset printing photolithographic work and intaglio printing will be displayed in insert form as produced by the leading exponents of each process. Color photography and color printing will have the earliest and most complete demonstration in THE GRAPHIC ARTS, which together with the exhibit pages will form an unrivaled exposition of the printing arts. The typographical display will be as near perfect in design and arrangement as modern efficiency can make it, so that the value of the models presented will be of the greatest value to the printer and the user of printing.

THE annual subscription within the United States and Canada is $2.50 in advance, and the foreign subscription within the postal union is $3.00. Send your order at once, with currency, check or stamps, in order to insure the receipt of the January number of THE GRAPHIC ARTS, which will begin to make its mark on that date.

NATIONAL ARTS PUBLISHING COMPANY, 200 SUMMER ST., BOSTON

THE

Waite Die and Plate Press

Noted for its superior quality of work, its strength and durability and its low cost of operation.

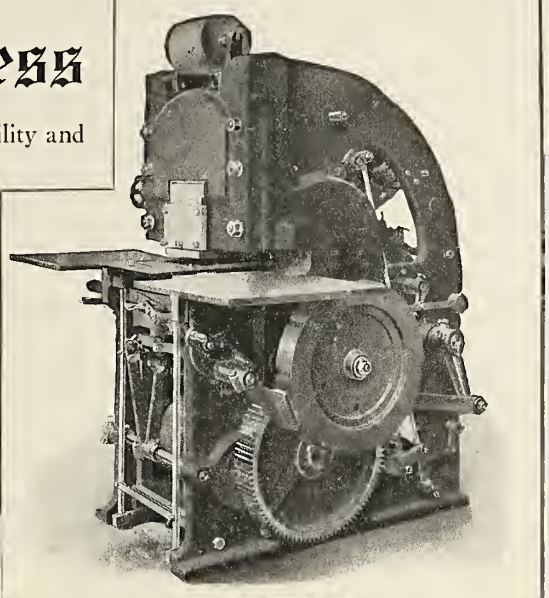
Will wear the die or plate less than any other die press.

The only die press which will give hair-line register at full speed.

THE LARGEST SIZE EVER BUILT:

The 6 x 10 inch is our latest success and has a greater capacity than any other power-stamping press ever made. It has every refinement of the smaller "Waites" and additional advantages. Prints in the center of an 18-inch sheet and is especially valuable for stamping box tops, catalog covers, photograph mounts, Christmas and fancy cards, check books with several on a page, calendars, etc.

Sizes..... 6 x 10, 5 x 9, 4 x 8, 3 x 5, 2 x 4 inch.



Size 6 x 10 inch.

Auto Falcon & Waite Die Press Co., Ltd.

Offices and Showrooms
RAND-McNALLY BUILDING

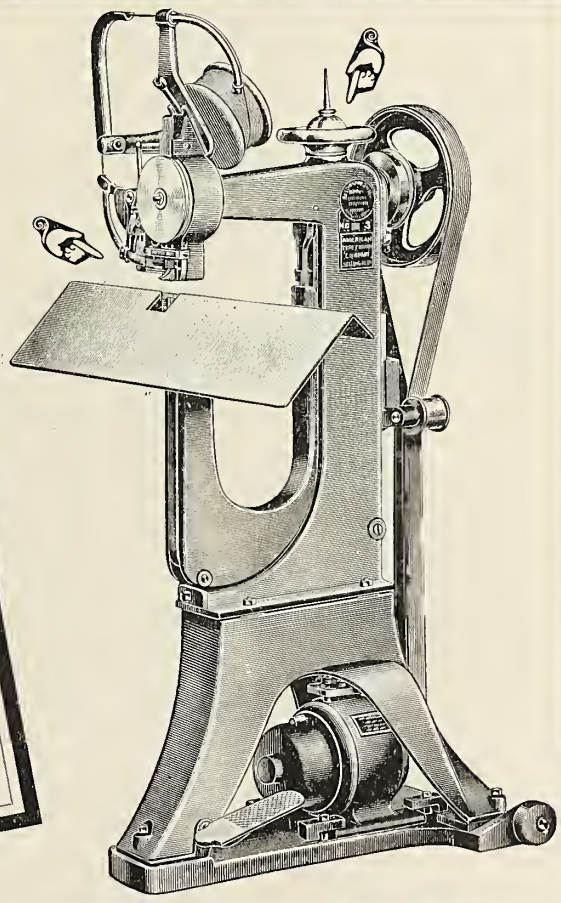
160 ADAMS STREET, CHICAGO, ILLINOIS

Eastern Selling Agent	Factory	Pacific Coast Selling Agents
S. P. PALMER, 346 Broadway, New York	DOVER, N. H.	GEO. RICE & SONS, Los Angeles, Cal.

The "Boston" Wire Stitchers

Not only is the wire visible at all times without dismantling the machine, but the exact spot in the work into which the stitch is to be driven is in plain view of the operator. This is important for "**quality stitching.**" Ask the operator. Then write for complete "Boston" Wire Stitcher information.

American Type Founders Co.
General Selling Agent



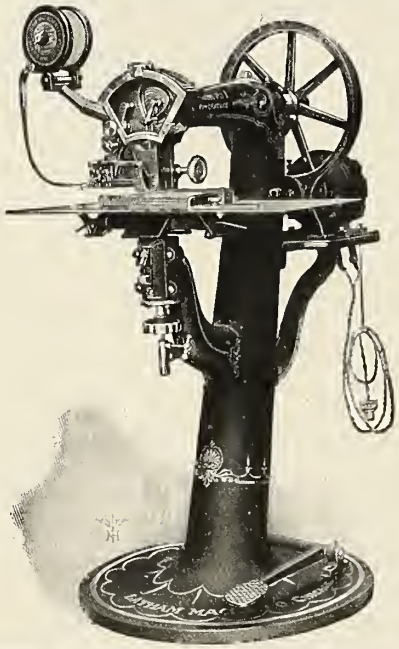
Boston Wire Stitcher, with Electric Motor Equipment

LATHAM'S

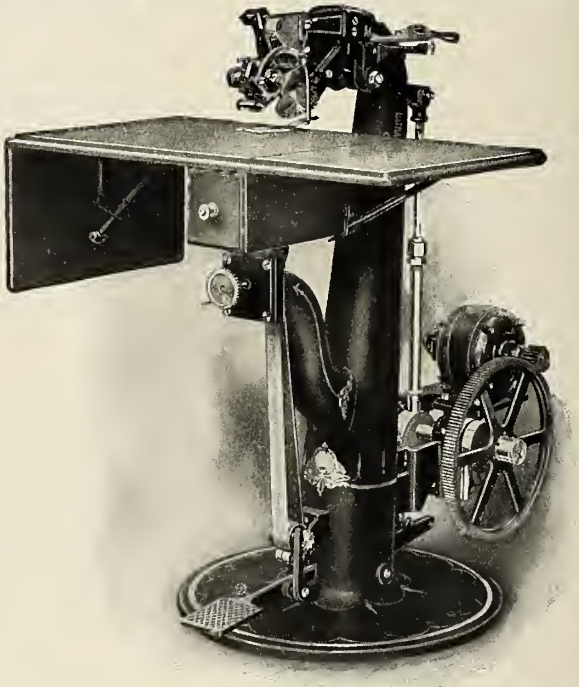
MONITOR

MACHINES

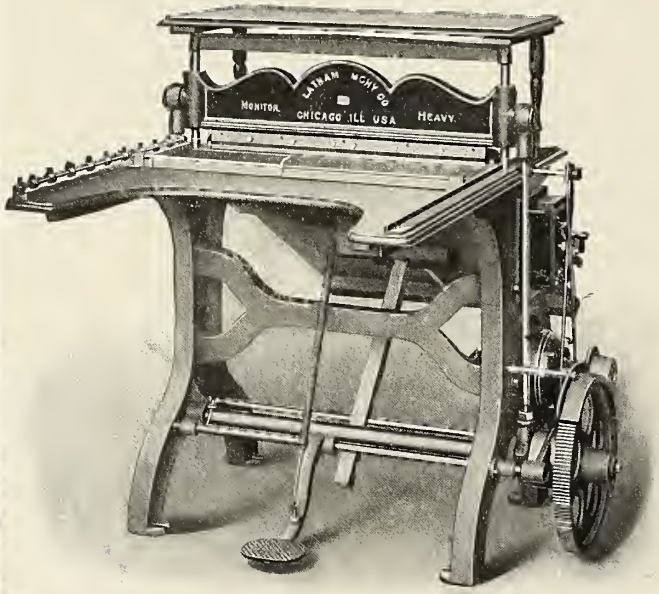
Machinery for the Complete Bindery



MONITOR Wire Stitcher — No. 1, Twentieth Century.



MONITOR Paging and Numbering Machine.



MONITOR Extra Heavy Power Perforator, with Feed Gauge, Receiving Box and Motor attached.

"MONITOR Machines sell themselves"

— Here are a few of them.

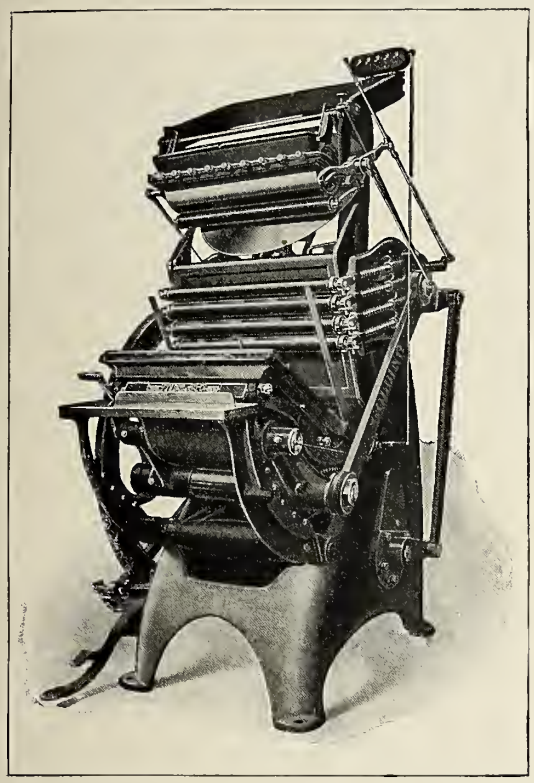
5,000 Monitor Wire Stitchers now in use.

We also manufacture Punching Machines, Embossers, Creasers and Scorers, Job Backers, Standing Presses, etc.

Latham Machinery Co.

CHICAGO, 306-312 Canal St.
NEW YORK - - 8 Reade St.
BOSTON, 220 Devonshire St.

Elimination — Acquisition — Installation — Transformation



Anything that will increase your profits must interest you.

You can average 15,000 impressions a day on a 10 x 15 Golding Jobber with a possible speed of 2,500 per hour, against 1,200 on any crank-action, cam-controlled quarto. This means a gain of 5,000 per day or 1,500,000 per year.

This subject is discussed in a new and interesting way in our book, **"For The Man Who Pays."**

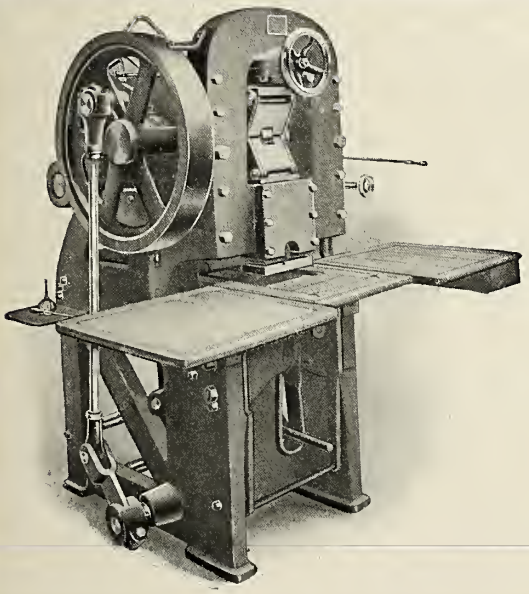
We want 15,000 printers to request a copy of the book and *learn the true value of a job-printing press.*

The BOOK IS FREE. Ask for it.

The Golding Jobbers and Embossers, Pearl Press, Official Press, Golding and Pearl Paper Cutters, Tools, etc. For Sale by all Printers' Supply Dealers.

GOLDING MANUFACTURING CO.
FRANKLIN, MASS.

The Carver Automatic Die Press



IS unexcelled for quantity or quality of production, economy of operation, adaptability for variety of work, and longevity of service. Will stamp in the center of 18 x 20 inch sheet. A hair-line register is guaranteed. From 30 to 60 lbs. wiping paper practical for such purpose is used. The simplicity of our ink mixing and grinding fountain makes it the easiest and quickest for cleaning and changing colors. The rollers run at different speeds, giving a grinding or scraping action.

NOTICE.—*This* feature is protected by patents.

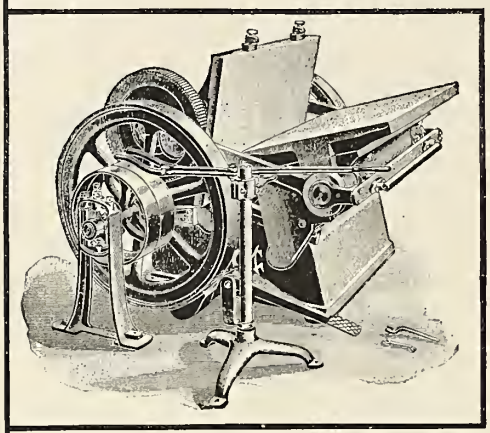
We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches.

C. R. Carver Company
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

Convenience, Efficiency, Accuracy and Durability
Are the characteristics of the



Gally "Universal" Cutter and Creaser

Built in Five Sizes—From 20 x 30 in. to 30 x 44 in.

For cutting and creasing, the M. Gally "Universal" is known and recognized everywhere as the one **reliable** and **dependable.**

Unequaled in power and strength, simple in construction, and built for service. Adapted for either stamping or paper-box cutting. Is so constructed as to insure economical maintenance and operation, therefore must necessarily be a satisfactory press.

Hundreds are in daily use in all sections of the country.

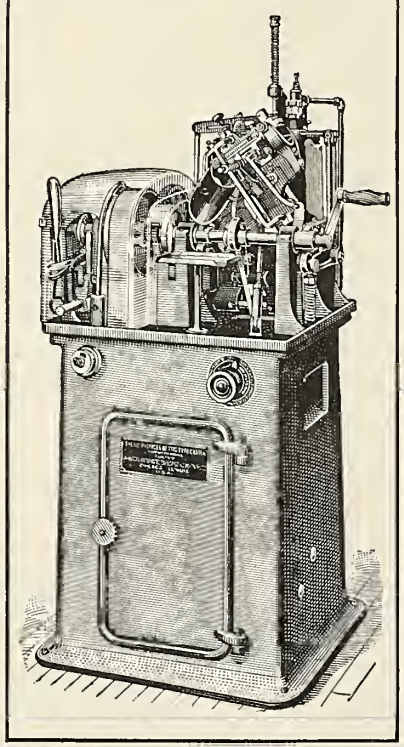
Present operators regard the "Universal" as highly satisfactory and use no other. When adding new equipment or replacing, use the "Universal."

SUPPOSE YOU ASK FOR OUR ILLUSTRATED CATALOGUE. THERE ARE MANY OTHER MACHINES MENTIONED THAT WILL LIKELY INTEREST YOU

THE NATIONAL MACHINE COMPANY MANUFACTURERS HARTFORD, CONN.

Sole Canadian Agents: MILLER & RICHARD, Toronto and Winnipeg.

WHO USES TYPECASTERS?



NUERNBERGER-RETTIG TYPECASTERS

ARE NOW IN CONSTANT USE IN

The Largest Printing Houses

of United States, Canada and Great Britain

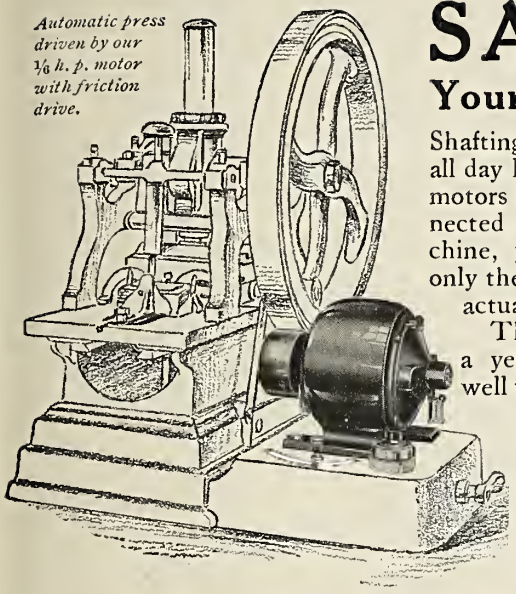
Why? { Quality of the Type
Simplicity of the Machine
Saving of Time and Money

IT PAYS THEM—WHY NOT YOU?

WRITE THE MERGANTHALER LINOTYPE COMPANY

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street . . . . CHICAGO



Automatic press driven by our ⅙ h. p. motor with friction drive.

SAVE
Your Power

Shafting uses power all day long. With motors directly connected to each machine, you pay for only the power you actually use.

The saving in a year's time is well worth while.

Our policy of specialization has made the

Robbins & Myers "STANDARD" Motors

(*Direct Current, All Purposes, 1/30 to 15 H. P.*)

far superior to any other small motor on the market. We have a supply of motors of all types for printing shops on hand all the time at our factory and at the branch offices for immediate shipment. We have a consulting department for your power problems. Service free. Write us.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Avenue, Springfield, Ohio.

Branches in NEW YORK, 145 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 501-515 W. Jackson Boulevard; BOSTON, 176 Federal Street; CLEVELAND, 1408 West Third Street, N. W.; NEW ORLEANS, 312 Carondelet Street; ST. LOUIS, Locust and 11th Streets; KANSAS CITY, 930 Wyandotte Street.

FAC-SIMILE OF LABEL.



See that this label is on each ream.

When the paper isn't right, the labor of the printer is in vain and his purpose is defeated. **CARAVEL** Papers are right and they show fine results. They make a good impression.

OUR No. 528 LISBON IVORY WOVE

is a well-sized writing of the fine cream shade indicated by the water-mark. We manufacture it in Wove or Laid in quantities of 1,000 lb. or more. Let us know your requirements and we shall send you samples and prices.

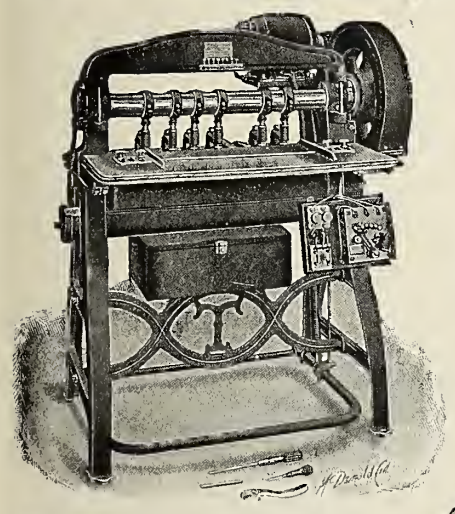
PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK

Branch Offices: London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Cape Town, Bombay, Buenos Aires.

Cable Address for all Offices—"PARTRACOM."

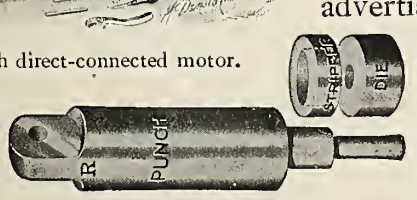
To think of punches is to think of

Tatum



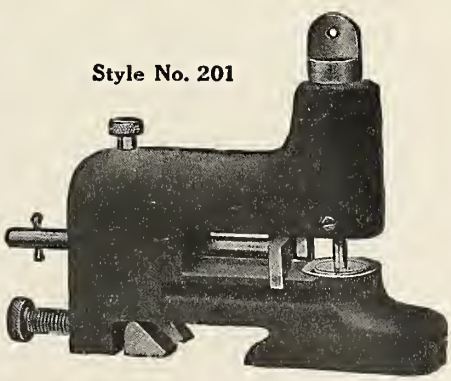
Style D—with direct-connected motor.

The standard line. Interchangeable punches, dies and strippers. Can be used on any of our machines. Twenty stock dies as shown at top and bottom of this advertisement. WRITE FOR CATALOG.

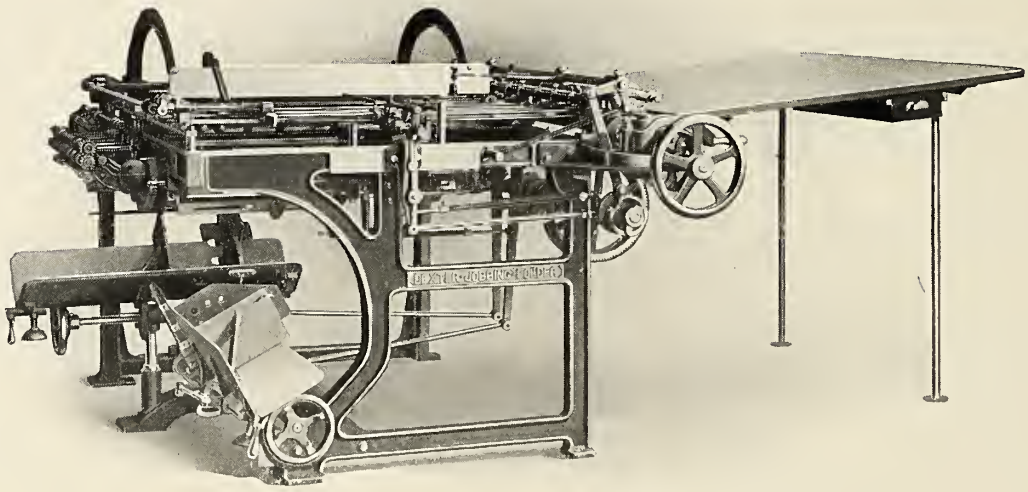


Punch, with stripper and die.

Style No. 201



THE SAM'L C. TATUM CO.
3310 COLERAIN AVENUE
CINCINNATI, OHIO



"By Their Works..."

Just before the Davenport (Iowa) "Demokrat" moved into its new building, this summer, the pressman, Otto Spring, wrote us relative to some new machinery, and said:

> *"Amongst the old reliable machinery which will be put out of commission by this move is your Dexter Folder with supplement attachment, built by your Mr. Dexter for us and used by us every day since twenty-six years ago. I can take an oath to this effect, as I have run it myself during all that time; and remember, the machine is doing splendid work yet.*

This is the record of all our machinery. We build Folders, Feeders and Cutters that way—always have and always shall. Our machines not only stand up to long and hard usage; they work rapidly and dependably, and make money for the printers. Shall we show you?

Dexter Folder Company

200 Fifth Avenue, New York

Chicago	*Boston*	*Philadelphia*
San Francisco	*Atlanta*	*Toronto*

Printing Inks with a Reputation
for all that is BEST.

JAENECKE'S INKS

JAENECKE'S INKS solve Ink troubles.

THE JAENECKE PRINTING INK COMPANY
NEW YORK PHILADELPHIA ST. LOUIS

Main Office and Works—NEWARK, N. J. CHICAGO OFFICE, 351 Dearborn Street.

SIMPLICITY MEANS TIME

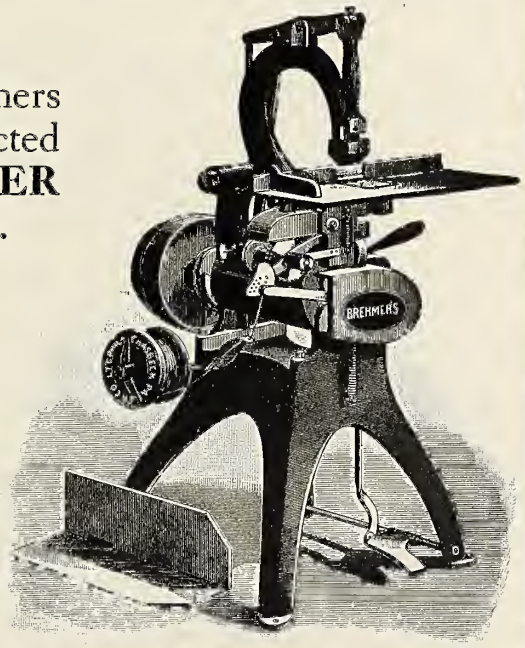


No. 33. For Booklet and other General Printers' Stitching.

There are no stitchers so simply constructed as the **BREHMER** Wire Stitchers.

Easiest to operate
Perfect stitching
Greatest output
Absolutely dependable

Over 30,000 in use



No. 58. For heavier work up to ¾". Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY
609 Chestnut Street **PHILADELPHIA**

COST REDUCTION AND PROFIT MAKING

THESE RESULTS ARE OBTAINED BY PROGRESSIVE PRINTERS WHO USE

The Cleveland Folding Machine

The Only Folder that does not use Tapes, Knives, Cams or Changeable Gears in Folding.

Perfect in register and 50% faster than other Folders.
Has range from 19 x 36 to 3 x 4 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3 in.
Makes accordion — and a number of other — folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction. Write for a complete set of sample folds.



The Cleveland Folding Machine Company : : : : Cleveland, Ohio

IMITATION FALLS SHORT OF THE GENUINE



FOR years the PEERLESS PERFORATOR has stood as a model for imitators. It has withstood all tests, and is still recognized by the posted buyer — the buyer who would look to *service* and *future*, as the one dependable Perforator. ¶ Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired.*

SELLING AGENTS

GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON

118 to 124 South Clinton Street

CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

Electros from Halftones

IF your experience has been such as to lead you to believe it impossible to obtain electros from halftones with a printing quality equal to the cuts—we want you to know that we are making electros from halftones—every day—that are just as sharp and deep as the cuts, and that—the particular appliance that makes our quality of work possible was evolved by us. There is not another like it in the world.

The evidence of a **"Globetype"** from a 400-line halftone (160,000 dots to the square inch) printed with the original for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-427 Dearborn Street, - - - - Chicago.

We also make designs, drawings, halftones, zinc etchings, wood and wax engravings, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated. ***This adv. is printed from a "GLOBETYPE."***

"The Fashionplate of Printerdom"

The Printing Art

THE above design is a familiar one to all lovers of good typography. The monthly publication bearing this name has been called "The Fashionplate of Printerdom." It is a title worthily bestowed. Design, typography, engraving, colorwork and other features of the graphic arts are fully covered in each issue. Above all, it is practical. There are no frills, no faddish ornamentation. Just simple, dignified design and typography—the kind that can be done in a shop of any size. Send for a sample copy.

Annual Subscription: $3.00 in advance; single copies, 30 cents. Foreign price, $5.00 per year, including postage. Canadian Subscriptions, $3.75 per year.

THE UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS, U. S. A.

It gives double wear where necessary——

To fully appreciate the real TYMPAN, you should ask us for free samples; then compare our specially manufactured TYMPAN and satisfy yourself of its super-strength.

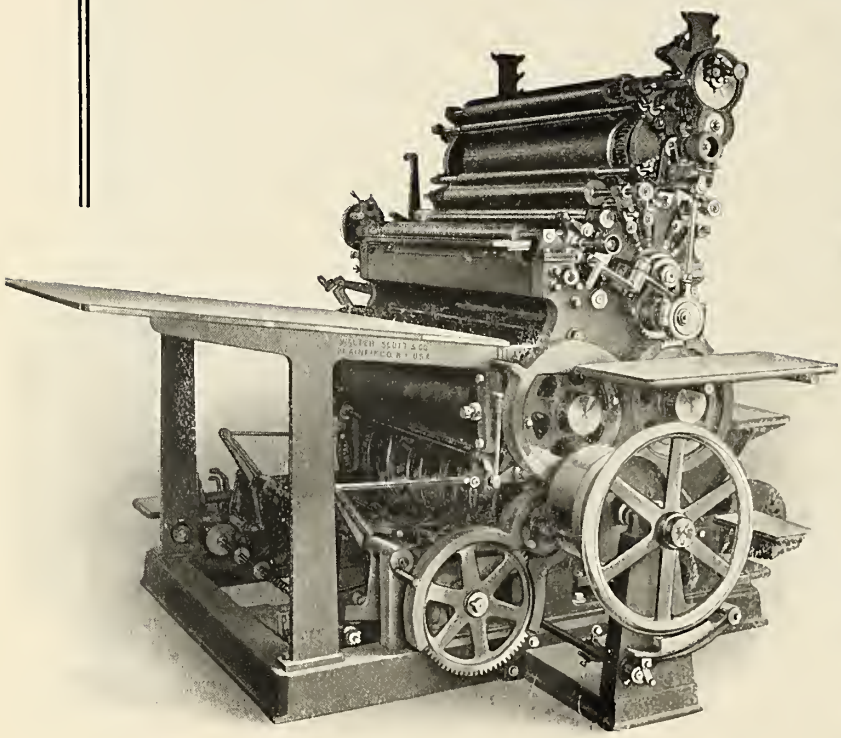
Swederope Platine Tympan

is a product made up from a knowledge of what the printer requires, is made to wear where the wearing qualities are important.

Detroit Sulphite Pulp & Paper Co.
Makers of Papers of Strength
DETROIT . . . . . MICHIGAN

DETROIT FIBRE

"The SCOTT is Best Forget the Rest"



This is the opinion of a user of a

SCOTT OFFSET PRESS

expressed to an intending purchaser and it tells the story in a few words

THE above cut shows the driving side of the SCOTT OFFSET PRESS. Note the complete absence of any complicated mechanism, the accessibility of all adjustments—particularly the roller sockets, the solidity of construction, the perfect distribution, the full-size delivery reels, the micrometer fountain adjustment, the handy impression regulating screws, etc., etc. See next month's issue for cut of other side of press, which is even more accessible.

STANDARD SIZES: 28x38 34x46 34x52 34x58 38x52 38x58

WALTER SCOTT & COMPANY

New York Office
41 Park Row

DAVID J. SCOTT, General Manager

Plainfield, New Jersey, U. S. A.

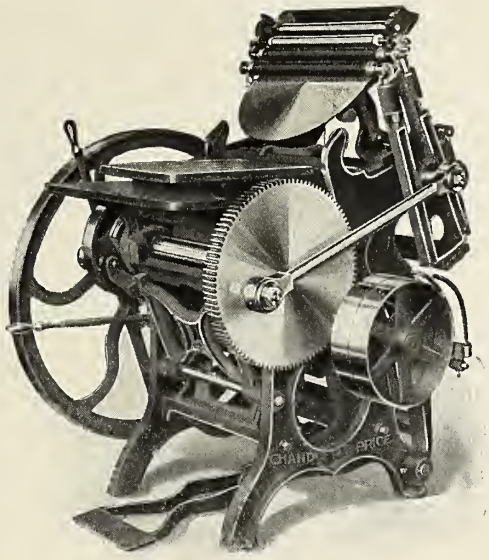
Chicago Office
Monadnock Block

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

How They Climbed

A few of the steps to the present enviable position of

Chandler & Price Gordons



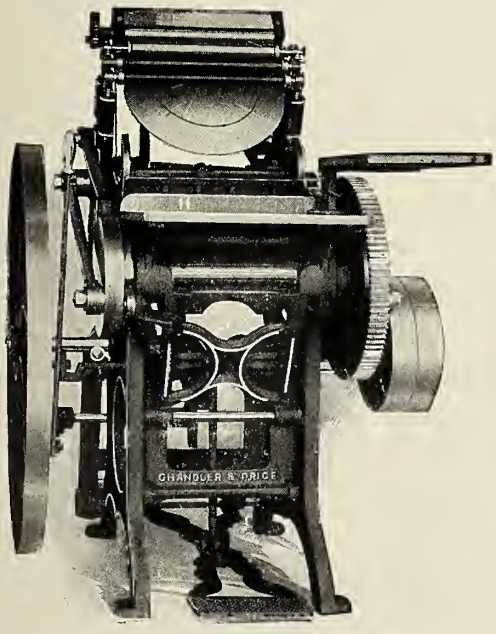
Speed that will make a short run profitable as well as a long run. (Something to be borne in mind.)

Strength and durability of construction. In over 38,000 presses sold, not one returned to factory as imperfect.

Feeding Easy to feed, and all parts accessible, saving time in both make-ready and wash-up. (Important factors.)

Operating

Cost small, both as to wages paid operators, and cost of power, renewing rollers, etc.



Profit Suitable to the class of work known as "small work," in which there is good profit and constant demand.

Ask for Catalog describing these presses in detail

The Chandler & Price Co. Cleveland, O.

Manton Brothers
Manufacturers of
PRINTING AND LITHOGRAPHIC
PRINTERS' ROLLERS **INKS** BRONZE POWDERS ETC.

105 ELIZABETH STREET. *Toronto,* July 15/10.



The Printer & Publisher,
Toronto, Ont.
Gentlemen;-

Having been somewhat sceptical in the past as to the value to us of advertising in trade papers we wish to acknowledge that we are compelled to admit that we have received direct, positive results from the advertisement carried in your publication.

You are no doubt aware that advertisers wish to see something tangible for their money, and we are delighted with the results we have obtained from the space we have been using for some time as above mentioned.

Kindly accept our thanks for the attention and courtesy we have received from your Agent and yourselves. We might also add that should the results continue as in the past you may rest assured that our requirements for space in your paper will not cease.

Yours very truly,

MANTON BROS.,
F. W. Manton

"We have received direct, positive results from the advertisement carried in your publication."

YOU, as an advertiser of things bought by printers, could ask for no stronger proof of the advertising value of

Printer and Publisher of Canada

than the positive statement of another advertiser that he has received satisfactory results.

The pulling power of **Printer and Publisher of Canada** is due to the high prestige and wide circulation it enjoys in the printing trade throughout Canada, it being the *only Canadian Printing Trade Paper* — the HOME PAPER of the Canadian Printer and Publisher. And as the Canadian printing trade is the most rapidly developing market in the world for your particular product, an advertising campaign in the columns of **Printer and Publisher** will certainly give you a strong foothold in a valuable field.

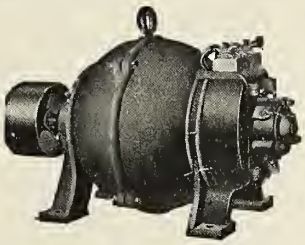
Rates are reasonable.
Service excellent.
Write us for sample copy and rate card.

The Printer and Publisher of Canada
149 University Avenue, Toronto, Canada

SPRAGUE ELECTRIC MOTORS

THE MOTORS THAT MOST PRINTERS USE

A LITTLE MOTOR



WITH A BIG REPUTATION

For Driving Printing Presses and Allied Machines with Economy and Precision

PROGRESSIVE Printers, Engravers and others, progress more rapidly when they use Sprague Electric Motors. These Motors save power expense, floor space and labor, and are safe, reliable, economical and easy to operate. They are used extensively in this country and abroad.

OVER 10,000 IN USE IN ONE COUNTY ALONE

Sprague Electric Motors are made in sizes ranging from 1-20 h.p. to 500 h.p. and each individual motor is given the most careful tests to insure the perfection of workmanship and materials.

The flexibility of the electric drive permits a more advantageous arrangement of presses and other machines, and thus gives better light and saves handling the stock so many times. It eliminates the dark, cumbersome, noisy and, too often, dangerous belting and shafting.

Our long experience enables us to give correct specifications, free of any obligation on your part, for motor drive for any machine from the smallest to the largest in your plant. Nothing is too small or too large for us to equip.

A glance at our Bulletin, No. 2294, will convince you of the popularity of our equipments. Let us send you a copy.

SPRAGUE ELECTRIC COMPANY

General Offices—527-531 West Thirty-fourth Street, City of New York

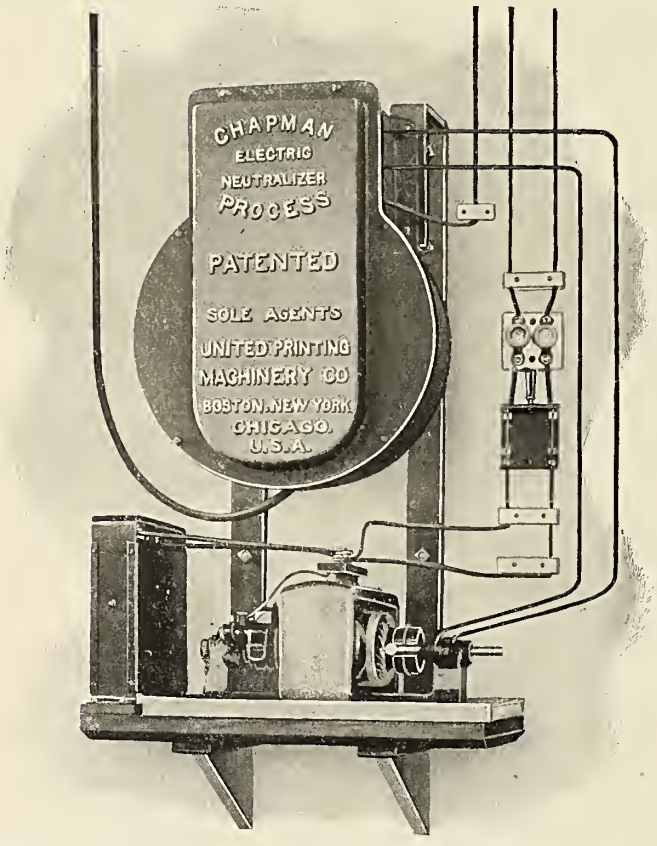
Branch Offices—Chicago, Milwaukee, St. Louis, Boston, Philadelphia, Pittsburg, Baltimore, Atlanta, New Orleans, San Francisco, Seattle

CHAPMAN
ELECTRIC NEUTRALIZER

GUARANTEED to remove trouble caused the printer by STATIC ELECTRICITY

Now is the time of year when the Printer should anticipate the trouble sure to be caused by Static Electricity during the coming months of cold weather.

WILL SAVE IN PRODUCTION AND SLIP-SHEETING ALONE THE ORIGINAL COST OF INSTALLATION BEFORE THE WINTER IS HALF OVER



WILL PREVENT OFFSET AND PRACTICALLY ELIMINATE THE NECESSITY OF SLIP-SHEETING. HAS THE ENDORSEMENT OF ALL THE LARGEST PRINTERS IN THIS AND FOREIGN COUNTRIES

The installation of the Chapman Electric Neutralizer will overcome the difficulties due to static electricity and permit the up-to-date printer to keep his pressroom at a temperature conducive to the good health and spirits of Employer and Employee.

SOLE SELLING AGENTS

UNITED PRINTING MACHINERY CO.

246 Summer Street, BOSTON — 12-14 Spruce Street, NEW YORK

Western Agent

WILLIAMS-LLOYD MACHINERY COMPANY

124 Federal Street, CHICAGO



Woronoco Damask

This has a distinctiveness and beauty that can not be secured in a Bond paper, although, like a Bond paper, it is made for Commercial Stationery.

If you want to satisfy a customer who wants a change; if you would like to improve the stationery of another or try something new and good yourself, take a look at the sample-book of WORONOCO DAMASK.

White, Buff and Blue, 48 and 56 lbs., 22 x 34.

WORONOCO PAPER COMPANY

WORONOCO, MASS., U. S. A.

MIGHT AS WELL KNOW THE FACTS NOW

It Is the Paper You Will Eventually Buy, But Why Delay Your Investigation?

The selection of paper is quite as important as the buying of ink and illustrations.

Price does not always indicate quality, but price without quality is a dangerous proposition—look out for the "nearly as good" kind.

If the printer or buyer of paper will carefully and impartially investigate our new SWAN COATED BOOK paper, the test and comparison will prove our product the most perfect on the market.

Send for our handsome color catalogue, exemplifying various tests, and if you are a discriminating buyer your test of our paper alongside of other coated book paper is worth your while.

☞ **A complete stock carried in our Chicago warehouse, ready for quick delivery, in case lots or more.**

Let us figure with you for any quantity of paper desired.

This paper is manufactured and carried in standard sizes and weights and can be secured promptly. Liberal sample sheets for your inspection and trial will be cheerfully supplied.

West Virginia Pulp & Paper Company

(Incorporated)

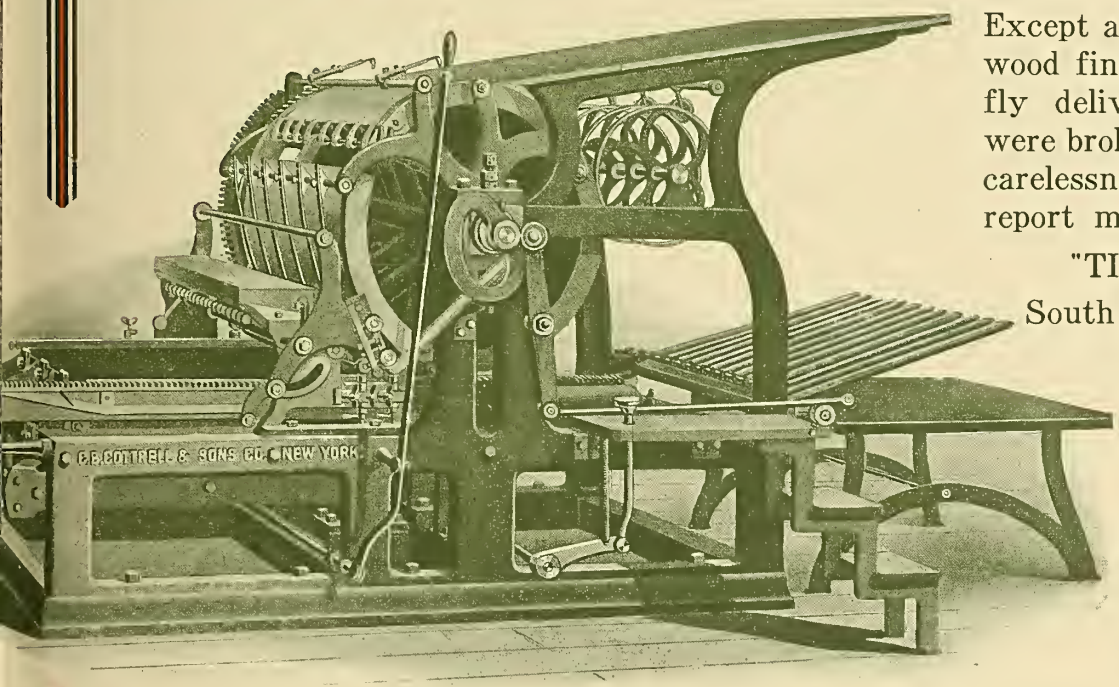
General Offices: 200 Fifth Avenue, New York

Western Sales Office: Marquette Building, Chicago

Mills at—
Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N.Y.; Williamsburg, Pa.

CABLE ADDRESS: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

ONE of these Single Revolution COTTRELL PRESSES was "used Fifteen Years without a Cent for Repairs



Except a few of the wood fingers on the fly delivery which were broken through carelessness" is the report made by the

"TIMES"
South Kaukauna,
Wisconsin

This cut Illustrates the PARAGON New Series Single Revolution Job and News Press with Rack and Cam Distribution

Equipped for both Newspaper, Catalog and Job Work

The above is but one of many similar experiences. This is the service you want when you install a press to handle publications which must go into the mails on time. This is the reason Cottrell users remain Cottrell users. Better investigate the causes which make Cottrell Presses so dependable. We have just issued a new booklet on Cottrell Single Revolution Presses. Your copy is awaiting your request for it. Write to-day.

C. B. COTTRELL & SONS CO.

25 Madison Square, North
New York

Manufacturers
Works: Westerly, Rhode Island

279 Dearborn Street
Chicago

KEYSTONE TYPE FOUNDRY

Philadelphia
New York
Chicago

GENERAL
SELLING AGENTS

Detroit
Atlanta
San Francisco

Set in Keystone's Ayer Series. Initial No. 3257. Brass Ornamental Corner No. 7358. Printed on a No. 5 Cottrell

HOLLY BORDERS

Applied for Patent and Registered in England

12 Point No. 1 — CHARACTERS IN FONT — One Color, $2.00



HOLLY BORDER No. 1—A font of 12 Point contains two pieces each of characters 1666 to 1670 inclusive, (a sufficient number for forming 2 wreaths); six pieces of 1673; four pieces each of 1674 and 1675; fourteen and a half inches each of 1671 and 1672. Characters 1671 to 1675 are cast on 12 Point and can be bought in fonts of 54 inches at $1.50. Wreath separate from font, 50c. Complete font of berry pieces to work with Font No. 1, $2.00.

HOLLY BORDER No. 2—For two colors. Both colors are made up in one font, which contains the same number of characters as mentioned in No. 1, duplicated for each color. The characters in this font have been made specially for printing in two colors and cannot be used separately. Font (both colors) $4.00. Wreath separate from font, 50c each color.

18 Point No. 3 — CHARACTERS IN FONT — One Color, $2.50



HOLLY BORDER No. 3—A font contains two pieces each of characters No. 1766 to 1770 inclusive, (a sufficient number for forming two wreaths); six pieces of 1773; four pieces each of 1774 and 1775; fourteen and a half inches each of 1771 and 1772. Characters 1771 to 1775 are cast on 18 Point and can be bought in fonts of thirty-six inches at $1.30. Wreath separate from font, 75c. Complete font of berry pieces to work with Font No. 3, $2.50.

HOLLY BORDER No. 4—For two colors. Both colors are made up in one font, which contains the same number of various characters as mentioned in No. 3, duplicated for each color. The characters in this font have been made specially for printing in two colors and cannot be used separately. Font (both colors) $5.00. Wreath separate from font, 75c each color.

24 Point No. 5 — CHARACTERS IN FONT — One Color, $2 50



HOLLY BORDER No. 5—A font of 24 Point contains the following: one each characters 1369 to 1373 inclusive; eighteen of 1375 and 1377; eight of 1376; four each of 1374 and 1378. Wreath complete (as shown above) in five characters, also sold separate from font, at $1.00. 1374 to 1378 are cast on 24 Point, and can be bought in fonts of three feet at $1.65. Complete fonts of berry pieces to work in color with Font No. 5, $2.50.

HOLLY BORDER No. 6—For two colors. Both colors are made up in one font, which contains the same number of the various characters as mentioned in No. 5, duplicated for each color. Font (both colors) $5.00. The characters in this font have been made specially for printing in two colors and cannot be used separately. Wreath separate from font, $1.00 each color.

HOLLY BORDER CUTS



Single Characters, 1364 to 1368, 20 cents each. Also in fonts containing one of each character at 50 cents per font.

KEYSTONE TYPE FOUNDRY

Philadelphia — New York — Chicago — Detroit — Atlanta — San Francisco

This page is set in Keystone's Harris Roman

CHICAGO LINO-TABLER COMPANY

	NEW YORK				LONDON				TORONTO				PARIS			
	One		Four		One		Four		One		Four		One		Four	
	Ent.	Sh'd	Ent.	Sh'd	Ent.	Sh'd	Ent.	Sh'd	Ent.	Sh'd	Ent.	Sh'd	Ent.	Sh'd	Ent.	Sh'd

An overwhelming majority of the four hundred representative and progressive printers who met at the Second International Cost Congress, held at St. Louis, Oct. 6-8, 1910, placed the seal of approval upon the system which has revolutionized tabular composition, and scores of them ordered its installation on their machines.

With one accord the Four Hundred of American Printerdom, heartily seconded by leading Winnipeg and Toronto, as well as British and Mexican printers, gave fullest credit to Inventor Stevenson for the solution of the long-mooted problem of line-cast tabular composition.

The Lino-Tabler Company's offer of the free installation of a typecaster costing $1400 in any establishment where the system fails to reduce tabular cost at least one-fourth still holds good. An Eastern printer who at one time advertised his linecasters for sale, as he had installed another method of tabular composition just before the Lino-Tabler System was put on the market, recently found the saving exceeded fifty per cent. as between our method and the separable-type method.

An annual royalty of $25 is charged for each machine equipped; not more than five will be equipped in the same establishment during 1910. (An equipment consists of matrices which enable the operator to do tabular composition with every font of matrices he has, from 5 to 14-point, on any American or foreign-built linecasting machine.) The brass triangular rule required for the system is sold by the company at a cent a foot for the single rule used in close tables; two cents for the parallel and music-face. It is cut in 12-inch lengths and is put up in half-pound packages. Absolutely nothing else is necessary to set tabular matter almost as rapidly as straight matter, in slugs 30 picas long, except a tool called a closure, costing one dollar.

Send to-day for contract form and specimen book of tabular composition done in various shops in the regular course of business, and give full details of your composing room equipment, number of machines, etc.

C H I C A G O L I N O - T A B L E R C O M P A N Y ,
128 Sherman Street, Chicago.
WILLIAM C. HOLLISTER, President and Treasurer.
ASHTON G. STEVENSON, Vice-President. WILLIAM C. HOLLISTER JR., Secretary.

Hollister Brothers Junior, Eastern Representatives, New York.

Every rule and letter in this page was set on a standard Linotype machine, equipped with the Lino-Tabler system.



Designed and lettered by
F. J. TREZISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

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The Inland Printer



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ORGANIZING EMPLOYING PRINTERS.

BY A. H. MCQUILKIN.



THE United Typothetæ of America is the oldest employing printers' organization in America. The preamble to its constitution reads, "With a view to developing a community of interests and a fraternal spirit among the master printers of the United States and the Dominion of Canada, and for the purpose of exchanging information and assisting each other when necessary, the Typothetæ and other societies of employing printers of various cities, through their authorized delegates, do hereby organize themselves into a national association. It is based on the right of the individual as opposed to the arrogated rights of trade societies; and while it disclaims any intent to assume an arbitrary control of the trade, either against customers, workmen or members, its members assert and will maintain the individual right to regulate their own affairs."

The Typothetæ takes its name from the title given by the Emperor Frederick III. of Germany to the printers of that country. Peter C. Baker, of New York, suggested this title for an employing printers' society formed in that city. The name was extended to the International Typothetæ formed in Chicago, October 18, 1887, being the first effort of employing printers to form a national organization.

Let us now turn to the declaration of the typographical union, which, being the most important labor organization in the printing trade, gives color to the principles of all the rest. The constitution of the International Typographical Union is not introduced by any preamble, but the constitution of Chicago Typographical Union, No. 16, has a preamble which it is perhaps fair to quote here, as it has been frequently quoted approvingly in times past, the design in these discussions being to present the best that the organizations offer and to have them discussed on their economic merits. The preamble reads:

"To establish and maintain an equitable scale of wages, and protect ourselves from sudden, unreasonable fluctuations in the rate of compensation for our labor, and protect, too, just and honorable employers from unfair competition of greedy, cheap-labor huckstering rivals; to defend our rights and advance our interests as workingmen; to create an authority whose seal shall constitute a certificate of character, intelligence and skill; to build up an organization where all worthy members of our craft can participate in the discussion of those practical problems upon the solution of which depend our welfare and prosperity as workers; to foster fellowship and brotherhood, and shield from aggression the isolated, defenseless toiler; to aid the destitute and unfortunate, and provide for the decent burial of deceased members; to develop and stimulate, by association and social converse, those kindly instincts of humanity that most highly adorn true manhood; to encourage the principle and practice of conciliation and arbitration in the settlement of differences between labor and capital; to incite all honorable efforts for the attainment of better conditions of labor — shorter hours, increased privileges, and greater enjoyment of the ennobling amenities of life, the concomitants of culture and civilization; to defend the defenseless, befriend

the friendless, and in all charity inculcate lessons of justice and good will among men."

The sincerity of the propositions laid down by the United Typothetæ and the sincerity of the propositions laid down by the International Typographical Union are determinable solely by their practices. Just what is meant by the declaration that the Typothetæ members "assert and will maintain the individual right to regulate their own affairs" has its parallel in what is meant by the declaration of the unionists that their purpose is "to incite all honorable efforts for the attainment of better conditions of labor — shorter hours, increased privileges and greater enjoyment of the ennobling amenities of life."

The difference between the two organizations lies in that one holds to the principle of the individual contracting for labor and the other to collective contracting for labor. The question then arises: Is it for the best interest of the employer, is it for the best interest of the workers, and thus for the best interest of the printing trade that the worker shall contract and make his own conditions for his labor with the employer, or is it for the best interest of the employer, is it for the best interest of the workers, and thus for the best interest of the trade, that the workers shall organize and collectively contract and make conditions for labor service with the employers?

Which principle does the United Typothetæ of America stand for?

In ordinary circumstances, the question would not be important, and perhaps open to the charge of being mischievous. But the last Cost Congress having made itself an agency to bring about a unification of employers' organizations, and the United Typothetæ being undoubtedly the most powerful of these, it is important to know where it stands. Many able and sincere printers seem to be of the opinion that concerted action on labor issues is impossible. They favor an organization which will taboo those issues. The policy of silence, however, does not settle them. Whether we like it or not, the labor question will not down. It is an ever-present symptom of the universal desire for improvement. Members of those local organizations that taboo labor questions find it necessary to form another association to take care of that problem. That expedient can not be reverted to if we are to have one international organization. To hold the field, it must deal with labor issues. Hence it is important that the craft should know just what the United Typothetæ stands for in this particular respect. Then we shall want to know what the unions purpose doing — under what conditions they will coöperate, on the basis on which they do business with the newspaper publishers or on some other basis. A discussion of these points by those interested is a necessary part of the work of clearing ground for the new structure, which must come soon or late.

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. IX.— BY F. HORACE TEALL.

OPINIONS vary as to the value of critical faultfinding, even among educators. Some grammarians, for instance, restrict their work by excluding any reference to what is wrong, while others include many examples of errors for correction, and assert that such correction is a very good means of learning what is right. A general fault is perpetuated by almost universal failure to recognize the fact that in many cases there is no absolute right or wrong, especially in matters of mere form. Every book on language that the writer has seen contains assertions, made without acknowledgment of propriety in opposite opinions, that are radically different from those made about the same subjects in other books. Who can say of two such radically differing assertions, made by persons of equal standing in authoritative estimation, that one is right and the other wrong? Often no one can properly do so; but equally often one of the assertions can be proved to be better than any other on the same subject, sometimes as being more reasonable or logical, occasionally only as being more widely accepted.

We are not to inquire closely into the instructive value of faultfinding. What is intended is merely to bring out a fact seldom openly and frankly recognized. Every set of rules practically involves the idea that all contradictory rules are erroneous, and so they are in the place for which the others are made. No practice can be formulated so as to be easily understood in the same way by all workers without careful delimitation of what is to be done, and impliedly of what is not to be done. No matter of detail presents more difficulty than does capitalization. Hence there is a very common failure among printers, in making rules for capitals, to make them so that every worker can apply them alike. The one way in which this might be done is almost universally objected to, because it would prescribe too many capitals.

In the office of an evening newspaper, some years ago, a new managing editor made a set of rules. He specified certain words to be capitalized

and certain others not to be. Of course the examples given were few in each instance, and the unavoidable inference was that all words just like those in a group were to be treated like those in the group. The one possible means of fixing the analogy was missing. There was no statement of a reason why any word had a capital; all that was said was merely, "Capitalize such words as the Union for the United States," etc. It should not be difficult for any one to perceive the loophole left by such a rule for disagreement in construing it.

One of the rules was, "Capitalize the Governor of a State." Another was, "Do not capitalize the mayor of a city." The editor had not thought of the exact agreement in kind of these two titular words, but only that he wanted to draw a line of distinction somewhere, and that this would be a practicable place to draw it in. When his attention was called to a sentence saying that "the Governor talked to the mayor," he said instantly that he did not wish it so, and that each of the two words should have a capital. It would not be hard to find print in which these words have the opposite treatment. The present writer has for years observed and compared the two methods, and can find no reasonable argument in the matter except in favor of the capitals. But he knows that the many people whose practice is opposed to his are equally persuaded that their way is the right one, and he knows that the statement of his reasoning does not convince them so that they will change their practice. He is sure of the one point only — that system is needed for comfort, and can be secured only by constancy to principle. The editor mentioned above met such assertion with the flat statement that it could not be done, because it would give too many capitals.



A BULKY NEMESIS.
Photo by R. R. Sallows, Goderich, Canada.

One proofreader was the only one known to the writer who ever secured a system of practice that was seldom misunderstood by the compositors. On the New York *Sun* from 1868 to 1870 the use of capitals was as well fixed as any other use, and changes were seldom made on proofs, although nothing like a formulated rule was then known in the office. It was so simply because the proofreader worked uniformly on principle, and his principle, while not stated, was so evident in his work that no one could fail to grasp it. This reader, however, was ideally circumstanced. Matters of style were so completely within his control

that absolutely no one else interfered. It is evident that rules are not worth much unless they are practically applicable to definite classes of words, and they certainly work best when the classes of words to which they apply are so plainly indicated that very little doubt can be felt by any one in applying them. Probably it is because this is felt to be true that such comprehensiveness is asserted by those who make rules, although they seldom fulfill their promise. Here, for instance, is what one writer says of those he makes: "The systematic application of the following rules will secure correct capitalization." His promise is exactly the one made by many other people who fail in its fulfilment, just as he does, by generalizing in a way that leaves many questions with no answer, as in this rule: "Capitalize the initial letter of words of special importance or others specifically applied, as the family names or type genera of animal or plant life."

Very little thought is necessary to show that this rule is inadequate and practically worthless. Many words of special importance are not capitalized by anybody, and "others specifically applied" is too indeterminate to be useful. Who would write a type-genus name with a capital and not the other genus-names? It is almost universal practice to capitalize every genus-name, but occasionally a book has them without capitals, as in Appleton's "American Cyclopædia." This is an old work, of course, but in general the same variations in practice existed when it was printed that are now current.

Another rule found in the set mentioned is: "Capitalize the initial letter of every word derived from a proper name." Nothing could better exemplify the lack of thought which is so common, and which is the one point of attack for this writing. If people will not take the trouble to think a little they would do much better by refraining from making rules. Thoughtless rules are worse than none. Would the author of this one do what he says in it? Of course he would not. Everybody could instantly think of some words so derived which no one capitalizes.

Almost as bad as this failure in discrimination is the extreme toleration shown by some writers who are too much averse to faultfinding. Professor A. S. Hill, in his "Principles of Rhetoric," says: "A word when used as a proper name should begin with a capital. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it." He shows what kind of words he means by saying: "We should distinguish between the constitution of society and the Constitution of the United States; between republican principles and the principles of the Republican party." He leaves unmentioned many such distinctions that should be made and are not always made, and fails to make his argument convincing, mainly by neglecting to assert the fact that the lack of such distinctions really arises from ignorance, not from mere inadvertence.

A good case in point is that of a Republican newspaper which always printed Republican with a capital and democrat (for the opposite political party) with a small letter. Evidently it was done to belittle their opponents, but the effect was only that of showing how little real comprehension of language principles the editors had, since a true Republican is certainly a democrat, and a true Democrat is a good republican.

Written for THE INLAND PRINTER.

PUSHING THE COUNTRY NEWSPAPER.

BY WILLIAM WESTERFIELD.

THERE are few occupations in which more diplomacy and tact is required than that of the publisher of a country newspaper. The life of the newspaper is in its advertising business; this is specially true of the country newspaper. At the same time, this does not imply that the subscription-list should be neglected. In order to make the country newspaper a success it is necessary to note every possibility that exists for increasing the income, no matter how little this may be. The "line locals" may be made a source of profit if the business is looked after properly; though each advertisement amounts to little in itself, in the aggregate the income derived from them may be considerable. Yet I have seen needy country publishers who made no effort to develop this part of the business. If properly distributed among the reading locals they do not disfigure the sheet, and it is the most effective advertising that can be employed. This class of advertising is important to the country publisher for another reason, that is, a great deal of advertising of this class can be had from concerns who could not be induced to take a display advertisement of several square inches, and whose business would not justify it.

I will tell how one publisher rejuvenated a run-down paper in a county-seat country town of about fifteen hundred inhabitants, and it may be that there will be found in his experience something that will be of value to a large number of other

country publishers. The paper in question had been allowed to go without skilful management and without editorial ability until it was only an excuse for, not a newspaper. The advertising business had been allowed to take care of itself, there being no scale of prices. When a customer came in it had been the practice to make any price that came handy to quote at the time. The question of profit had not been considered. Frequently, full seven-column-page advertisements would be run with large wood-type display. Quarter-page jack and stallion advertisements were being run also. For this advertising, which destroyed the appearance of the paper and unfitted it for home reading, a very low rate had been charged. Sometimes when behind with composition they would run one of trade. At first some of the larger stores thought that they were so well known that they could get along without advertising. But the new publisher obtained the patronage of a goodly number of smaller concerns, and he was very careful to get up the matter in the most attractive style, and assisted the advertisers to get up their copy. In a short time, the larger merchants noticed that some of their older patrons were doing less business with them than they had been doing, and it did not take long for them to discover where the business was going. Then they wanted to come in with large full-page advertisements at ridiculously low rates, such as they had been accustomed to. But the new publisher would not take full-page advertisements for a paper of four seven-



DESIGNS FOR BOOK-PLATES.
From etching by Gustave W. Baumann, Palette and Chisel Club, Chicago.

these large advertisements dead, merely to fill up. Thus it will be seen that the business was in about as demoralized a condition as possible. The new man found that there was another town in the county, seven miles distant, that was becoming a strong rival of the county seat for business. It had well-conducted newspapers, and these were well patronized by the business men of the town. The new man went to his own patrons with copies of rival papers, showing them what the merchants of the rival town were doing. He made it clear to them that they could not hope to maintain the position of their town unless they offered inducements to people to come to their town to trade. He made it clear to them that it was a demonstrated impossibility for a concern that does not advertise to compete for business with one that does. It is a live wire that attracts, not a dead one, and it is the hustling individual or concern, always pulling for business, reaching out through every possible avenue for it, that attracts live column pages, claiming that it was impossible to give the readers what was due them when this was done. What he would do would be to take nothing larger than a fourth-page advertisement, and which, when properly made up, would be far more attractive and more likely to be read than the full page, and for this he would make a fair charge. The advantage of the smaller advertisement in this case is obvious. It makes it possible to surround the advertisement with interesting reading-matter, so that the reader must notice the advertisement or fail to get the reading on that page, whereas with the full-page advertisement the reader may not be at once interested, and seeing nothing but an advertisement on that page will turn away from it at once. This, for the reader and the merchant, is sufficient reason for the smaller advertisement. But there is another reason that appeals to the publisher more forcibly than either of these. It is not possible or proper to fill the paper with advertising to the exclusion

of reading-matter. Therefore, it is better to keep up the rate, and keep down the size to reasonable limits, and get as many as you can carry of the smaller advertisements. Get the business men to racing with each other for business, not by demoralizing methods, but by good-naturedly pushing and boosting.

By following this plan the new publisher soon obtained all the advertising he could carry at rates that made it profitable.

It was the same in the job-printing line. There had been no method in the making of prices. The result was that in the effort to establish some sort of system of charges there was some discouragement. But gradually things settled down, and, by doing good work and doing business in a business-like way, he won the respect of the business men, and he is to-day in the possession of one of the best conducted and most profitable little weeklies in any town of its size in the country.

A BOOK OF TITLE-PAGES.

The *Printing Art* has just issued in book form the result of its recent title-page competition. The subject chosen for the competition was a title-page for an article by Henry Lewis Bullen on "Keeping the Printing Plant Young," and the article, together with the designs submitted in the contest, have been issued in attractive book form. The designs, of which there are more than one hundred, are printed in two colors, and show some exceptionally good work.

Written for THE INLAND PRINTER.

THE FOLLOW-UP SYSTEM.

BY T. W. POWELL.

MUCH has been written recently relative to the systematizing of printing-offices, and many of the articles which appear from time to time are indicative of a lack of practical application to prove their value. In this day of perfection in accounting and cost systems, the lack of proper method of following work during its process of manufacture is deplorable. The method described here is now in use in one of the largest high-grade printing concerns of this country and its adequacy proven and the system improved as necessities presented themselves.

The job-ticket, already completed as to instructions and bearing definite dates of delivery, is turned over to the "follow-up man," who, after filling out the card illustrated and described above, starts the work in the proper department, and through a series of reports from departments he is constantly in touch with the job in its journey through the entire plant.

The card-file with alphabetical separators and white index-cards about 6 by 3¾ inches, printed in the form illustrated, is used (Exhibit A). The numbers at top represent the days of the month,

15

1 2 3 4 5 6 7 8 9 10 11 12 13 14 [15] 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Job No. _____ Date Received _____

For _____

Form No. _____ Quantity _____

4th Proof Out _____ 3rd Proof Out _____ 2nd Proof Out _____

4th Proof Ret. _____ 3rd Proof Ret. _____ 2nd Proof Ret. _____

Size Sheet _____ No. Forms _____ Colors _____

Size Cover _____ Colors _____

Must Rule / To Pressroom / Print / To Bindery / Deliver — SPECIAL BINDERY

ENGRAVINGS

To Comp Room _____

Proof Promised _____

Job Promised _____

1st Proof Out _____

1st Proof Returned _____

In Foundry _____

To Ruler _____

Ruled _____

To Pressroom _____

Printed _____

To Bindery _____

86567 (Outside work and special information on back.)

Exhibit A.

and little metal indicators of the same width as the dates on card, bearing corresponding numbers, are attached, by means of a clip, at the proper number, and when the card is placed in its proper place as to number and alphabetical position, it becomes conspicuous on the date indicated, the

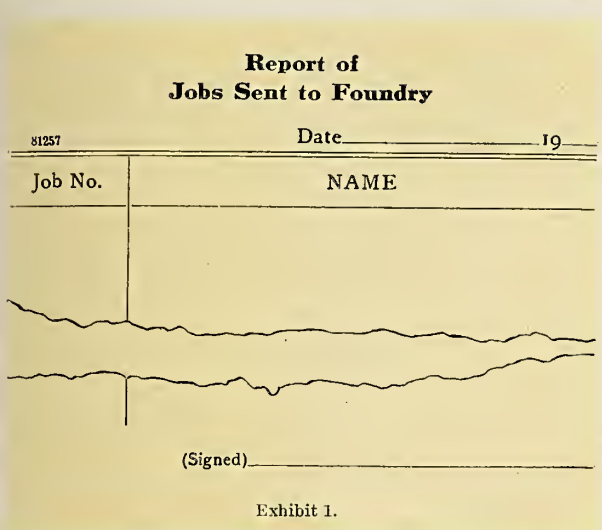


Exhibit 1.

exact state of the job is determined and the department having it in its possession at the time is asked as to the date of its completion. On a job where proof is to be shown, the card shows the date when this should be done, and the composing-room foreman is reminded from time to time as to the promise. The proof, instead of being submit-

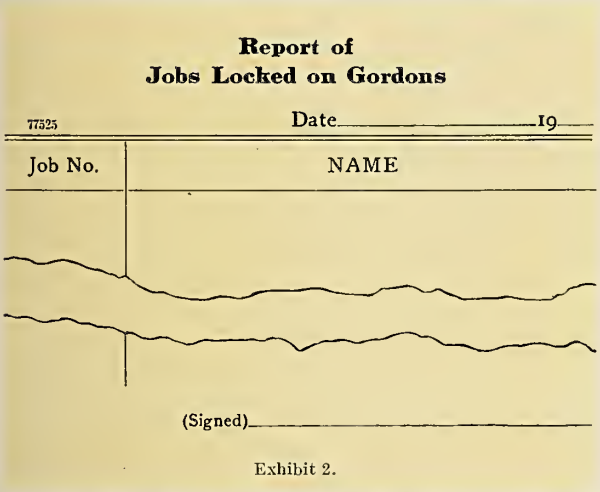


Exhibit 2.

ted direct by the foreman of the composing-room, is sent with original copy to the superintendent or follow-up man, who, after removing the indicator and stamping the card with a dater in the space "first proof out," turns it over to the salesman, who forwards it to the customer. The removal of the indicator stops the job, as far as the printer is concerned, until the proof is returned by the customer, when it is passed back through the follow-up clerk, another indicator is attached, showing either when the second proof should be shown or if the first proof is O. K.'d, when it passes on its way through the plant. With a little judgment on the part of the follow-up man, these indicators become of much value, in that an indicator placed a few days in advance of the required date enables him to get large jobs moving in plenty of time to avoid failure to keep promises, and gives the foreman sufficient advance notice to work the job without unnecessarily rushing it.

In order to keep up this system, we have four reports, namely, "Sent to Foreman," "Locked on

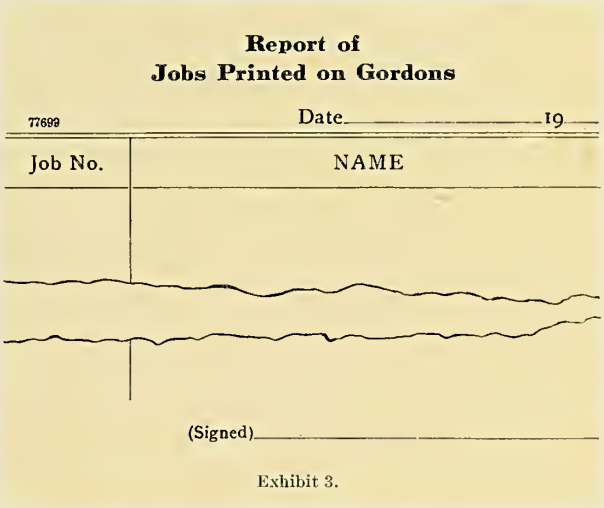


Exhibit 3.

Gordons," "Printed on Gordons," and "Jobs sent to Bindery." We have a separate card for cylinder report, which the stoneman stamps when form is locked, and foreman stamps across the bottom when form is O. K.'d to print. These reports show the number of jobs and name of customer, which corresponds to follow-up card. These reports are

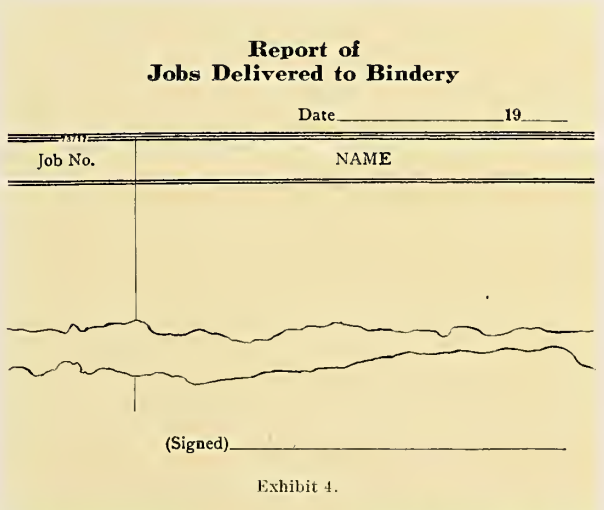


Exhibit 4.

taken up six or eight times a day and items recorded on follow-up card. See Exhibits 1, 2, 3, 4, 5.

By referring to follow-up card, the exact state of any job can be ascertained instantly, if the reports are carefully made out.

For special rush jobs, a red label is used to attract attention on job-ticket, and a rubber stamp, showing the time the job should reach each department, is stamped on the label and is filled out so it enables the follow-up man to keep after the job to the very minute. The stamp is also used on the follow-up card to correspond with the stamp on label. See Exhibit 6.

At the end of the day the shipping-clerk makes out his report of jobs delivered for that day. The report is turned over to the follow-up man, and cards taken out of the file and stamped "delivered." Cards are kept in the case as long as a ticket is in the plant. If only a partial delivery is made, that notation is made on the back, and when the ticket is "turned in" to counting-room, the card is taken from the file and used as an index-card for filing away of proof and copy.

FORM REPORT

Stonemen are required to fill out this blank and file with the foreman at the time of sending form to press-room. If book form, give page number, and state which color, if more than one. Always give enough detail so it will be understood.

Date_____

Job No._____

For_____

Job Wanted_____

Form No._____

Number Impressions_____

Size of Sheet_____

_____

_____

_____

Stoneman.

Exhibit 5.

In the plant where this system is used, it is a part of the duty of the filing-clerk in the plateroom to care for copy and proof. He makes a notation on follow-up card of where the plates and copy are filed. These cards are then kept in the plateroom for one year, and at any time when there might be occasion to refer to either the original copy or proof, it can be located in a moment. This filing could be done by any composing-room apprentice, if thought better.

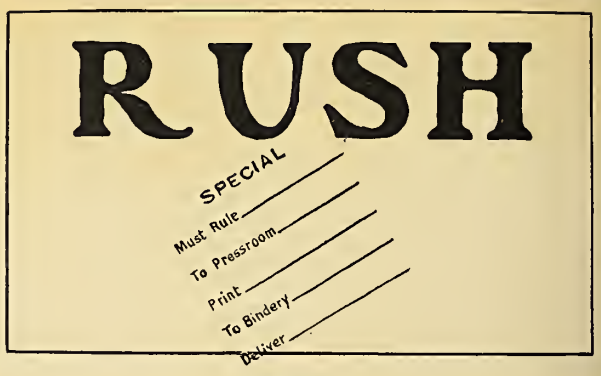


Exhibit 6.

By means of this system there isn't any job, whether rush or not, that is overlooked at any time during its movement through the plant.

Written for THE INLAND PRINTER.

HUE, VALUE AND CHROMA.

BY A. H. MUNSELL.

THE sensation of color is very complex, even when described in the simplest and clearest terms. If, then, individuals insist on different meanings for such terms, the attempt to discuss color is wasted time, for the consequent confusion either becomes humorous or ends in a war of words. Often the issue resolves itself into a discussion of art rather than of color, when each man talks "of the aims of art, and each in an alien tongue."

Perhaps one person in a thousand describes color accurately. The poet and the milliner may revel in extravagant terms that dazzle and bewilder, but the chemist and all who work with pigments need definite names. Yet loose and hazy ideas so persist in education and daily use that even the scientist is sometimes trapped into contradictory statements about color. A long list might easily be culled from the best literature on this subject, showing how frequently the thought is confused, as in the instances cited in the appendix to the opening chapter of "A Color Notation."*

Intelligent discussion presupposes some agreement as to terms and their meanings. The color sensation being tridimensional, requires three

* Munsell, A. H., "A Color Notation," Boston, 1907.

unmistakable terms. Any confusion of these terms works like a confusion of length, breadth and height in defining space sensations. The physicist is perfectly clear when he speaks of the three-color qualities as wave-length, wave-amplitude, and wave-complexity, but no such clearness exists in popular speech. One dimension is frequently ignored, and a single term allowed to stand for either of two qualities or their union.†

Thus the term intensity means to a physicist the amount of light which the eye receives from a misunderstanding can distort them. Thus their accuracy and permanence seems assured for many years. Value (wave-amplitude) is also clearly defined as referring to the light and shade of colors — "the idea of hue being abstracted."

These three terms are used to describe qualities, not quantities, and those who refuse to accept value as a qualitative term, insisting that it is quantitative, should promptly supply a new, exact and acceptable term to replace it. These three qualities are fundamental in all color description.



Blowing Bubbles! Trying to conduct a business without advertising — advertising well considered, well written, well designed and well printed — is a childlike, bubble-blowing effort. To be successful the merchant or the professional man *must* make himself — his wares or his ability — known. To be known — favorably known — is the biggest asset of business. The art and science of making known is the printer's business. Take the printer into partnership with you in your business. He is the specialist who moves your wares or your skill into dollars. Stop blowing bubbles by yourself. Go to the printer, consider his ways and be wise.

Free Consultations for Sick Business

Letterman & Inkwise
Printers Who Know How
41144 Wealthy Street
Commonsense, Iowa

AN ADVERTISING SUGGESTION.

color (the painter term for this is "value") and does not refer to its chromatic strength, which he calls saturation. Nor can the scientist confuse intensity with saturation, for the first is wave-amplitude and the second is wave-complexity.

But in popular usage intensity is often confused with saturation, while brilliancy may mean their varying combinations. So when one person uses intensity to describe the light of a color, while another rejects that meaning and says it describes the strength of color, and a third holds that it is a combination of color-light and color-strength, then all three are ripe for strife. Now, if three brand-new terms could be invented and accepted, these hoary misunderstandings might disappear. Tradition has a powerful hold upon most minds, and it is better to keep such familiar terms as can be rendered exact in their meaning, only discarding those which have become too blurred to serve.

Hue (wave-length) and chroma (wave-complexity) are so clearly defined by cross reference in the new Century Dictionary‡ that only wilful

When one goes further and aims to combine certain colors already exactly described, in the effort to satisfy a sense of fitness and beauty, then it becomes a question of art and personal choice. To quote again from Kipling:

"The tale is old as the Eden tree — and new as the new-cut tooth —
For each man knows ere his lip-thatch grows, he is master of art and truth."

INVENTION OF PRINTING.

Typographists believe that they are the children of Gutenberg. But the advent of printing dates much further back, for we learn that they have discovered at Phacotos, in Crete, a disk in clay of sixteen centimeters in diameter, about 6¼ inches, which carries upon the two faces more than one hundred and twenty representations of men, animals, trees, etc., constituting one of the first examples of hieroglyphics used in Crete. These signs are not engraved, but are made with a punch. This is said to be the first example of typography dating from about the twentieth century before our era. Some time ago it was asserted that electricity was known to the Pharaohs, and now we have it that printing was known at least forty centuries ago. What invention, we may ask, can belong to modern peoples? — *London Globe.*

† Ibid., pp. 14, 61.
‡ Ibid., pp. 18, 19.



Photograph by J. St. C. McQuilkin.

THE SWORD DANCE.

The Inland Printer

A. H. McQuilkin, Editor.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

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Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

THE printers' phat in New York city has gone a-glimmering, which shows that the uplift is working.

There is no law on the statute books forbidding a consolidation of parallel lines of employing printers' organizations.

Reports from nominating conventions over the country do not indicate, by any means, that newspaper influence is waning, especially among politicians. Many honors were handed out to members of the fraternity.

Mr. W. J. Hartman, of Chicago — surely an authority on the subject — says that printers having cost systems differ about five per cent in their bids. This is a rational difference, and reduces competition to the level of good salesmanship and the efficiency of an office to handle certain lines of work. Which is as it should be.

While it may not be true that the attendants at every business convention receive a benefit commensurate with the time and money expended, it is a pretty safe bet that within a year not a solitary printer who gathered with the "progressives" at St. Louis last month will be found who claims a loss as the result of his trip to the Cost Congress.

When a customer enters a printing-office and seeks information concerning the doing of a piece of work with the evident intention of ordering the printing, he should be met by some one who is strictly "on the job." Every doubt in the customer's mind should be cleared away as to the printer's ability not only to do the work, but to understand exactly its mission. This will go a long way toward offsetting the cut price of an incompetent competitor.

In all the pother about building up the business we are forgetting that thoroughgoing coöperation includes the employees. Great Britain, Australia and Germany, as well as America, have tried their hands at the typographical uplift in recent years. Of all these the bays of success have been won by the Germans. And success has come through having the coöperative spirit percolate employer, employee and apprentice. In those things in which their interests are identical they work together, and where antagonisms inevitably exist they resolve to compose them in the most harmonious manner possible. If we rid ourselves

of traditional prejudices, that is not so difficult. The points of difference between employees and employers are neither so numerous nor important as are the points of hostility between several employers seeking business in the same competitive field.

Down in Texas the printer is cutting an unusual swath. The excellent state association is a model, and now the apprentices of Houston are setting a mark. Employing printers and the typographical union combined for the purpose of providing the composing-room apprentices free memberships in the Young Men's Christian Association with night-school privileges. Within a short period the boys organized the "Printers' Devils' Club of Houston Y. M. C. A.—organized by the printers' apprentices, for the welfare of apprentices of the U. S. A." A more dignified name might have been chosen, but the one selected possesses a western breeziness and has a flavor of the "get there" quality about it which is an augury that the members will so deport themselves as to advance "the welfare of the apprentices of the U. S. A." Another earnest of their disposition to attain their end is that the boys have subscribed for The Inland Printer. We hope they will find the investment a profitable one, and wish them well.

The elimination of waste in material and effort constitutes a large part of *the* great problem of the day—the more equitable distribution of wealth. The scientist in his closet and laboratory or lecture-room is coming to the aid of the mechanic and manufacturer in a hitherto unknown manner. The wonder-working University of Wisconsin announces that engineering students this year will study the manufacture of paper. An especial purpose of this course will be to ascertain how paper may be made from new kinds of pulpwood, and how wood products now wasted may be utilized in paper manufacture. What a far cry from the old classical curriculum that the popular mind associated with university education a generation or so ago: while in young and progressive Wisconsin men will be seeking ways and means of securing raw material for the printer, in staid and conservative Massachusetts graduate printers will be ascertaining in a scientific manner how to use it to the best advantage. Far be it from us to decry any sort of college education, for the worst is better than none, but these types of college courses measure up so well to the term "higher education" in its best sense that the ordinary mortal does not at first grasp its significance. Not until the harvest is being gathered will we comprehend the greatness and beneficence of the change.

The outcome of the second International Cost Congress must be as gratifying to well-wishers of the graphic-arts crafts as it was to the promoters. The encouraging increase in attendance is dwarfed in the interest the Congress' accomplishment arouses. The eager questioning, regular attendance and intense participation in details showed remarkable growth in cost knowledge or



A LOUD AND HOMELY HOLLER

YOU may swipe a cut from a newspaper or other publication and fake up a lot of stuff for your advertising and make a loud and homely holler in the hope of attracting attention to what you have to sell. We can give you that sort of dope if you want it. You know your business, but you can not know the advertising and printing business as the man who makes his life-work of it does. We can give you what you want. You can have our advice and our printing. You can can have our advice without our printing, or you can have our printing without our advice. We can make your printing holler or sing for you—because we know the business.

Come in and talk it over.

SURE & SERTAIN, *Specialists in Printed Matter*

Broadway, Alert, Kansas.

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recognition of the need of more knowledge — either of which is equally desirable. Probably the most representative gathering of employing printers ever held, it was almost inevitable that the question of one all-embracing organization should come to the front. There is demand and need for such an association — that is, if we take the feeling expressed at St. Louis (and we have no other pulse by which to judge) as being indicative of prevailing sentiment among progressive craftsmen. There were those who wanted to organize the association then and there. Men who have been prominent in employing printers' organizations know that precipitate haste will frustrate the object in view, and in referring the question for report next year, the Congress did the obvious thing. Personal prejudices and sharp antagonisms arising out of honest differences in views will confront the commission when it considers the problem of organization. Altogether there is a flavor of statecraft in finding a solution of the situation, and we have strong hopes that the commission will develop the statesmanship required to solve the riddle by going to the very foundation.

The Tou Velle Bill.

Keeping an eye on the Government is indeed a strenuous occupation, as the National Joint Committee will testify. That body is a flesh-and-blood protest against the Government printing stamped envelopes. It put vitality into the quarter-of-a-century-old "kick" of editorial associations and cognate organizations. The committee succeeded in having the lower house pass a bill inhibiting the practice after the expiration of the contract in June next, and also had a rider attached to the appropriation bill prohibiting the expenditure of Government money on that account. The temper of the Senate was said to be decidedly favorable, and the committee gratulated the trade and was felicitated in turn on the happy outcome of its labors. So all interested spent a summer of self-satisfaction so far as this particular question was concerned.

With the first day of autumn, however, the committee woke up with a roar and a snort. It discovered that the department had sent out specifications anent printed envelopes during August calling for bids to be submitted not later than September 29. What stirred the committee was that heretofore the department has sent out specifications about January and opened bids in March previous to the expiration of the contract, which would seem to be about a normal time allowance. The committee wondered at the eagerness of the department this year. It did not ponder long. If a four-year contract is entered into before Congress reconvenes, there will be little hope of the Senate concurring in the bill that passed the House last June, reasoned the committee. For that body to reach a conclusion is for it to act collectively, a knack it had learned while dealing with the volatile elements that constitute statecraft at Washington.

The committee applied its arts and craft, and soon the department and President were apprised of just what the trade thought of the undue haste displayed in seeking bids, and of the unfairness of producing a situation which might hamper the Senate when it came to consider the Tou Velle Bill. The committee was not alone in protesting. Hot from the job of fixing fences, supporters of the administration — politicians and even statesmen — told the big wigs at the capital all about the danger of offending the country editor, the job-printer and the paper man, not to mention the imprudence of having a department put obstacles in the way of a House measure in the Senate. At this writing Chairman Andrews and his hustling confrères are hopeful of ultimate success. But even if disappointment should come, these gentlemen will at least have had an experience that will teach them eternal vigilance is the price of many desirable things besides liberty.

Newspaper Plays.

In a recent editorial, *The Fourth Estate* bewails the weakness of newspaper plays so far produced. It says, however, that Lynch Williams' "The Stolen Story" and Medill Patterson's "The Fourth Estate" are perhaps the best representations of newspaper life. But it criticizes "The Fourth Estate" because "a young woman was introduced into the composing-room at late hours of the night, whereas even in the best or worst regulated offices young women in silk evening dress do not roam at will and spoil their pretty garments over the inked type 'forms.'"

Evidently, Editor Birmingham believes that newspaper plays should contain nothing which suggests the unusual; that no incident not frequently met in newspaper work should be exploited on the stage. But we are afraid that such plays would be doomed to failure. While a good play, of course, should have for its setting a true picture of the environments surrounding the particular phase of life it is endeavoring to paint, an unusual happening, which is reasonably possible, can not fail to add to such play greater human interest without in the least detracting from its force as a depicter of life as it really is.

We sincerely trust that newspaper men have

not lost entirely their appreciation of the "spice of life"—the dramatic incidents that now and then help to break the monotony of the every-day grind.

Views on the Cost Congress.

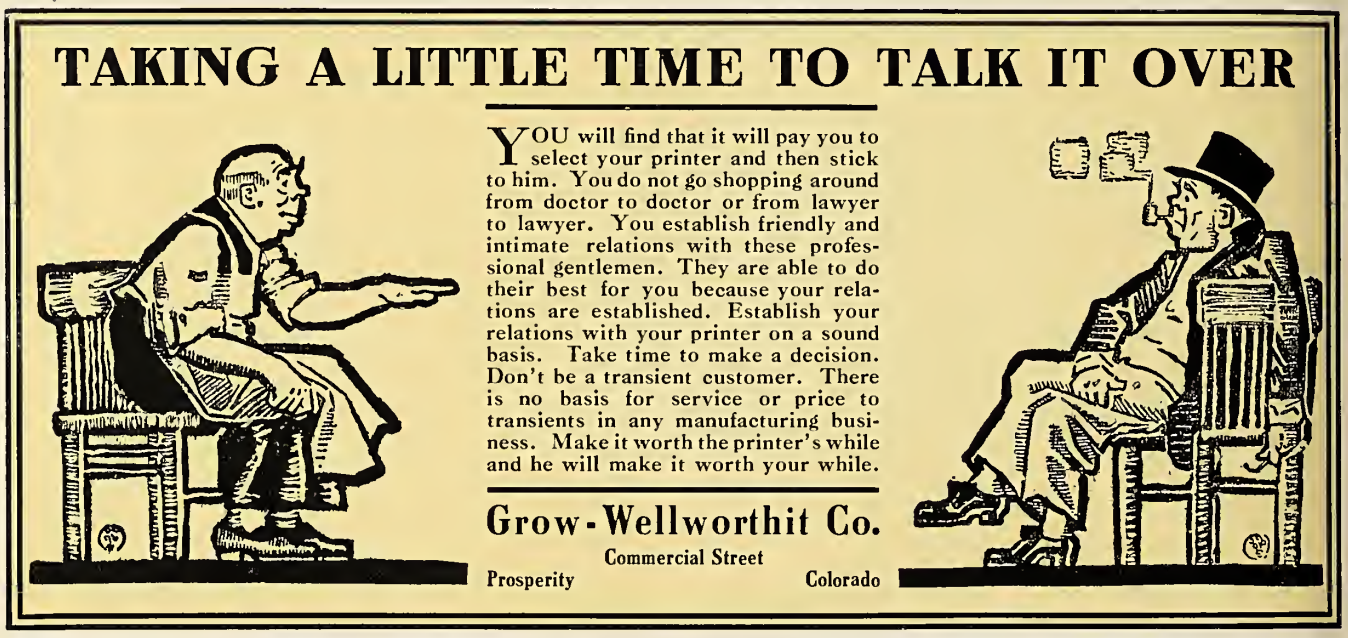
The cost agitation is looked at from two angles by two contributors to our correspondence department. One writer esteems the work of the Cost Commission and Cost Congress as being the salvation of the trade; the other is impatient of results and implies pretty strongly that the present movement is a case of much fuss-and-feather. Both reason from their personal experience and observation. Making allowance for differences in temperament, these opposing views probably have their root in different conditions.

Inquiry among those connected with large Chicago printing-houses indicates that our Chicago friend has ground for complaint. There has been little, if any, diminution in price-cutting among the larger houses. In the smaller shops there seems to be a healthier tone. There is an obvious reason for this. The larger establishments have their methods and traditions, and resent any imputation that their managers are not business men. Many smaller offices are owned by younger people who are more inclined to admit their deficiencies and more anxious to learn—at least, they have sufficient enthusiasm to try a new departure.

And somewhat analogous are the differences between the large cities and the smaller ones. In the last mentioned, there is a spirit of comradeship—men at least know each other in some sort of manner. In the metropolitan centers, competitors are frequently as absolute strangers as they could be if they were in different cities at opposite ends of the country. It is a part of the phenomena of modern city life, where population is densest, there man is loneliest. In such circumstances it is hard to arouse interest or maintain interest when it is aroused. Hours are precious and distances between homes and offices are long. So meetings are not well attended.

In the smaller cities, where conditions are not so abnormal, greater value can be obtained through organization. The producing capacities of the various plants are more nearly on a parity; it is not so difficult to attend meetings or to keep the absentees in touch with affairs. These conditions and the lack of social distractions make it possible for all sorts of organizations to develop in the small towns. This state of affairs probably explains why our Chicago friend is so pessimistic and our Atlanta friend is optimistic as a fine morning in May.

While we agree with the Chicagoan as to the desirability of closer coöperation between all elements in the trade, we are still of the opinion that the Cost Commission and its precursors are engaged in a meritorious work and have accomplished much. Their educational campaign has created a greater furore—has caused more people to think seriously of their deficiencies and their duty to the craft as a whole—than any other propaganda of recent years. We also agree that with so simple a proposition and so patent a good to be attained, impatience with the progress made



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is excusable. No one can fairly say that the sowers of the seed are responsible for this. Impatient ones must look to the infertile soil to find the cause of disappointment. The tardy responsiveness to a simple and easily understood campaign is proof that the building up of a comprehensive organization such as our Chicago friend has in mind will be a stupendous task. That does not, however, relieve those who see or feel that the ultimate will be an all-craft organization of the duty of advocating that sort of association.

Meantime, anything that tends to rivet the attention of individuals to the fact that each owes a public duty to the craft should be welcomed. It is educational work of a high order. We should be thankful if it tends in the right direction, for pioneers in large movements must be content with "tendencies," even though that degree of progress provokes satire in the breast of those who would take this old world of ours and make it over in a year or so.

The Apprentice and the Employer's Duty.

The education of its people has been and is to-day the most vital concern of every good government in the world. The public-school system unquestionably is the dominant force in civilization. It is the generator of intelligence and the builder of powerful nations, whether those nations be large or small geographically. Wherever the school system is weak and contracted, there also is a weak government and a weak people. But this is such common knowledge that the readers of THE INLAND PRINTER will accept it only as an oft-repeated truth. There is a lesson, however, for the printer in this history of the nations. And the lesson points directly to the printers' apprentice and his lack of opportunity to gain a comprehensive knowledge of the art of printing. There is no side-stepping the logic that if a poor public-school system is weakening to a nation, a poor apprenticeship system is likewise weakening to a trade. No printer would think for a moment of permitting his child to be forced by a school-teacher to study only those subjects in which it made the greatest progress. The father would insist that the child be given a general education — an education which would fit it to meet and successfully solve life's problems. And the State would reinforce the father's demands, solely in the interest of the State.

Then, in all fairness to the coming generation of printers, as well as in justice to the business itself — whose members stand in the same relation to the apprentice as does the State to the schoolchild — why should apprentices to the printing trade be denied the opportunity to become all-around, competent printers? How is it possible to graduate master printers who will be able intelligently to conduct a printing-plant if the apprentices are not taught with some semblance of method and thoroughness?

Beginning with the early ages, a continuous warfare has been necessary to clear the way for progress. Superstition and prejudice have been and probably always will be the greatest barriers to the enlightenment of the masses. But the printing trades are not, to any great degree, menaced by either superstition or prejudice. What ails the trade as a whole is shortsighted selfishness. This is the obstruction which it will be necessary to remove if new methods are to be applied either in the training of apprentices or the securing of better returns for our labor.

The apprentice question, however, is the most vital one, and unless early action be taken, the seriousness of the situation will become nothing less than alarming. Even England, a country at one time noted for its splendid apprenticeship system, has discovered that apprentices in that country no longer are taught the printing trade as they should be. In speaking before a recent meeting of the Yorkshire Center Printers' Managers' and Overseers' Association, William Garnett, late technical instructor in typography at Bradford Technical School, had this to say:

"The apprentice of to-day no longer stands on the same footing he occupied formerly, when the employer took special interest in his welfare. The 'Americanizing' of this country has taken such a hold of the industries, that neither employer nor manager has the time to devote to the training of the rising generation. Most industries are departmentalized, and the lad who shows most aptitude for a certain class of work is kept on that work without any thought being given to his future."

Mr. Garnett, in concluding, declared that responsibility of training the apprentice rested upon the members of the association, and that as practical men they had taken the matter up in an endeavor to bring about a sorely needed change.

We trust that the employing printers of America soon will take united action looking to the adoption of some plan that will insure a thorough training of boys in the printing business. It is but simple duty to the boy — a duty carrying with it a moral obligation equally as great as that assumed by parents in the education of their children. But beyond all other considerations, it is a duty to the trade which, if not conscientiously performed, may bring poverty and degradation to many thousands yet unborn through a general lowering of the standard of workmanship, with the resultant cheapening of the whole trade.



"THE LEAN AND THE PHAT."

Drawn by John T. Nolf, ex-printer.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE SIZE LIMIT ON POST-CARDS — A WARNING.

To the Editor: CHICAGO, ILL., October 10, 1910.

So many instances have lately come to my notice where post-cards to be written on and returned are too large to be mailed for one cent, that I ask space to warn printers as to the Government limit, for customers are pretty sure to blame them. No card over 3 9-16 by 5 9-16 may be mailed for one cent with any kind of writing but the address.

J. B. HULING.

CRITICISM OF MODERN PRINTERS' UNIONS.

To the Editor: CHICAGO, ILL., October 10, 1910.

In "A Documentary History of the Early Organizations of Printers," which was recently published by the International Typographical Union and is a reproduction of Bulletin No. 61, compiled by Ethelbert Stewart, special agent of the United States Bureau of Labor, I find the following taken from the constitution of the Baltimore Typographical Society, which was adopted on June 2, 1832:

"Frequent intoxication, gross immorality, needless and frequent neglect of business, so that his employer is seriously injured, or the member's family thereby reduced to a state of suffering, shall, upon information and conviction by the society, be punished with suspension or deprivation of membership, as the case may be."

Apparently these old-time Baltimore printers were more concerned about the character of their society's membership than are present-day printers. It may be, of course, that social and industrial conditions to-day forbid discrimination so far as personal conduct is concerned, yet I can not see why the principles underlying the rules effective at the Union Printers' Home could not, in a broad and probably more elastic sense, be applied to membership in the printing-trades unions. At the Home, residents are required, on penalty of expulsion, to conduct themselves as gentlemen. Yet in the institution which created the Home, no attempt is even made to discipline those who have become mere bums and "panhandling" loafers.

But the part of the section quoted which I desire to call to the especial attention of your readers is that relating to "frequent neglect of business, so that his employer is seriously injured, or the member's family thereby reduced to a state of suffering." This society of pioneer printers was composed of men who had a keen sense of justice and responsibility to society at large. And it visited severe punishment on those of its members who violated its code of honor and fair dealing.

What is the condition to-day? Do you ever hear of a typographical union reprimanding its members for neglect of business? Have you ever been told that the "square man" who is so good to his bibulous friends while his wife and little children are suffering for the bare necessities of life, had been pulled onto the carpet by his organization? On the contrary, you probably have seen attempts to reinstate in their positions those who have been discharged for neglect of duty. In one case in Chicago recently the foreman was threatened with a heavy fine if he did not reinstate a member who failed to report for work after indulging in a "social" time. It did not seem to occur to the membership that instead of hostile action against the employer, a letter of apology would have been in order, regretting that the good name of the organization and the responsibility of its membership had been compromised by the action of a fellow member.

It seems to me that it would not hurt if we incorporated in the principles of our modern organizations some of the ideas of these printers of earlier days. But in doing so, do not let us forget that they should apply equally to the conduct of organizations both of employers and employees.

YENRAD.

COPYRIGHTING CITY NAMES.

To the Editor: KANSAS CITY, KAN., October 2, 1910.

It is reported that a certain town in Pennsylvania is about to have its name copyrighted. Your correspondent (a proofreader) is wondering in what form it will be monopolized: Wilkes Barre, Wilkes-Barre, Wilkesbarre or Wilkes-barre. The name of this place has bothered the proofreaders a plenty, and they will be glad to note a standardized form.

By the way, this idea of copyrighting city names is a splendid one, and I hope it will gain a vogue. Would that it had been thought of long ago, so that any name might appear but once in the United States Postal Guide's list of postoffices. Then we would not have so many Springfields, Washingtons, Albanys, Riversides, Rockports, Troys, Chicagos, St. Josephs, Kansas Citys, etc., *ad infinitum.* In fact, there should have been a law passed in early days to prevent such duplications — even to the extent that state and city names should not be similar; this to avoid such inconveniences as New York city, New York; Oklahoma City, Oklahoma; Ohio, Illinois; Kansas City, both Missouri and Kansas; also Washington (the capital) and Washington (the State), and others. You know how silly it sounds hearing the national capital generally designated "Washington, D. C."

GAZETTEER.

[The attempt of Wilkesbarre to have its name copyrighted has failed, Registrar of Copyrights Solberg having decided, in a letter received October 13, that the city has no right to the exclusive possession of its name. The members of the city councils who desired the name copyrighted will try to see if they can not appeal to a higher authority.— EDITOR.]

THE WHIPSAW AT WORK

To the Editor: TRINIDAD, COLO., October 8, 1910.

Reading the several interesting and valuable articles in THE INLAND PRINTER relating to the cost of printing, "Business Blunders," etc., has prompted me to relate an incident which occurred only the present week here.

A small job of two thousand handbills, 8ths — 9 by 12 — and two hundred window-cards (4ths, I think) was needed to advertise an event for the night of the seventh. One of the parties concerned wished to bring the work to me, but a person higher up, who has quite a quantity of printing done through the course of the year, says that if I could do it cheap I could get it, but that he got a discount or rebate

on all jobs that he brought or sent to a certain newspaper job-office. I made a price of $5.25 for the two thousand handbills and $1.55 per thousand over two thousand. On window-cards, 11 by 14,.I made a price of $4.25 per hundred and $5.80 for two hundred. The man higher up went up in the air, and took the job over to the office of the newspaper, paying for the work in advance. My friend, who wished to give me the work, was with him when he paid for the work. After "figuring a little" the price charged and paid was $1.60 — one dollar and sixty cents. I am inclined to think that this was for only one thousand of the dodgers — my price for which was $3.50. I did not see the transaction, but it was told me by my friend in exactly this way, and, as he was interested in the event advertised, I have no reason to doubt his word. The newspaper whose job department was to do the work bears the union label, and states that all work done on it is done by union labor, yet the man in charge of the price-making sees fit to give rebates or commissions on work in order to land the job.

I do not care a snap about losing this little job, but, as an evidence of the practices that are being followed in the trade, I submit this single instance. What are we going to do about it? A Job Printer.

COMPETITON, NOT INCOMPETENCE, THE BASIC TROUBLE.

To the Editor: Chicago, October 7, 1910.

As a result of "clarion calls" and by dint of much meeting and cajolery, I see by the daily press that another cost congress is in session. You and others have had a great deal to say about the beneficial effect of the last meeting and the improved general conditions of affairs throughout the country as a result of discussion of cost problems.

So you will have to show me. Unlike the cost congressors, I am not in Missouri, but from there, on this question.

They say that reading maketh a full man, but writing an exact one. So while others shout loudly about actual work done and the trade having been saved, you, who put your pen to paper, are more careful and content yourself with saying the movement shows a healthful "tendency." "Tendency" isn't much — merely a slant in the right direction. But there must be some concrete evidence of actual accomplishment before editorial latitude permits of the use of the term "tendency."

In Chicago we have had this cost business thrown at us and hammered into us for the matter of three or four years, and the slaughter of prices keeps on. From my own experience, and what friends tell me, it is harder than ever to get a job in the competitive field with a profit in it. If this be the general experience, then the "tendency" is in the wrong direction.

Anyhow, what is the number of cost systems in use in Chicago; and do those who have them charge the prices their tickets show the jobs cost? Out of the six or seven hundred printing-offices in the fourth city of the world I don't believe there are more than ten or twelve properly operating and living up to a cost system. Then why all the hullabaloo! It won't do to point out that the Eat-'Em-Up Printing Company put in a cost system, found it was doing all its work at a tremendous loss, cut off ninety per cent of its customers and is now making more money than ever before. The Eat-'Em-Up, you know, may have changed its line of business — specializing along a new line. Nor is my question answered by a dozen or so printers rising at the congress and saying they have tried the cost system and found it to be a good thing. If one sparrow fails to make a summer, surely the experience of a dozen or so of the thirty-five thousand printers in the country fails to justify the loud-heralded "tendency."

I will not be mean by saying or implying that this wailing about the condition of the printing business brought a few people into the limelight, and that being new to them they are as pleased with the experience as a child with its first painted toy. No! I give all these people credit with being serious — serious to the point of considering themselves modern John the Baptists or St. Pauls. Indeed, the serious manner in which they take themselves prevents their sizing up the situation properly. If they are willing to give their time and succeed in putting a dozen or so printers in more comfortable circumstances, all well and good, but they should not deceive themselves by thinking they are on the way to regenerating the trade, as they would probably designate their mission.

Like every other industry that hasn't been trustified — realized the benefits of coöperation, that is — the printing trade is circumscribed by the great forces that control the industrial universe. So long as we uphold competition, work will be done for cost or less than cost, no matter how many systems are in use. I wonder how many of these cost-shouters will repudiate the doctrine that competition is the life of trade? That always was the philosophy of barbarians, and in our civilized state of society is effete. I am convinced that the trade isn't suffering so much from bad management of individuals as it is from the evils of a system which has outworn its usefulness.

Coöperation is what the craft needs, and it should be coöperation from top to bottom. As it is at present, the rest of the world, either in the capacity of the consumer or seller, is doing its best to outwit the printing craft. It, in its splendid folly, invites these attacks. Indeed, the craftsmen quarrel among themselves. Now and then we have a great labor war which always results in one thing — weakening the resistance power of the craft by intensifying competition. Look at the railroad corporations how they have their employees rooting for them — the whole shooting-match is talking about *our* business now. The newspaper publishers have one of the closest corporations in the world; their union employees are among the most radical "reformers" in the country, yet one seldom hears the publishers' association denounced. These same radicals will tell you that it is the best employers' association in the world. The railroad magnates and our publishers have ceased fighting organized labor — they are trotting along with it and using it in building up their businesses. And these men are successful.

All the time the employing printers compete among themselves — fight each other under rules laid down by their patrons. Printers must obey these rules, with the result that, of course, the rulemaker gets the best of it, as it was intended he should, and the knowledge that one is losing money on a job only makes a bad situation worse by increasing the mental distress.

I know some one will answer this by saying that with the cost system a man would not take work at less than cost. The fact remains that human nature is greater than theory, as is shown in Chicago, where it is said some of those having cost systems are doing work cheaper than ever before. If some of the promoters of these cost congresses would get rid of their eternal grouch against their employees, and look the situation squarely in the face, they would find that coöperation is necessary, but the coöperation must be on a broad-gage plan, as befits a great industry in a big country. This may be novel — almost revolu-

tionary — but what of that? Experience has shown that the old methods and present schemes in the commercial-printing lines do not bring results worth while.

NICK-O'-THE-WEST.

"A SMALL LEAK WILL SINK A BIG SHIP."

To the Editor: ATLANTA, GA., September 30, 1910.

In the September number of THE INLAND PRINTER, page 923, is given one of the reasons why job-printers make no money from jobwork — their ignorance of cost. Fifty-seven items of expense are mentioned, to which several other items can be added, namely, rollers, license, benzin, lye, water-bill, carfare, brushes, etc. This makes the list sixty-four varieties of expense instead of fifty-seven, and, in the course of twelve months' business, a few more items may show up.

We are told that a small leak will sink a big ship; is it any wonder then, that so many job-printers make no money when they do not know how to figure the cost of their work? In making estimates for business, many estimators will put down only three items — composition, presswork and paper, and it often results that instead of getting a profit, they do not get actual cost. It happens sometimes that very little cash is paid for a printing-plant, as some of the type-founders are very obliging fellows. During my fifty years' pilgrimage, I have known a $6,000 outfit to be bought without a cent in cash being paid and the purchaser closed out in less than twelve months.

I look for a great improvement in the business as a result of the efforts being made by the Printers' Cost Congress, which will meet in St. Louis next month, and would suggest that the congress endeavor to persuade some of the typefounders to discontinue the practice of furnishing free outfits to Tom, Dick and Harry. Is it because of the tremendous profits in typemaking that the founders can afford to do this? If that be so, why can not some of the millionaire printers establish foundries and sell plants at fair prices? Respectfully, EMPLOYING PRINTER.

P. S.— The Printers' Cost Congress can prevent a continuance of this practice, to some extent, by recommending a boycott against all offenders.

WHAT DO THEY DO WITH THEIR TIME?

To the Editor: BOSTON, MASS., October 11, 1910.

As an all-around printer still on the sunny side of forty, I am impelled to ask the above question of the printer of to-day. Here is a case in point:

In making up a page ad. recently, I had occasion to ask a man ten years my senior to set up an item going beside a cut. It was an item with a boldface side-head regarding a sale of silk gloves. It came back without a punctuation-mark, "like copy." In conversation, this man said he had been in the business twenty-five years, working in book, news and job offices. His opinion was asked regarding the respective merits of THE INLAND PRINTER and other trade journals. His reply was:

"I don't have time to waste on those magazines, do you?" And he seemed much surprised that I did. He thought the I. T. U. Correspondence Course "a waste of time and money."

Now, the average printer is not necessarily a proof-reader nor an authority on English, but the average proof-room shows not only a lack of ordinary grammar-school instruction, but, as well, a lack of knowledge of current events on the part of the typesetter.

Newspaper men will boast that they don't read a newspaper. Some jobbers won't "waste money" on trade journals, and there is a fairly general lack of knowledge regarding new features in their own business.

Sometimes I think that, like public reading-rooms, trade journals fail to reach those who need them the most. Personally, I know that my study — and careful study too — of THE INLAND PRINTER and other trade journals, has raised my own salary from $14 a week to $30 a week. Outside of strictly trade journals I buy *Newspaperdom*, *Printers' Ink* and *System*. Also there is a good deal of information to be derived from the study of typefounders' sheets and magazine advertising.

Four out of five apprentices won't carry a trade journal home as a gift — I've found this out by trying. One-half the journeymen think a correspondence course is an admission of incompetency, and our best trade journals are supported by as many artists, illustrators and sign-painters as printers.

I know a printer who has run a proof press for fourteen years. He can not set type either by hand or machine, and hardly knows the case. Has he a right to call himself a printer?

This same man has had every opportunity to learn all branches of the business. He could practice three hours a day on the Linotype if he wished. He was offered an apprenticeship of six weeks at $18 a week to learn. He said of the foreman after this offer: "What a damn fool he must think I am."

There may be offices where a boy has no chance to learn the business, but in my experience I find the ambitious ones are helped by both their employers and the journeymen. The others simply put in so much time — that is all.

I classify printers to-day as follows: Ten per cent, fine workmen; fifteen per cent, excellent; twenty-five per cent, good; twenty-five per cent, fair, and twenty-five per cent unfit to be called blacksmiths without an insult to the blacksmiths.

Fellow workmen, isn't this true?

Again, what do they do with their time?

ARTHUR ELLIOTT.

GET TOGETHER.

I have heard the printer complain of the increase of loss over gain; I have heard him declare that his competitair was a snide and a windbag for fair. There are troubles in trade that we think others have made, there are traps and mischances galore, and when we are tripped the reason we slipped we lay at some other man's door. And this is the point of my tale, so true that it's moldy and stale; if you can't make things go take a rest and lie low and think out just *what* made you fail. You may yap till you're blue in the face of conditions you call a disgrace, but if you take stock you'll perceive with a shock that you helped to bring on the travail. Join hands with the man you despise and boost so the prices will rise; if you just sit and funk you will see every plunk aviate in the mist of the skies.

NEWSPAPER MEANNESS.

"I never was so provoked in my life."

"What is the matter, my love?"

"The paper this morning has an article concerning my new necklace, and gives the value of it at the figure I named to the customs inspector when we reached New York. I feel like dying of mortification." — *Chicago Record-Herald.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

A PROVINCIAL printing trades exposition is being organized, to be held in Manchester, next year, from March 28 to April 8.

IT is reported that a nonunion chapel was the first to decline to do certain work which had been sent to London from Edinburgh because of trouble between the masters and men in the latter city.

THE printing classes for the winter season of St. Bride's Institute commenced September 26. The program is the same as in previous years, except that there is an added class for journeymen, to be conducted on Thursday evenings.

THE total membership of the unions connected with the printing and allied trades in the United Kingdom at the beginning of this year was 70,999, a decrease of 2.7 per cent from the number at the beginning of 1909. This membership is distributed among thirty-eight organizations.

A UNIVERSITY press will soon be established in London, along the same lines as those of the sister universities of Oxford and Cambridge. It will do the official printing and publishing of the University of London and will be under the consulting direction of the Press Committee of the senate of the university.

THERE are in the office of the Halifax *Courier* five men whose combined terms of service in the one place add up to 204 years and ten whose total service reaches 322 years. The senior member is Mr. Hiram Pickles, who began there in March, 1857. The foreman of the composing-room, Mr. John H. Welsh, has a record of forty-two years.

ACCORDING to the *Board of Trade Labor Gazette*, an average of seventy-eight out of every thousand skilled trade-unionists were out of employment last year in England, being more than twice the average number of the preceding ten years. The proportion of those unemployed was still larger among the unskilled working people.

THE latest report of the British and Foreign Bible Society states that its issues for the last year constituted a record, 6,620,024 volumes having been sent out, 685,000 in excess of the preceding year. The Bible House of London shipped abroad 2,395 cases of the Scriptures, which weighed 293 tons. Issues for the blind, in Braille type, were completed last year in Welsh, Spanish, Italian, Gujarati and two Chinese dialects, and the reissue of the English Bible in revised Braille type has also been finished. Since its start in 1804 this society has produced over 222,000,000 copies of the Scriptures. Whether it be so generally read or not, the Bible certainly furnishes a goodly quantity of work for the printer, papermaker and binder.

AN account is given in the *English Illustrated Magazine* of the printing-office of Scotland Yard and the great quantity of work it produces. Four times a day a bulletin is issued to all the police stations. At nine in the morning the first is sent out, which gives an inventory of all property reported lost. At noon one is issued with a list of all persons missing; this often takes up several pages. At half-past six the issue contains both subjects; likewise at half-past ten. A habitual-criminal register is distributed, and every few days an account of persons released on tickets-of-leave. A list of missing articles is sent to every pawnbroker, as many as four thousand of this document being needed. This is but a small part of the output of the Scotland Yard press.

AFTER extended controversy in Edinburgh between masters and men and an ultimatum in the shape of a strike notice on the part of the latter, over the employment of women (or girls) on monotype keyboards, an agreement was finally reached about the middle of September, the purport of which is that "No new female learners should be taken on up to June 30, 1916, and that all new keyboards during the same period should be operated by male union labor." The seriousness of the matter from the men's point of view may be judged from the fact that over one-half of the straight-matter composition in Edinburgh was being done by girls, whose wages, of course, were very low.

GERMANY.

A GRAND printing-trades exposition is now being planned for 1914, to take place in Leipsic, in the buildings which are to be erected for an international architectural exposition in 1913.

A PRINTING-TRADE school has just been established at Würzburg, Bavaria, under the auspices of a committee composed of members of the master printers' society and the compositors' and pressmen's unions.

IT has been judicially determined that postmasters or assistants who give out information as to the circulation of any newspaper through their offices are guilty of violating the laws of Germany relating to the secrecy of postal communications.

THE *Börsenblatt für Deutschlands Buchhändler* publishes a series of statistical tables concerning eighty-seven printing and publishing corporations in Germany, which show net earnings of but 4.15 per cent. The worst showing is made by the companies doing printing exclusively.

ACCORDING to official statistics, Germany's export trade in view and souvenir post-cards was $1,000,000 less in 1909 than in 1908. The decline was not only in the exports to the United States, but was also evident in those to England, Austria, Russia, Switzerland and other countries.

DIE Continentale Papiersack-Fabrik Aktien-Gesellschaft, a corporation for the manufacture of paper bags, was recently organized in Berlin, with a capital of half a million marks ($125,000). Among the incorporators is Mr. Hermann Elsas, president of the Continental Paper Bag Company, of New York city.

A NEW find of lithographic stone has been uncovered in the so-called Kittenfeld, in Breitenfurt parish, Mittelfranken, Bavaria. The stone ranges from eight to ten centimeters in thickness, is of a fine grain, great hardness and of a bluish tint, and is asserted by experts to compare favorably with the stones of the Solnhofen and Mörnsheim quarries.

AN exposition of the bookbinding art of the last one hundred and fifty years was recently inaugurated in the Royal Museum of Domestic Industries at Stuttgart. The examples of binding are loaned by the royal libraries of Würtemburg and various private collections, and offer to the student an interesting review of the styles and the progress of bookbinding in the past century and a half.

THE *Reichskursbuch*, the official railway guide-book of Germany, which is issued under the direction of the Post-office Department, reached its sixtieth anniversary this year. Beginning with 128 pages in 1850, it now appears with 1,210 pages, in an edition of 125,000 copies. As an example of condensation and compactness and yet comprehensiveness in giving information regarding trains, boat

lines, stage routes, time-tables, connections, rates, etc., also the principal foreign transport methods, it surpasses all similar works of other countries, not excluding the great American railway guide-book.

AMERICAN typefounders ought to feel happy, the point system being so well established, in view of the troubles of the German founders still have with bodies and heights-to-paper. Answering an inquirer, one of the leading typefoundries of southern Germany says that as yet only sixty-nine per cent of its orders are for type cast on normal bodies and to uniform height, the remaining thirty-one per cent being distributed among numerous variations from the recognized standards.

THE city of Strasburg has placed a monumental stone on the site of the former St. Arbogart monastery (where Gutenberg lived before he went to Mayence), on which is inscribed: "Here on this 'Green Hill' was invented the art of typography, and from here was spread the light throughout the world." This act followed the recent finding of what is believed to be the first now known job of printing done by Gutenberg, whose date would indicate that it was produced while the master still lived in Strasburg.

THE German Postoffice Department has just begun to issue booklets of postage-stamps, containing twelve 10-pfennig and sixteen 5-pfennig stamps, to be sold at 2 marks. Nearly all postoffice administrations which have issued such booklets have added a charge to meet the extra cost of producing them, but the German department expects to reimburse itself for this by selling the space on the covers for advertising purposes. The first edition will be one million of these booklets. According as the demand may be other varieties will follow.

HOLLAND.

TO ASSIST in the effort to establish more uniform and profitable prices for printing, the Netherlands Association of Printing Houses is publishing a new trade paper, *Het Tarief*, in which vigorous propaganda will be made for the cause. It is issued from the press of Corn, Immig & Zoon, of Rotterdam.

A MONUMENTAL example of reproductive work has just been completed and is issued by A. W. Sijthof, of Leyden. It is a facsimile of the *Brevarium Grimani*, a volume dating from about the close of 1500, now in the library of St. Mark's cathedral at Venice, where it had been kept from view some four hundred years, to which is due its present excellent state of preservation. Its 1568 pages are reproduced in twelve parts, costing 200 marks each (or $600 for the complete work). The original is on a very select quality of white parchment, and each page is most artistically executed, the whole abounding with miniatures in many colors. The text pages have usually four head and side bands, sometimes only one side band, which are filled with designs of flowers, butterflies, insects, birds, objects of the goldsmith's art, precious stones, etc., all in a wealth of color. The full-page illustrations begin with a calendar of the months, with gilded initials, surrounded by Gothic border-designs. Each calendar page is preceded by a full-page painting depicting events pertaining to the month. Sixty large miniatures deal with the lives of the saints, and eighteen smaller ones with the veneration of the saints. The text of the work is in two sizes of a handsome, correctly delineated Gothic ("text") letter. The labor on this grand volume, as investigations have proven, was divided between four men, who combined high artistic training with a rich fantasy and did their work in a most painstaking manner. This brevarium was owned by Cardinal Domenico Grimani, an enthusiastic art collector, after whom it was named. It is now the costliest object in the Bibliotheca Marciani, where it lies in a special case, under glass, with two pages exposed to view. So carefully is it guarded that the reproduction entailed much extra work, as all of the photographing had to be done on the spot, in a specially improvised atelier in the Palace of the Doges at Venice. Three negatives were made of each colored page. The printing-plates were made in Berlin and the impressions therefrom were then compared with the original in Venice. The printing is in four colors and was done by Albert Frisch in Berlin. The edition is limited to a few hundred copies, and the work will therefore be a rare as well as a noble representative of high attainment in Dutch and German reproductive skill.

AUSTRIA.

THE long established St. Nobetus book and art printing office has been bought by a new corporation, 1,500,000 crowns ($308,000) being paid for the business.

IT may not be generally known that no typographic or lithographic business may be started in this country without first obtaining a concession or license from the local authorities and magistrates. This license is ordinarily granted only to competent craftsmen and after the local needs have been proven sufficient to warrant increased supply. Furthermore, the concession is bound to the locality, that is, it is not transferable to another point.

THE Royal Graphic Arts Academy of Vienna is giving instruction in five special courses this season, which began September 25. These are as follows: 1. Typesetting, combined with practical work, every Sunday morning from 8 to 11:30. 2. Printing in colors by means of the various modern reproductive processes, every Thursday evening from 7:30 to 9:30. 3. Presswork on various machines, every Friday evening from 7 to 8:30. 4. Photographic apparatus and materials, every Sunday morning from 9 to 11. 5. The use of the zinc plate as a substitute for the stone in flat and relief printing, every Wednesday evening from 6 to 8. It may be noted that, Austria being a Catholic country, attendants upon the Sunday classes need not neglect their religious duties, as they may attend the early masses.

SWEDEN.

A NEW wage-tariff, agreed upon between the employers and employees in the printing trade of Sweden, has just been printed. The wages remain about the same as heretofore, the feeders being the only ones to receive a substantial increase. Among the new stipulations are the following: Monotype keyboard operators are no longer classed as machine compositors, but are to receive the same wage as newspaper hand compositors. Monotype casters, however, as before, receive the same wage as machine compositors. Operators unskilled in printing may be engaged at the monotype keyboard at a weekly rate of 20 crowns ($5.36) for the first class; this to be decreased 75 öre (20 cents) for each lower class, until 16 crowns 25 öre ($4.34) is reached for the sixth class. Pressmen who operate two presses are to receive minimum price and a half. If the pressman, at the request of the employer, has to do the feeding he is to receive 30 öre (8 cents) per hour extra; those who have the care of an automatic feeder or a folding apparatus receive pay as per special agreement. A journeyman machine compositor is to deliver hourly 6,500 letters on the Linotype, 5,000 on the Monoline, 4,500 on the Monotype and 4,200 on the Typograph. As a test

is taken two hours' work on plain reprint, on a measure not less than forty letters wide. If a workman is drafted for military service his place must be open to him when the army service is finished, provided the labor bureau has been able to find a substitute for him at his work. As apprentices only such as can show good school and health certificates are to be accepted. Apprentices at typesetting must have completed their sixteenth year. On entering upon employment the workman must deliver to the employer a passbook of some bank in which he is credited with at least two weeks' wages; should the employee not possess this amount the employer may deduct ten per cent weekly from his wages and deposit this upon his passbook until the required sum is reached. Furthermore, the employer and employee are obliged to sign a mutual contract to observe the working conditions agreed upon between the Swedish master printers' society and the employees' unions. To settle disagreements a committee of five members acts as judges, whose decisions may be appealed from to a superior committee of seven members. The first is composed of two employers and two employees, who themselves choose the fifth member. The second is composed of two employers, two employees and three persons chosen by the general director of the royal college of commerce. Disagreements of a vital nature and general importance may be carried at once to the higher committee for arbitration. An employment bureau is provided for, under the joint direction of employers and employees.

FRANCE.

AUGUST 23 of this year was the four hundredth anniversary of the death of Ulric Gering, one of the first three printers of Paris. The French Printers' Syndicate honored the event by decorating his monument with a palm.

A COMMITTEE of the Society of French Lithographic Artists is engaged in arranging for an exhibition of artistic printing produced by wood, copper and steel engraving, etching and lithography. It is intended to hold it in March of next year.

ENCOURAGED by the success of the printing machinery exposition this summer in London, the Syndical Chamber of Printing Machine Makers intends to hold a similar affair in Paris next year. Foreign manufacturers of machinery will also be invited to show their products.

IN seventeen towns of France the municipalities make grants to the unemployed funds of the trade unions. The State, under a recent law, refunds to the national trade unions from twenty-four to thirty per cent of the sum disbursed as unemployed benefits. To local unions the proportion is from sixteen to twenty per cent. This is in addition to the municipal grants. The amount so far set aside by the government to cover this subsidy has been about $22,000 per year, but as yet only about one-half of this has been used, because few of the French trade unions pay out-of-work benefits. The number doing so is, however, increasing each year.

ABYSSINIA.

AS AN illustration of the snares that occasionally come in the way of the retailer of information and cause inexactness in making statements, your correspondent will cite an error in these columns, in the issue of last August, on page 719, under the above caption, where Abyssinia is spoken of as a neighbor of Liberia. The fact is that one country is at the extreme east, the other at the extreme west of Africa. The erroneous statement as to neighborliness was due in the first place to the source of the item (where it also occurred) and in the second to the mental haziness of nearly everybody as to African geography. In fact, one might almost dare say that only one reader noted the error, this one being a Parisian correspondent, who pleasantly called attention to it. By the way, an English exchange lifted the item in question and published it without noticing the mistake. Perhaps its editor, like your correspondent, did not think of applying a geographical test.

RUMANIA.

THE printers in Bucharest struck for higher wages this summer. As a result the following rates now obtain: The typographic workers are divided into five categories. For the first year the minimum wage is 22 francs ($4.25) per week; the second, 24 francs; the third, 26 francs; the fourth, 28 francs and the fifth, 32 francs ($6.18). The working time is nine hours daily, except Saturdays, when it is eight and a half hours. As to holidays (which are so numerous in many foreign countries) only those sanctioned by the new laws on Sunday and holiday observance will be respected.

RUSSIA.

ACCORDING to recent statistics, 2,173 periodicals are published in Russia, of which 643 are printed in Russian, 218 in Polish and 69 in German.

THE printing employees' union of Moscow, after an existence of nineteen months, has been suppressed by order of a commission of the city which oversees the affairs of organized societies. At Warsaw the union of the printing employees was also suppressed by the police authorities, on July 27.

CHINA.

THE government has made an appropriation of 300,000 taels ($420,000) for the purpose of establishing an official journal. It is to appear in October.

ON August 3 the *North China Herald*, published weekly at Shanghai, celebrated the sixtieth year of its establishment. It is issued by the publishers of the *North China Daily News*, which was started fourteen years later (1864).

SWITZERLAND.

THE Society of Master Printers of Switzerland, at a convention held in Zurich, June 11 and 12, followed the example of their German colleagues, in fixing upon a uniform thickness for photoengraving plates, which for zinc, copper and other metals shall be two millimeters — this exclusive of the mount. The reform is to go into effect January 1 next.

VENEZUELA.

ACCORDING to a decree issued by the ministry of finance, printing-paper may be admitted into the country free of duty, provided it is for the use of newspapers. Publishers using imported paper are required to furnish the government monthly reports of the quantity used. The purpose of the decree is apparently to encourage the publishing of newspapers in Venezuela.

PALESTINE.

A NEW journal, printed in English and French, has just been started in Jerusalem. It is the sole example of the sort in Palestine.

HIS CHIEF ANXIETY.

There was once a swell tourist, whose valet
Was once cut in two by an engine.
"Now, I wonder," said he,
"Which half of the fellow
"Had the keys to me luggage in his pocket?" — *Puck.*

Written for THE INLAND PRINTER.

HARMONY OF COLORS.

NO. VI.— BY J. F. EARHART.

COMBINATIONS WITH ORANGE.

ORANGE will combine well with any of the colors lying between Nos. 8 and 15, on the opposite side of the practical diagram, in their normal state, or when reduced with white, or darkened with gray or black. Where a positive contrast is desired, orange and dark blue will make a strong combination. The brilliancy of the orange may be emphasized by the addition of a little black to the blue. In combining orange with any other color, it should be the lighter of the two. In three-color combinations the orange should always be either the middle tone or the lightest tone of the three.

When orange is used alone on white or light tinted stock, then it should be as deep in tone as possible. Its depth may be increased by the addition of a little lake red. When it is used on dark tinted stock, then, of course, it should be opaque, so that it will obliterate the color upon which it is printed.

Deep orange may be printed with good effect upon pale green, blue and violet tinted stock. If two colors are desired, then a darker color should be selected, closely related to either the orange or the color of the stock. If the stock is a green tint, then an orange and orange-black or green-black will make an effective combination. If the stock is blue-tinted, then an orange and orange-black or blue-black will look well. If the stock is a violet tint, then an orange and orange-black or violet-black will combine well. Where positive contrasts are not desired, then deep orange will look well upon any tint lying between orange and green in the diagram.

A combination of orange and orange-black upon a pale-yellow tinted stock will make a pleasing harmony of relative colors.

Orange will also look well printed upon a dark-gray, green-gray, blue-gray, or violet-gray stock. We will again remind the printer that to get a good result the orange should be very opaque, so that it may completely obliterate the gray color when printed. Orange should not be printed upon any tint lying between orange and purple, as shown in the practical diagram.

There are many shades of neutral tinted papers upon which orange and orange-black will produce an excellent effect. The Havana brown, Lincoln green and Oxford gray of the Herculean antique covers, are specially good for this combination.

Orange and orange-black will also produce a very pleasing effect when printed upon a pale-olive tinted stock.

We here give a list of good combinations with orange which have been carefully selected. Slight variations in either hue or tone may be made to suit the character of the design, whether it be light or heavy, type-matter or engraving.

COMBINATIONS WITH ORANGE.

Orange, dark olive, and gray.
Orange, dark olive, and yellow-gray.
Orange, dark olive, and green-gray.
Orange, dark olive, and pale green-yellow.
Orange, dark olive, and pale yellow-green.
Orange, dark olive, and pale yellow-brown.
Orange, dark olive, and pale yellow-olive.
Orange, dark olive, and pale sea-green.
Orange, dark olive, and deep yellow-brown.
Orange, dark olive, and purple-black.
Orange, dark blue, and gray.
Orange, dark blue, and yellow-gray.
Orange, dark blue, and blue-gray.
Orange, dark blue, and yellow green-gray.
Orange, dark blue, and pale green-yellow.
Orange, dark blue, and pale yellow-brown.
Orange, dark blue, and pale yellow-olive.
Orange, dark blue, and deep yellow-brown.
Orange, dark blue, and deep yellow-olive.
Orange, blue-violet, and yellow-gray.
Orange, blue-violet, and yellow-green-gray.
Orange, blue-violet, and pale green-yellow.
Orange, blue-violet, and pale yellow-brown.
Orange, blue-violet, and pale yellow-olive.
Orange, blue-violet, and deep yellow-brown.
Orange, blue-violet, and orange-black.
Orange, orange-black, and yellow-gray.
Orange, orange-black, and green-gray.
Orange, orange-black, and blue-gray.
Orange, orange-black, and pale green-yellow.
Orange, orange-black, and pale yellow-brown.
Orange, orange-black, and pale yellow-olive.
Orange, orange-black, and pale sea-green.
Orange, orange-black, and blue-violet.
Orange, orange-black, and deep yellow-brown.
Orange, orange-black, and deep yellow-olive.
Orange, blue-black, and yellow-gray.
Orange, blue-black, and blue-gray.
Orange, blue-black, and pale green-yellow.
Orange, blue-black, and pale yellow-brown.
Orange, blue-black, and pale yellow-olive.
Orange, blue-black, and pale blue.
Orange, blue-black, and deep yellow-brown.
Orange, blue-black, and deep yellow-olive.

COMBINATIONS WITH YELLOW.

Yellow will combine well with any of the colors lying between Nos. 10 and 20 on the opposite side of the diagram, in their normal state, or when reduced with white, or modified with gray or black. In fact yellow is the one spectrum color which can be safely used in nearly every combination of colors. In the colors of the solar spectrum, it approaches more nearly to the sun color than any other, and has the effect of lighting up any picture or design in which it may be used.

Yellow and violet, being complementary, will produce the strongest contrast of color, and also of tone, when combined.

In combining yellow with a darker color, to be printed upon tinted stock, the darker color should bear a close relation to either the yellow or the color of the stock. If the stock is a green or yellowish-green tint, then a dark yellow-gray will form a good combination with the yellow. Also a yellow and dark green-gray will look well upon this tint.

A combination of yellow and a dark red-gray will produce an especially good effect upon these tints of stock. A dark purple-gray combined with yellow will also be very effective.

Yellow, and yellow-black or green-black, while producing a strong contrast, will look well if the colors are properly balanced.

If the stock is blue-tinted, then a yellow and deep orange-gray will produce a pleasing effect. Also yellow and deep blue-gray, and yellow and deep red-gray will look well upon this tint.

If a strong contrast is desired, then yellow and orange-

black, or yellow and red-black, or yellow and blue-black will all appear well upon the blue tint. Also, yellow and dark red, or yellow and dark blue, or yellow and dark yellow-brown will combine well upon the same tint.

If a violet or purple tinted stock is selected, then the yellow and dark yellow-gray, or yellow and dark olive-gray, or yellow and dark purple-gray will combine well. For a stronger contrast, a yellow and yellow-black, or yellow and orange-black, or yellow and purple-black will be very effective.

Like the orange, an opaque yellow will appear to good advantage when printed upon yellow-gray, green-gray, or blue-gray stock. Yellow will also look exceedingly well upon the violet-gray and purple-gray stock.

We will follow with a list of good combinations with yellow which have been carefully selected for the practical printer. As with the list of combinations with orange, slight variation in either hue or tone may be made to suit the character of the job for which the combination may be selected.

COMBINATIONS WITH YELLOW.

Yellow, red, and gray.
Yellow, red, and red-gray.
Yellow, red, and yellow-gray.
Yellow, red, and green-gray.
Yellow, red, and blue-gray.
Yellow, red, and olive-green.
Yellow, red, and yellow-olive.
Yellow, red, and dark green-gray.
Yellow, red, and dark orange-gray.
Yellow, red, and dark red-gray.
Yellow, red, and dark blue-gray.
Yellow, red, and green-black.
Yellow, red, and red-black.
Yellow, red, and orange-black.
Yellow, red, and blue-black.
Yellow, red, and dark olive.
Yellow, sea-green, and yellow-gray.
Yellow, sea-green, and green-gray.
Yellow, sea-green, and red-gray.
Yellow, sea-green, and purple-gray.
Yellow, sea-green, and orange-black.
Yellow, sea-green, and red-black.
Yellow, sea-green, and purple-black.
Yellow, sea-green, and green-black.
Yellow, sea-green, and dark yellow-brown.
Yellow, sea-green, and dark red-brown.
Yellow, sea-green, and dark yellow-olive.
Yellow, blue, and gray.
Yellow, blue, and yellow-gray.
Yellow, blue, and blue-gray.
Yellow, blue, and pale yellow-green.
Yellow, blue, and yellow-brown.
Yellow, blue, and yellow-olive.
Yellow, blue, and red-black.
Yellow, blue, and orange-black.
Yellow, blue, and dark yellow-olive.
Yellow, violet, and yellow-gray.
Yellow, violet, and yellow green-gray.
Yellow, violet, and pale violet.
Yellow, violet, and yellow-olive.
Yellow, violet, and pale yellow-brown.
Yellow, violet, and orange-black.
Yellow, violet, and violet-black.
Yellow, violet, and dark olive.
Yellow, purple, and yellow-gray.
Yellow, purple, and yellow green-gray.
Yellow, purple, and yellow-olive.
Yellow, purple, and pale green.
Yellow, purple, and pale yellow-brown.
Yellow, purple, and pale yellow-green.
Yellow, purple, and purple-black.
Yellow, purple, and orange-black.
Yellow, purple, and dark olive.
Yellow, crimson, and yellow-gray.
Yellow, crimson, and yellow-green-gray.
Yellow, crimson, and yellow-olive.
Yellow, crimson, and pale green.
Yellow, crimson, and pale yellow-brown.
Yellow, crimson, and pale yellow-green.
Yellow, crimson, and red-black.
Yellow, crimson, and orange-black.
Yellow, crimson, and dark olive.

Again we will call attention to the very important fact that any rules for obtaining harmony of colors by the use of printing-inks or paints, must of necessity be flexible. They can not be arbitrarily fixed by numbers and diagrams. Harmony does not depend alone upon the selection of colors for a design, but also upon the area assigned to each color, and the location of same in its relation to the others. Harmony in any piece of colorwork depends upon contrast of color, of tone, of form and of mass or area.

The mistake of some men who assume to possess scientific knowledge, is that they try to fix a definite boundary for everything — everything must be done according to a carefully calculated formula or it will not be right, etc. The man who tries to apply inflexible rules to matters of taste, or in other words tries to weigh out harmony with a fine scale, is the kind of man who will " strain at a gnat and swallow a camel." Any man who expects to advance in these days, must not be too easily satisfied that professor this or doctor that has said the last word upon any subject.

(To be continued.)

FELLOWSHIP IN THE CRAFT.

Probably in no other calling is there more need for sympathetic coöperation than in the printing business. The cares and worries which must necessarily be borne by the workers in each department are many, but they can be lightened by the brotherly coöperation of the whole force in each department; by a whole-souled sympathy one with another, they will reach the point of practical assistance in the every-day struggle to overcome apparently insurmountable difficulties.

Industrial selfishness should make way for the better spirit of trade patriotism. I would advocate better fellowship between the various departments which go to make up the printing craft, and also more free intercourse between employers and workers, so that all may understand more clearly that each one is more or less a partner in the business from which they derive their support, all thus realizing their duty to employers. The masters should reciprocate by seeing that the conditions under which the labor is carried on are the best possible.— *From address of John Honeyman to the Printers' Managers and Overseers' Association of Liverpool.*

LOST TIME.

Lost wealth may be replaced by industry, lost knowledge by study, lost health by temperance or medicine; but lost time is gone forever.— *Smiles.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. VIII.— BY E. C. ANDREWS, S.B.

THE PROCESS OF COLOR PERCEPTION.

MOST of us believe absolutely in what we see; so absolutely that when we print red on two stocks and in the one case it looks bright and pleasing, and in the other dull and of a different hue, we are sure the inkman must have made a mistake or wilfully substituted an inferior article. Yet nowhere is what we see so influenced by surroundings as in the use of color. It was discovered a long time ago that our senses deceive us, and although the eye is the most highly developed of all our sense organs, it has certain weaknesses which must be understood if we are to account for the various effects of colors on one another.

As an illustration of one of the defects of perception, it is only necessary to test the eye with one of the so-called geometrical optical illusions shown in Figs. 18 to 21. It is evident that if the eye is incapable of perceiving length and direction accurately, a little investigation of the process of color perception would be profitable.

In light and the spectrum we have been studying physical facts. These light vibrations are translated by the eye into certain physiological processes which in turn, by



FIG. 18.

The portion marked off on the short line seems longer than the equal distance marked off on the long line.

psychological processes, become our facts of sensory experience. This means that simple light vibrations of medium amplitude produce color sensations running from red, the lowest in vibration rate per second, to violet, the highest. Compound vibrations produce either whites, grays, less saturated colors, or in the case of mixing red and blue vibrations the purples.

Between the physical series and the sensation we experience lies the physiological process of the eye and of the central nervous system. Before taking up the physiological process, a glance at the structure of the eye is necessary. In the lowest form of animal life, even before there is an organ of vision, the animal is affected by light. In certain parts of the jellyfish there are pigmented cells which absorb light, and in the higher forms there are "eyes" which are susceptible to changes of illumination only. Even the human eye, Fig. 22, is not capable of perceiving color at all points of the retina. If you look straight ahead and hold an object in your hand with the arm extended horizontally at the side, you can detect movement, although you can not describe the color of the object. The eyes of some of the animals are very sensitive to movement at the extreme edge of the retina, and this for them is of utmost importance, as movement or change in illumination invariably means danger. The human eye is supplied with six muscles which make it capable of rotation in any direction, but the movement from right to left involves a simpler muscular action than the movement up and down. This is one reason why we are likely to overestimate vertical distances such as the height of a door. Beneath Fig. 22 the principal parts of the eye are indicated, but the retinal surface (R) is what interests the student of color. The surface immediately back of the image (Im) to the choroid coat (A) is shown greatly magnified in Fig. 23. This cross-section of the retina, however, is turned so that the bottom of Fig. 23 is the part which the light strikes first, and travels back (up in the diagram) to the rods and cones shown at the top.

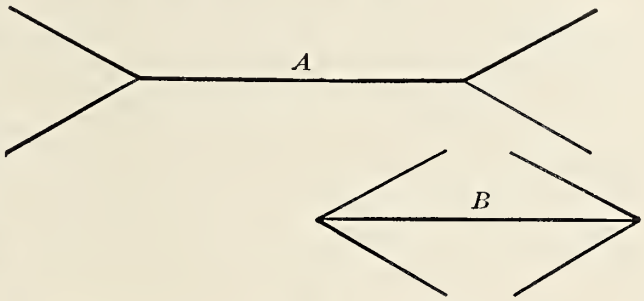


FIG. 19.

The length of the horizontal line A is equal to B, but it seems longer.

The rods are supposed to be cones in the process of development and are grouped at the outer edge of the retina. Since we perceive objects best when our eyes are focused directly upon them, and as the cones alone appear in the center of the retina, the cones are not only the center of clear vision but also the center of color vision. The area at the extreme periphery of the retina is totally color-blind and the area between the periphery and the center of clear vision is partially color-blind in that it is sensitive to a limited number of colors only.

According to the Young-Helmholtz theory of color perception, each minute portion of the color-sensitive-surface of the retina has three nerve elements; one set of these nerves is affected strongly by the long waves of red, the second by green waves, and the third by the short blue waves. In the perception of red, however, the other two nerves are affected to some extent. The same is true of the nerves especially designed for the reception of green and blue

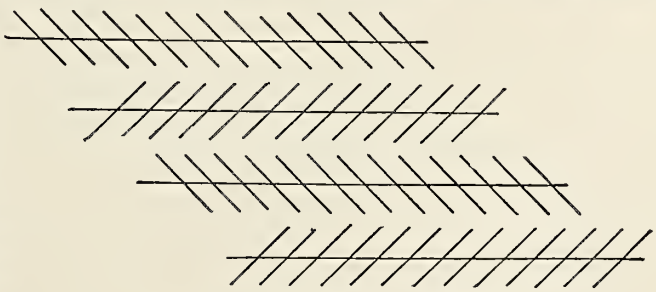


FIG. 20.

The long lines are parallel with each other.

waves; they act on all three nerve centers, but more strongly on the set adapted to the reception of the given color. If all three sets are nearly equally stimulated at the same time, the sensation of white is produced.

In 1878 a theory was published in Vienna by Hering, advocating six fundamental sensations instead of three:

Black and white.

Red and green.

Blue and yellow.

According to this theory the retina contains three visual substances, and each pair of sensations above represents an assimilation or disintegrative process in one of the sub-

stances. Red light acts on the substance capable of receiving red and green in exactly the opposite manner from green, and when both red and green fall on the retina, in proper proportions, the distinctive color disappears and a white or gray sensation results.

It remained for Mrs. Franklin, of Baltimore, to formulate a theory of "light sensation," which, in view of our

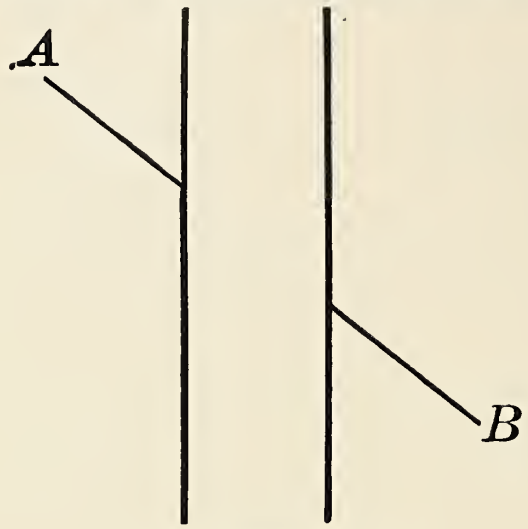


Fig. 21.

A and B are part of the same straight line.

increasing knowledge of the relation of chemical change to the physiological processes of the body, seems likely to explain the results of many experiments made by scientists. In fact, Prof. C. H. Judd, in his work on "Psychology," which, as it was published in 1907, represents the most advanced thought on this subject, does not even review the older theories, but presents Mrs. Franklin's theory as the simplest and most suggestive of all. He says:

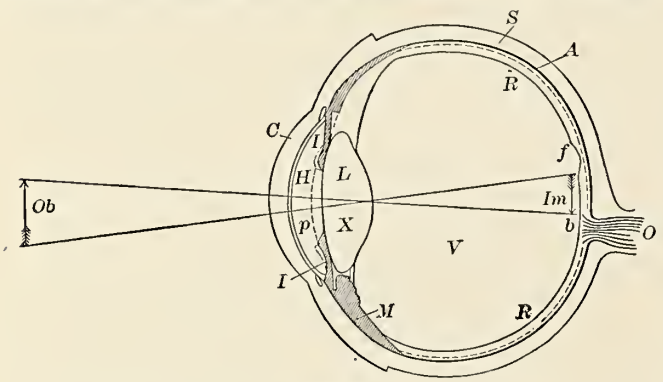


Fig. 22.

O, optic nerve; S, sclerotic; C, cornea; A, choroid coat; I, iris; R, retina; V, vitreous humor; H, aqueous humor; L, crystalline lens; X, optic center of lens; b, blind spot; f, fovea centralis; p, pupil; M, ciliary muscles; Ob, object; Im, image on the retina.

"The primitive retina of the lower animals, and the periphery of the human retina, have only one chemical process with which to respond to all light stimuli. This single chemical process, when set up through the action of light, arouses in the central nervous system a process which is the condition of a gray sensation. This is the original undifferentiated type of retinal activity. As the evolution of the retina goes forward, this original chemical process, which may be called the gray process, is so subdivided that colors produce certain partial phases of the original chemical activity. The partial chemical activities produce each a specialized form of nervous process and a specialized form of sensory experience. The breaking up of the gray process into special color processes begins with a development, first, of the partial processes which correspond on the one hand to blue, and on the other hand to orange or yellow sensations. This first differentiation corresponds to the wide difference between the extreme ends of the spectral series. The original gray process does not disappear with the rise of the blue and yellow processes, but remains as the neutral and more general form of response. At this stage the yellow and blue processes are each called out by a great variety of stimulations. Thus, the yellow process is aroused by red light, orange light and green light, as well as by yellow light. As the development goes on, the yellow chemical process is subdivided into more highly specialized processes, corresponding to red

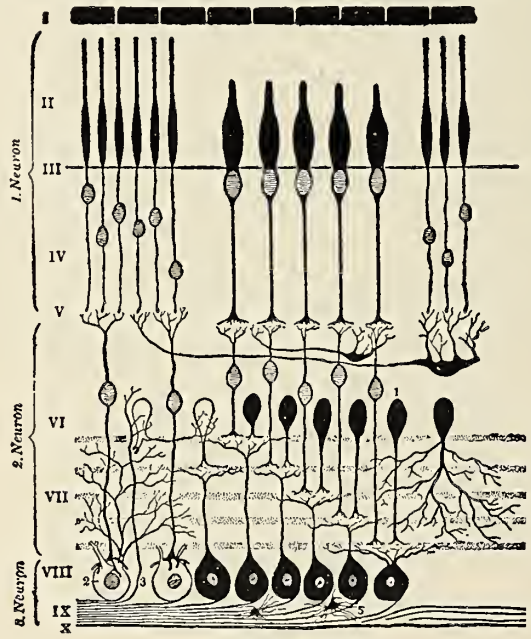
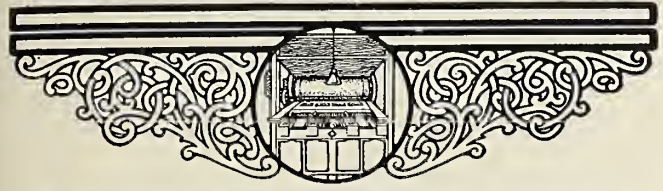


Fig. 23.

A diagrammatic section of the retina, after Greeff. I is the pigment epithelium, II is the layer of rods and cones. The rods are the small slender organs. In the retina the rods and cones are, throughout the larger part of the organ, mixed together; in the fovea only cones appear. III, IV, V, VI, VII show various intermediate structures between the rods and cones and the nerve cells which are situated at VIII. From the nerve cells at VIII the optic fibers pass out, as indicated at IX, toward the blind spot, where they leave the eyeball. X represents the limiting membrane of the retina. A ray of light entering the eye passes through the retina in the direction from X to II. The light does not produce any effect upon the cells or fibers until it reaches the layer of rods and cones.

and green. The result of this successive differentiation of process is that the highly organized retina may, when stimulated by the appropriate form of light vibration, respond with specialized chemical processes to red, green, yellow or blue. If yellow and blue, which were the first forms of light to arouse differentiated processes, act at the same time on the retina, the partial processes which are differentiated out of the gray can not both be in action at once without being swallowed up in the original fundamental process of gray. If red and green act together upon the retina, the yellow process appears as the more fundamental form of chemical process. The facts of color-blindness can be explained by stating that the differentiation of chemical processes is not complete in the color-blind eye. Negative and complementary after-images are due to the physiological instability of the partial chemical substances left in the retina after a process in which a colored light has partially disintegrated the retinal substance." *(To be continued.)*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Oil for Cylinder Packing.

(752.) "Please answer the following query in THE INLAND PRINTER: What is considered the best oil for cylinder packing? I have used two-thirds machine oil to one-third coal oil, but it does not give the desired results." *Answer.*— Pressmen are much divided on that subject; most of them use common machine oil. A mixture of machine oil and paraffin is a suitable medium. The paraffin is melted and added to the oil. The Indiana Chemical Company makes a tympan offset oil.

Ink Adhering to Hot Embossing Die.

(757.) "I am troubled with a cover-ink adhering to the heated die while embossing. Have had to cut out the heat on more than one occasion as the inks emboss all right with a cold die. What is the cause of the ink sticking to the die and the remedy therefor?" *Answer.*— It is quite possible the die was overheated; try a cooler die. If the ink is not thoroughly dry the outside film may be broken and it will cause adhering also. Would advise that sufficient drier be added to accelerate the drying and that the work remain at least twenty-four hours before embossing, longer if possible. Some will occasionally rub the heated die with beeswax or paraffin on a piece of cheesecloth. Powdered talc is also used in the same manner.

Mechanical Typewriting.

(771.) "Do you know of a device which is attached to a Gordon press for duplicating typewritten letters? We understand an inked ribbon is used and the rollers are removed." *Answer.*— There is a device that answers that description made by the Miller-Bryant-Pierce Company, Aurora, Illinois. The attachment is locked in a chase and the rollers are removed, as no ink but that in the ribbon is used. The ribbon covers the form and is operated by a ratchet device that moves it slightly after each impression, unwinding the ribbon from one spool and taking it up on another. When one spool receives all of the ribbon, the spools are reversed and the ribbon is used again. The ribbon may be reinked a number of times. This is the only device we know that operates in the manner you describe.

Need a New Roller.

(774.) Submits a half-tone impression on coated stock. The printing is dull and lifeless in color, and mottled in the solids. The query is from an engraver and is as follows: "Our proofing roller gives trouble every time the weather is damp. It seems impossible to obtain a good clean black impression in making proofs. The ink does not seem to adhere to the roller and we have tried several remedies without avail. Will you kindly suggest something to give relief?" *Answer.*— You should at once order a new roller. In the meantime the application of powdered alum will remove some of the moisture that is causing your trouble. Dust the surface of the roller liberally with this powder and wipe it off; repeat the operation until the roller feels less sticky. The old method to obtain relief from such evil was to rotate the roller on a dry dusty floor and wipe off the dust, repeating the operation as often as the trouble appeared. The effect was the same as where powdered alum is used, the moisture was taken up and this condition gave the surface a greater affinity for the ink.

Make-ready on a Two-color Press.

(776.) "Would like your opinion of the make-ready necessary on a two-color Harris automatic press, both plate cylinders take impression on the same impression cylinder." *Answer.*— On a press of this kind the tympan must correspond in some degree to the nature of the work imposed upon it. If the work is high class, the tympan should be hard. For the ordinary grade of work that must be turned out quickly with the minimum of make-ready the tympan may be more resilient. In the matter of make-ready, since the plates of both cylinders have contact on the same tympan, and in some instances on the identical part thereof, the make-ready must equalize the pressure just as in ordinary forms when two different forms are used. In this machine you have but one make-ready but it is from two sets of electros.

Color Chart for Pressmen.

(770.) Mr. J. V. Price, Christchurch, New Zealand, writes: "The excellent color-chart with accompanying lessons has reached me. This is indeed most interesting and instructive, and should be an aid to successful color-printing. For instance, Lesson No. 8, on Complementary Harmony. Many pages might be written on the harmony of contrasting or unrelated colors which ofttimes tend to weary and confuse the apprentice and the pressman, but here is a brief and most instructive lesson right to the point, everything being made perfectly clear and written by a practical and clever color-printer. I would strongly advise every apprentice — aye, and every pressman, too — to acquire one of these charts and lessons. I have the chart mounted and will give all who desire an opportunity to study it and the lesson. I can not speak too highly of these, and had no idea that such excellent instruction could be obtained in this manner." The chart referred to, with full instructions, can be obtained from The Inland Printer Company; price, $1.

Impression Too Strong.

(775.) Submits a four-page section of a furniture catalogue, printed in black, with the running-head in sage green. This head is a pleasing design and is well printed. The half-tone furniture cuts appear to be run flat, at least with but little make-ready. The accompanying letter reads: "The enclosed pages of a recently printed catalogue were the subject of a controversy between the pressman, the foreman and the superintendent. Kindly let us know what you think of it?" *Answer.*— This job is one of contrasts, the type descriptions under each cut, and the half-tone cuts used as a running-head on each page are perfectly printed, while the half-tone cuts, illustrating high-class furniture, do not appear as if they were given full attention in the make-ready. The dresser-legs and other extending parts from the main body of the cuts actually punch the stock on some pages. This condition on a long run would convert the high-light portion to middle tones, and the middle tones of the extending parts to solids on account of the ensuing wear. We judge the fault lies in the method of preparation for the make-ready, possibly the cuts are mounted on uneven or on high blocks, whereas, if they were a trifle under height, the work of make-ready could be car-

ried on advantageously. None of the cuts shown on the section require a cut overlay. A two or three sheet make-ready would do ample justice to the outline half-tone engravings. The tympan in this instance should be hard, made wholly of thin S. & S. C. Book, the tissue spotting up will furnish sufficient resiliency. The covering of the mark-out sheets with a hard manila, and the final tightening of a top sheet over all, should give all to be desired, even on an extended run.

Engraver vs. Pressman.

(773.) Two specimen pages of a booklet 3 by 6 inches printed on a good grade of enamel stock. A half-tone cut of 150-line screen representing a strawberry patch is shown at the top of the page. Specimen No. 1 is printed with reasonable judgment as regards color, while No. 2 is absolutely unfit as an illustration on account of the amount of ink carried. The middle tones, which show some tone gradations, are converted into solids, giving the whole landscape the appearance of a view taken at sundown. The pressman writes as follows: "An article appeared in THE INLAND PRINTER several months ago, entitled 'Engraver vs. Pressman,' and I have just had a little experience with a job on which your decision is asked through the Pressroom Column, and to aid you I am enclosing two rough press proofs. No. 1 I have marked, is the color I claim for the right depth, while No. 2 is the correct depth from the customer's viewpoint. Who is right, myself and specimen No. 1, or the customer and his idea No. 2?" *Answer.*— The decision favors the pressman in the foregoing controversy. The cut is not the best as far as contrast is concerned, and should have been rejected for that reason, but as the matter stands the pressman has brought out all there was in the cut and has lost nothing of its pictorial value by reducing the middle tones to shadows. In a case of this kind we believe the least of two evils is to run the cut gray rather than to the other extreme.

Peeling of Enamel Stock.

(777.) Submits several specimen sheets of a half-tone impression taken on a grade of enamel stock. The enamel peeled in the solids to such an extent that the ink was reduced until it looked like a gray-black. On one side the surface appeared to have a normal coating, no peeling was observed, but on turning a sheet its surface in the solids was at once stripped. The application of the thumb moistened to each side showed that the sizing on one side was weak, while the opposite side had the proper tenacity. The stock does not appear to be seconds. The pressman describes the trouble in the following letter: "The enclosed specimens of a half-tone job caused no end of trouble by picking, as can be seen by examination. This was a small four-page form, printed on a four-roller cylinder press, but with only two distributors in use. The temperature was 80°; half-tone black ink costing $1.50 was used. By a liberal use of kerosene the job was printed. Vaseline and special compounds gave no relief. It is my opinion that the coating of the paper is defective, as one side would pick badly and on turning over it would print perfectly. What should have been done under the circumstances?" *Answer.*— If the condition of the stock was noticed before the run began the attention of the paper-dealer should at once be directed to it. If one side was printed when the weakness of the enamel was discovered, then the pressman's skill is put to the test. In this instance the appearance of the type section of the form is excellent; the cut, however, has a blue-gray appearance which will scarcely be accepted as a standard of good color. If paraffin oil were added instead of an excess of kerosene, it probably would not have degraded the color to such an extent. As such an occurrence as this has been the lot of others we would like to learn what method was adopted to minimize the trouble.

Tarnishing of Gold Bronze.

(778.) "Suppose I am printing a family history illuminated in colors with the initial letter-plate in gold; the text in black ink will probably be readable for a hundred years, how about the appearance of the gold initial? Can we find on the market a gold bronze with such lasting qualities? If gold leaf were used what size should be employed? What is your advice in this matter?" *Answer.*— It is doubtful whether gold bronze would retain its luster for such a period as our correspondent mentions, unless it received a protecting coat of varnish. Would advise the use of pure gold leaf, which does not tarnish even when exposed to the air. It should be applied to an impression of gold size; after it dries, the surplus may be removed with a tuft of cotton. Hard rollers should be used, and a firm tympan. The tarnishing of metals is due principally to the presence of noxious gases so prevalent in the atmosphere in all manufacturing centers. Metallic surfaces protected by lacquer or varnish will withstand the oxidizing action of these gases and naturally retain their luster for a longer period. An examination of the lithographed plates in "The Grammar of Ornament," by Owen Jones, shows that the gold bronze used as a part of the color arrangement in many of the designs has lost its luster totally. This book was published in London in 1856 and was hailed as an extraordinary example of chromolitho work, yet at this time the bronze effect is scarcely discernable for its luster, although the bronze holds tenaciously to the size.

Felt Pennants.

(772.) Submits specimens of miniature pennants, printed in colored inks on white and green billiard cloth. The ink used covers nicely, giving the appearance of a stain. A novelty printer desiring to produce similar work asks the following question: "We are after information as to how to print felt pennants on a platen press. What kind of ink, cuts, and what special apparatus, if any, is required?" *Answer.*— Pennants large and small may be printed on platen presses. Where they are too large for the press, or where a large order is being filled, the cylinder press can be employed. A special grade of ink called "felt color" is used. This ink carries a large quantity of pigment, but it flows well notwithstanding; it is also charged with considerable drier. In selecting the type or design choose heavy boldface characters. If white letters are to be in the design they should be well opened up. The white parts also should be routed extra deep. The printing may be done from the zinc original or from electros. A design drawn in reverse on pine wood and cut out with a gouge or penknife will give good results. There will be but little make-ready except to even up the form where electros are used. For tympan, one sheet of manila pasted on the platen or drawn taut will answer. The impression should be firm. Medium hard rollers will give off the ink to the form evenly and a good solid impression will force the ink well into the fabric. Double rolling will be necessary with some forms, otherwise a heavy charge of color will have to be carried. The use of black flock on white felt or flannel makes a striking piece of work. The flock is attached to the design which is printed with flock varnish, to which a small quantity of black ink is added. The printed pieces of cloth should be smut-sheeted, or, better still, laid out singly, as they offset badly. They will dry

over night sufficient to handle. Your ink dealer will supply the colors, drier, flock varnish and flock in case the latter are used. Many striking novelties of felt and flannel are being put on the market, as their production requires no special apparatus or skill; almost any printer can handle the work.

Photogravure Reproductions in Newspapers.

(769.) We have received a copy of the *Freiberger Zeitung*, Freiberg, Germany. The text of this paper is printed on a rotary press on a common grade of news stock from stereos. It is a very ordinary looking paper, except for the illustrations, which are specimens of the Doctor Merten's rotary photogravure process. These subjects are of sufficient variety to show the adaptability of the process for newspaper work. From a pressman's viewpoint the printing is marvelous. Here are illustrations of 150-line screen, printed on news stock at a high rate of speed. There is no filling in of the dark tones nor rough-looking vignette edges. The solids and middle tones print soft and velvety, the high lights appear clean and sharp, giving pictorial results that rival the work of the offset press. The machine is said to be simple in construction and may be adapted as an auxiliary to a flat-bed press, or built in or run in connection with a rotary press. The printing cylinder receives its charge of ink direct from the fountain. This ink is thin, and as the quantity taken up is in excess of the amount required, the surplus is scraped off and returned to the fountain by a metal blade that is held in contact with the surface of the cylinder, somewhat in the manner of the blade in an ink fountain. The function of this blade is to remove from the surface every trace of ink, leaving only what is held in the etched lines and dots. The printing is accomplished by the paper being impressed against this cylinder by the elastic surface of the impression cylinder, this operation causing the ink in the lines and dots to adhere to the paper and be drawn out. The print is rich in tone effect, as each line or dot carries a depth of color instead of a thin squashed-out film as in ordinary printing. As might be supposed, the abrasive action of the pigments affects the edge of the blade, so there is a provision made to true it up or to substitute another blade without loss of time. With this process there is no make-ready; the printing cylinder impinges on the elastic covering of the impression cylinder much the same as in offset printing; the most delicate vignette edges print clean and soft. Solids and high lights may be juxtaposed without either being improperly inked or impressed for the reason that the entire surface of the printing cylinder receives the same pressure. The paper may be worked moist or dry with equal facility. Beautiful effects are produced with damp paper just as in regular photogravure work from flat plates. If the projected improvements are carried forward successfully, the excellence of the product by this process will create a field for high-class illustration in newspapers.

AN EMERGENCY CASE.

During the siege of Kimberly the editor of the only daily paper there was often hard put to find enough news. One day in the clubroom he found Cecil Rhodes reading a daily newspaper from Cape Town. He borrowed it and rushed to his own office, where it soon appeared as a special edition, selling like hot cakes.

That same evening he met Mr. Rhodes, who inquired: "Where's my Cape Town paper?" "Oh, I cut it up for the printers," was the reply. "Please don't do that again," said Rhodes, mildly. "That paper came through my native runners and cost me $1,000." — *Exchange.*

JOHN C. HILL AND HIS HAMLET SOLILOQUY.

The recent change made by Mr. John C. Hill from the activities of promoting employing printers' organizations to mechanical superintendence of the Summers Printing Company's plant of Baltimore, Maryland, is a great gain to the Summers Company and a great loss to the Printers' Board of Trade of Baltimore, where he has been local manager for the past seven years. He brought the Baltimore organization to a high state of efficiency in the investigation of the subject of costs and remedying trade abuses, and has been active elsewhere in the great work of the Cost Congress. Mr. Hill's successor in the Baltimore Board of Trade is Mr. H. M. Gaines, late of the Kenyon Printing & Manufacturing Company, of Des Moines, Iowa. Mr. Hill, it is interesting to note at this time, contributed to THE INLAND PRINTER, on page 255, of the issue of November, 1904, a parody on Hamlet's soliloquy "To Be or Not to Be," as "To Cut or Not to Cut." It was used by George Benedict as "good stuff" in an envelope slip which he sent out through the country, and has been quoted and ascribed to many sources and authors but the right one. Here it is.

THE PRINTER'S SOLILOQUY.

To cut, or not to cut, that is the question.
Whether 'tis better for the pocket
To let the chap who knows not,
And knows not that he knows not,
Have the work at cut-throat price, or to
Take up arms against this sea of troubles,
And, by opposing tit for tat, end them? To cut —
To slash — and by a slash to put the other cutter
Out the running — 'tis a consummation
Devoutly to be wish'd. To cut — to slash —
To slash — perchance myself to get it in the neck —
Ay, there's the rub; for when one starts
To meet the other fellow's price, 'tis like
As not he'll find he's up against it
Good and hard.
To cut is not to end
The heartache, and the thousand natural shocks
That printers' flesh is heir to.
Nay, nay, Pauline; 'tis but the preface
Of that business sleep of death, which will,
Ere long, make us shuffle off this mortal coil
Of debt and mortgages which such a course engenders.
'Tis well to get the price, the price
The work is worth, and not be bullied
Into printing it for what John So-and-So
Will do it for. Methinks I'll make the customer
Believe my work is *it*, the only *it* worth having;
And when his native hue of resolution
Is sicklied o'er with the pale cast of thought,
And I have him on the string, almost, almost,
I'll clinch the argument with specimens of good work
Which can not be approach'd.
So will I gather to myself much business —
Enterprises of great pith and moment.
Thus, cutting doth appear unseemly; and fit
Only for the man who knows not what
His work is worth, and who, ere long,
By very stress of making odorous comparison
Betwixt bankbook and stubs o' checks,
Will make his exit for that undiscovered country
From whose bourn no traveler returns.

— *John C. Hill, in "The Inland Printer," November, 1904.*

ANOTHER YOUNG NEW YORKER MOVES WEST.

Charles W. Smith, who acquired a reputation for being a hustler and good fellow in New York, is now a Chicagoan. He has accepted the position of manager of the Chicago office of the Sinclair & Valentine Company, the well-known ink concern. Mr. Smith was formerly secretary of the New York Typothetæ and gave such satisfaction it is understood he was offered a substantial increase of salary to remain with the organization, but he preferred a commercial career, and he has begun in the way that presages a verdict of "he made good."

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photographing Window Displays.

L. B. C., Columbus, Ohio, asks: "Can you please tell me how to photograph store-windows without getting reflections of the buildings or other objects across the street? I have tried it at different times of day, and sometimes parts of buildings back of the camera will show up stronger in the negative than objects in the show-window. Of course, these reflections, or 'ghosts,' as we call them, are painted out in the print before photoengraving, but still I see cuts in the trade-papers that I know did not have these ghosts. An answer will surely interest a number of photographers who, like myself, have to make the photograph first and the cut later." *Answer.*— The photographing of displays in store-windows is now done entirely at night. Windows are usually illuminated with electric lights that do not show from the outside, so all that is necessary is to photograph at night on a color-sensitive dry plate. Give an exposure of probably fifteen minutes and pay no attention to passers-by, between the camera and window, as they do not affect the result while they keep moving. Should they stop too long in front of the store-window merely cap the lens until they go away. Should any light in the window be seen from the camera it is easy to shade it so that the light does not strike the lens. In some of the large cities the window displays are photographed after midnight.

An Automatic Process Camera.

In the Globe Engraving & Electro Company's plant, in Chicago, invention is in the very atmosphere, from a scale which tells the moment copy arrives, the distance in inches the lens will be away from it when it is being photographed, a scale that tells at once how many square inches to charge for in the finished block, to a scale which gives the exact charge for an electrotype. They will supply for a stamp a copy of the "Scale of Measurement of Photoengraving." One advantage of this scale is that the customer is charged for the bevel on the cut. This bevel on the average half-tone cut adds two square inches to the face measure. To measure half-tones by the proof means that you give away from two to five square inches in every half-tone charged for at face measure — about twelve per cent of the half-tone output. In this plant one of the photographers has put simple electric attachments on his camera by which the mere insertion of the ground glass or plateholder turns on the electric lamps and the removal of the plateholder puts them out. Readers may recall that it was suggested in this department some years ago that the opening and closing of the darkroom door could be arranged to start and stop the electric lamps. This photographer's idea is better. He has also a clock electrically connected so that he sets the hand on it at just where he wants the exposure to terminate and at precisely that moment a shade drops over the front of the lens and a bell rings in the darkroom. One can understand how a genius of that kind becomes attached to the camera he has so perfected, and the firm are correspondingly attached to the genius.

New Electric Lights for Engravers' Use.

"Foreman," St. Louis, writes: "I have just put in a complete outfit of electric lamps of the enclosed arc pattern, when along comes a new lamp which I am told gives an intense white light and for which the salesman makes some pretty tall claims. Can you, or some reader who has tried both kinds, give some advice in the matter? Will it pay me to make the change, for I have eight single lamps and one double printing-lamp?" *Answer.*— Those new electric open-arc lamps with the intense white light are indeed great time-savers, and, consequently, money-savers. The novel features of these lamps are in the carbons and in the longer arc required to burn them to advantage. The carbons used in these new lamps have a central core filled with a powder, possibly zinc, aluminum, or similar substance, which is consumed in the intense heat of the arc, giving off that brilliant white light. You should write to the maker of your present lamps and see if he will not exchange them for new ones to take the new carbons and give the long arc required. Charles J. Bogue, 513 West Twenty-ninth street, New York, whose lamps are most commonly used, will, for $25, take in exchange the box part of one of his lamps, without reflector or stand, and supply a new lamp to give this intense white light. The new lamps are a trifle more expensive, as the consumption of current is greater. The new carbons cost twice as much to begin with, and are consumed much quicker than the old ones. The reduction in the time of negative-making and printing is so great that the slight extra cost is saved over and over again in the photographer's time.

Wet Plate Collodion.

"Photographer," Indianapolis, writes: "I am making my wet-plate collodion like this, and I want to ask your opinion on it. I take 40 ounces of ninety-five per cent grain alcohol and 40 ounces of ether. I put them together in a bottle, except about 10 ounces of alcohol, which I keep in the graduate. Into the mixture of alcohol and ether I put 1 ounce of guncotton, or negative cotton, as it is labeled. In the graduate containing the alcohol I drop 20 grains of chlorid of calcium, and with a glass rod, round on the end, the chlorid of calcium is stirred and crushed until it dissolves in the alcohol. Sometimes it does not all dissolve, and I attribute this to the fact that the alcohol is sometimes purer or freer of water than others. Into this alcohol is then stirred ¼ ounce brown iodid ammonium, ¼ ounce iodid cadmium and ⅛ ounce bromid cadmium, after which these 10 ounces of alcohol containing the salts are poured into the large bottle containing the dissolved guncotton. I forgot to mention that I sometimes leave the guncotton in the ether and alcohol over night and find it is all dissolved by morning. Now what suggestions would you make to improve this collodion?" *Answer.*— Your formula is a simple one, easily compounded and difficult of improvement. In summer I should use more ether than alcohol, as the former evaporates so much faster than alcohol. Or, when the collodion becomes a little thick, more ether than alcohol should be added to make up the loss by evaporation. While the above formula is a good all-around wet-plate collodion, it might be suggested that for line-work the ⅛ ounce of bromid might be replaced by an iodid, the facts being that an iodid collodion is most excellent for

linework, while for half-tone it is necessary to substitute some bromid for a portion of the iodid. The other things to remember about the salts is that cadmium is used merely because it keeps the collodion from getting yellow with age. The white iodid of ammonium requires some time before the collodion will work at its best; the brown iodid supplies a collodion that can be used right away, but the collodion containing it does not keep so well.

Newspaper Cuts Should Be Fit to Print.

A recent request made on the editor of this department to go one thousand miles to look over a newspaper engraving plant and report how their cuts might be improved, shows that some newspaper proprietors understand the bad policy of wasting good white paper and disfiguring the



THE IMPROVED NEWSPAPER CUT.

newspaper with cuts that are not fit to print. It has been remarked here that the quality of the illustrations in many of our newspapers have deteriorated until they are mere blotches. This is usually not entirely the fault of the engravers, though the engraving department is constantly blamed for it. The causes for bad cuts vary with each newspaper. It is a pleasure to call attention to the improvements the New York *World* has been making in their cuts during the past two months. They are using half-tone screens of seventy lines to the inch instead of sixty as formerly, and they are using Ben Day tints to advantage. They are showing the way, however, to make the newspaper illustrations of the future in the reproductions of pencil and crayon drawings, which their artists are making on rough-surfaced paper. The reproduction herewith from a copy of the New York *World* shows a cut made from a pencil sketch. When it is remembered that this sketch was photoengraved, stereotyped, printed on cheap paper in a five hundred thousand edition and then photoengraved and printed again to print in this column, one can understand how good the engraving in the *World* must be. The New York *World* was the first paper to use to advantage the modern method of newspaper-cut making, and it is to be congratulated on showing others the way to improve their illustrations.

Flat Negatives.

A writer in *Process Work* says: "I have been interested in Mr. S. H. Horgan's article in the Year Book referring to gradation of half-tone work, and entitled "Get It in the Negative." My own screen negatives yield too flat results, and I should be glad if any reader can recommend any method or methods of obtaining brilliance in screen negatives, or by any means other than fine etching?" *Answer*, by "Hughie." — There are two kinds of flat negatives that one comes in contact with. The first is where the shadows have plenty of color but no detail, and from the etcher's point of view is flat. The second is where the shadows have very little color and no detail. In both cases the ability of the fine etcher is overtaxed as well as the foreman's patience, but of the two evils the former is the lesser. The remedy for the first is for the operator to give a longer shadow exposure and less paper to force a dot. If the screen distance is too great the effect will be a weak dot and the temptation will be to give more paper than is good for the negative, and the result is the printer growls when he examines the dot with a microscope and asks if you expect him to keep the print open with such a woolly dot as that? The remedy for the second evil is to get your screen distance and stick to it, then work for the result you are aiming at with stops. I would not advise a strict adherence to the rule of always having your screen at the same distance, some extremely flat subjects requiring that the screen be put at a greater distance. The last bit of advice I would give is do without white paper for forcing the shadow dot as much as possible, and don't have the screen too great a distance away; better be too near than too far.

Photoengravers' Flying-machines.

Whether it is because processwork is a high calling and those who pursue it are men of high ideals, or because our work is done on the tops of the highest buildings, it is difficult to determine, for quite a number of the profession have given their minds, at some time or another, to the problem of flying-machines. While the writer was going around the country recently he was asked his opinion on several diagrams and models of air-craft, besides being told of the wonderful ideas some readers of this department have, that will be "aired" only after their patent rights are secured. In Paterson, New Jersey, the foreman of a photoengraving plant had merely to put in a ten or one hundred horse-power motor, I have forgotten which, and I was to be permitted to photograph his machine on its first trip soaring away to New York. In Chicago, the head of a large photoengraving firm tells his experience with his invention, which should interest others. After the usual years of dreaming and planning how to conquer the air, this inventor laboriously put his plans on paper and submitted them to the proprietor of an amusement park who had several years' experience with flying-machine cranks. As soon as he saw our photoengraver's plans he said, "Why, I don't see how that machine can be prevented from flying?" So the invention was duly patented and a machine constructed at an expense of probably $1,000. Before the motor was put in, the machine was taken to the top of one of those "shoot the chutes" and sent off in the air, when it reached the ground safely. A similar experiment was tried from the top of a skyscraper and the machine landed on the ground uninjured. The elated inventor tied the

machine to the roof and went off to New York to see about the best motor, or something else. While he was gone old "Boreas," who has given the name to the "Windy City," bore down on that roof, tore the machine from its fastenings and it is not at all unlikely that some parts of it were borne across even the Atlantic and are flying yet.

Chicago Photoengravers' Club.

It was the writer's privilege to be a guest at a recent monthly dinner of this club, which includes in its membership all the prominent photoengravers of Chicago. The dinner was a good one, begun at an early hour, and held in one of the sumptuous banquet halls of a luxurious hotel. When the cigars were lighted, Mr. E. W. Houser, who presided, in that leisurely manner with which he manages the great Barnes-Crosby business, called for the reports of committees and upon the speakers who had been invited to address the club. There was an informality about the whole affair and yet, as one recalls it, those few hours had crowded in them more that will make for the future stability of photoengraving as a business proposition than can be realized at present. The long talk was by Mr. J. F. Denham on the "Cost System As Applied to Photoengraving Plants." Then Mr. Lionel Levy and the writer were asked to tell about the modern system of etching by machine. A most profitable discussion was brought about by the report of Mr. George C. Benedict, as a member of a special committee that went to Toronto to meet representatives of the companies who supply polished metal to engravers, and learn why metal must now be bought by the square inch instead of by the pound, as formerly. The whole subject was covered, from the copper mines that supplied the best quality ore, the mills that rolled it, to the difficulties encountered in polishing it for the engraver's use. The price of copper was gone over, with the result that engravers of the country will continue to purchase copper cheaper than if there were no engravers' club in Chicago. The club is supported by dues based on the number of cameras in use by each firm. There is further a deposit of $60 advanced by each firm annually, which is paid back in sums of $5 after each meeting to every firm that sends a representative to a meeting — an admirable plan for insuring attendance. This organization is a model that might be followed profitably by engraving firms in all cities.

The Dragon's-blood Powder Box.

The writer has recently visited hundreds of photoengraving plants, and the most serious fault to be found with them is the insanitary manner in which dragon's-blood powder is allowed to be dusted over everything in the etching-room, and frequently outside of it. The fact that this powder is irritating the lungs and developing tuberculosis in the workmen has become so generally known that any suggestion for keeping this harmful powder out of the air men breathe will be of value just now. Here is a remedy which the writer advances, though it is likely that many readers of this will have better plans which it is to be hoped they will explain for the benefit of the craft. In nearly all plants the powder is kept in a high box, with an open front. Into this front is brushed the powder from the plate. Now, if this box was made airtight, with a door in front that would slide up and down like a window-sash, no dust could get out or in when the box was not in use. If the back of the box is made of muslin, drawn taut on a frame, and an electric fan is placed at the back of the box outside and enclosed in an air-duct connecting with the outer air, you have a powder-box that will retain all the powder. The proper way of using it would be this: The raising of the front door should start the fan going, which draws the air into the box and through the muslin at the back of the box. The powder is filtered from the air by the muslin and deposits on the surface of the muslin, from which it can be brushed occasionally. A tinsmith will make an air duct which encloses the portion of the back of the box covered with muslin, and make the duct funnel-shaped so that it just surrounds the fan and continues it out the window. Each engraver will use his ingenuity to fit this idea into his own situation, and in making the electric contact so that the fan starts and stops on opening and closing the door. Queries are invited from those who can not understand this description of the contrivance.



A PRINTER'S HOME.

Residence of William A. Ahrens, Sr., journeyman printer, Hyde Park, Cincinnati, Ohio.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Some Effects of Industrial Education.

To the printer, an interesting phase of industrial education is the introduction into some of the schools and colleges of courses in printing. Along with the instruction in manual training and domestic science — the woodworking, cooking and sewing — now goes training in printing and bookbinding, the scholars devoting certain hours during the week to this study.

Our attention was particularly directed to this phase of schoolwork upon the receipt recently of a book entitled "Fairy Lyrics." The book was printed and bound by the eighth grade of the elementary school of the University of Chicago, and consists of short poems selected and illustrated by the third-grade pupils of the same school. In order that one may gather an idea of the knowledge of proportion, grouping of masses, etc., possessed by some of these scholars, we show herewith, in Fig. 1, a reproduction of the title-page — set by an eighth-grade boy. In arrangement it is far superior to the work of many seasoned printers. It contains but one series of type, and all capitals of that series, thus preserving a harmony of shape which many title-pages lack. It is gathered into few groups, thus preserving a simplicity of arrangement. The ornament is placed in such position that it breaks up the white space pleasingly. All in all, the page would be a credit to the average printing-office. And the balance of the book shows the same careful treatment. The margins are correct — a thing unknown in the bookwork of some printers. And the illustrations, while they lack the academic qualities that go to make up drawings, show a keen imagination on the part of the youngsters, and an unusual ability in the placing of thoughts and ideas on paper.

All this can not do other than help the printing business. If the object of this technical education were to make printers of these students, harm would of course result from the overplus of workmen and the consequent overcrowding of the trade. But these children do not expect to become printers. They study printing as they do woodworking. No one expects that because of the manual training in the public schools we are to become a nation of carpenters. Neither does one expect that we will eventually become a nation of printers. But these children will know something of good printing. They will be able to tell a good job when they see one, and will carry into their respective lines of endeavor an appreciation of what constitutes good printing and, to a certain extent at least, a knowledge of its worth and the difficulties which attend its production. The business man who has had in his youth a partial training in the production of printing and has been in touch with good stock, good typography, and has had the advantage of inspecting the printing of various periods in the hands of one competent to comment intelligently upon them, is not the man who will put up with anything as long as it is cheap. He will insist upon the work which he buys being of the highest class, and quality rather than quantity and price will be the ruling factor. The boy who set up the title-page here shown will perhaps never be a printer, but if he ever becomes a buyer of printing it will be a hard matter to palm off on him the mediocre typography which is characteristic of so many offices.

True, "a little knowledge is sometimes a dangerous thing," and the blustering individual with just enough knowledge of a trade to criticize —unintelligently — is, and always will be, with us. Industrial education may even be responsible for a greater number of his kind. But more than an offset to this will be the increased demand for quality which must inevitably result from a training, although brief, in what constitutes good printing. And an appreciation, on the part of the public, of what constitutes good work, is what the printer needs as an aid in his endeavor to secure better prices for his product.

Contrast as a Means of Display.

Contrast is the most potent factor in typographical display. In fact, the very foundation of most printing is contrast — black ink on white paper. Generally speaking, printing must be such that it can be easily and quickly read, and for this reason the combination of paper and ink which forces the reading-matter to "stand out" — causing it to be easily grasped by the eye — is used.

In addition to this, the printer has other means of contrast.

He may contrast light and dark type-faces.

He may contrast light and dark colors — for instance, light blue and dark blue.

He may use color as a harmony of contrast, or complementary harmony — blue and orange, red and green, yellow and violet.

He may gain contrast by the use of various sizes of type-faces.

The latter means of attaining contrast is the one most useful to the printer. Practically all display depends upon it. Contrast of color is useful in some cases; different type-faces may be contrasted effectively in some cases, although the latter is often attended by a lack of harmony between letter forms — but contrast of sizes of type is always useful and permissible.

We depend upon contrast to make the page attractive, just as contrast is used in many other ways to attract the eye. The woman with the fair complexion accentuates it by dressing in black; the woman with the red (or, more strictly speaking, orange) hair brings out its color by contrast with its color complement — and wears a blue costume. The painter, in a green landscape, strikes, in a red roof, a note that immediately attracts the eye. The man with a dark skin and a black mustache invariably appears to have whiter teeth than other men — by reason of the contrast.

But the printer must carry it a degree farther. The mere contrast of black letters on white paper will not answer all of his demands. In bookwork or for solid groups of reading-matter it will suffice, but the displaywork — the work which must be grasped by the eye at a glance — demands further contrast; and this is gained by a variation in the sizes of the type used for the different lines or groups.

Each piece of display copy contains some word or phrase which demands emphasis, which must be "brought out." As we turn over the leaves of a book and our eyes strike the pages of text we are content to take our time and read through from top to bottom, but when we look at the title-page we expect to absorb the essentials of that page at a glance. No matter how much explanatory matter may be on a title-page, we demand that the title of the book, at least, shall stand out, and the most common method of attaining that end is by putting the line or lines to be brought out in type larger than that used for the balance of the page. The size of type to be used for this display is governed by two things — first, the size of the paper on which it is printed; second, the amount of other reading-matter on the same page. A single line set in eighteen-point type may stand out on a page and be sufficiently forceful, although the same line, set in the same type, on a page containing a considerable amount of explanatory matter set, say, in ten-point, would be of little display value.

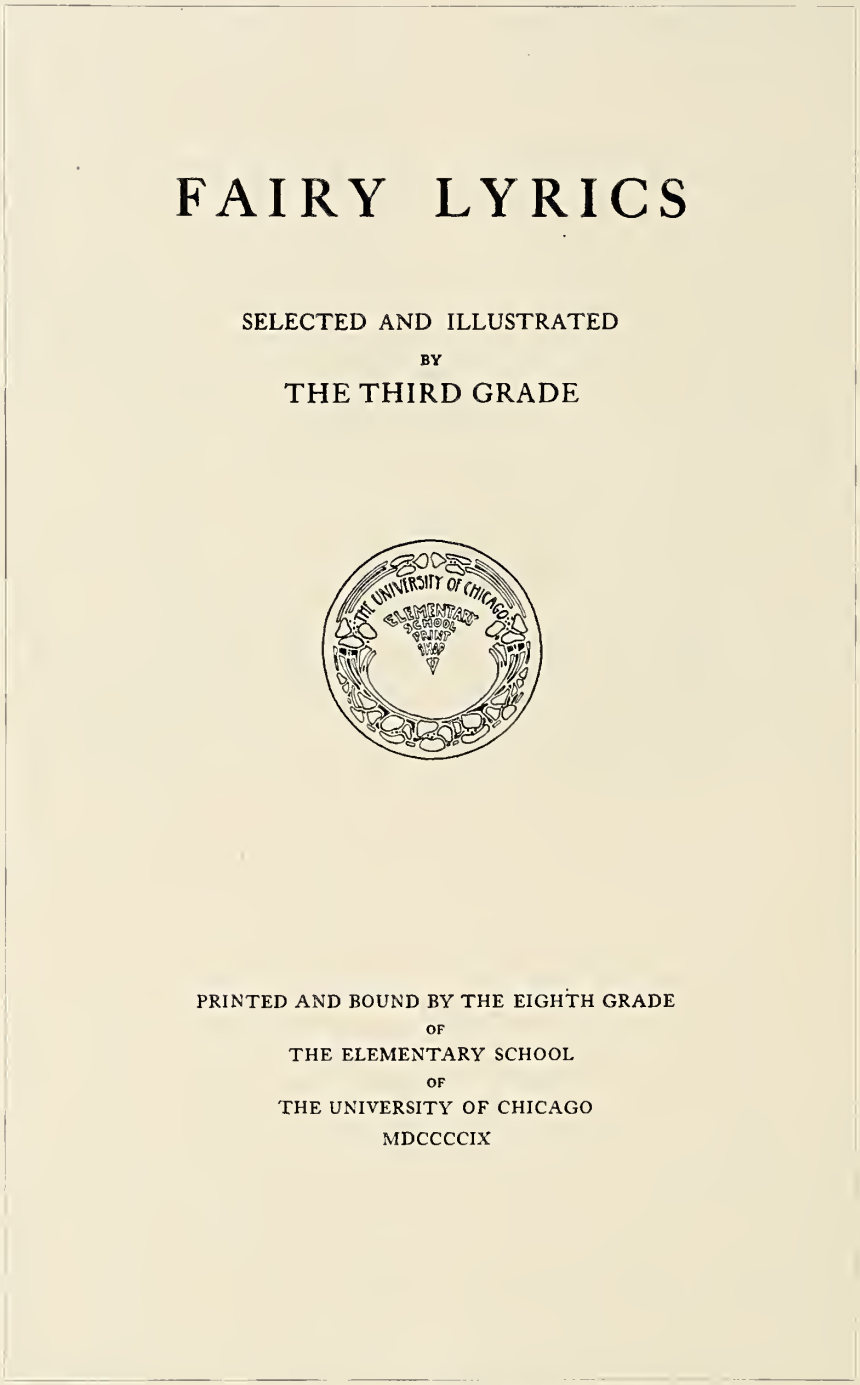


Fig. 1.— A title-page set by an eighth-grade boy in the elementary school of the University of Chicago. A very pleasing arrangement.

The page shown in Fig. 2, a page taken from a booklet, is a case in point. The wording of the text indicates that it was written for a display page, and the dividing of the matter into various groups placed in different positions on the page indicates that the compositor intended to make of it a display-page. But the easiest manner in which to do this — that of gaining display by variety in the sizes of

type-faces — has been overlooked. The whole page is of practically the same gray tone, with nothing standing out, except possibly the initial letter. True, various groups have been made, of both capitals and lower-case, of four different series — still there is no display. There is plenty of white space on the page, but it has been so broken up as to be of little value in bringing out the type. In the resetting, Fig. 3, an attempt has been made to overcome this. The whole thing has been set in a measure which allows ample margin between type and rules, and the two groups which call for emphasis — "Announcement for fall and winter, season of 1910-1911," and "Splendid assortment of fall and winter fabrics" — have been given the prominence which allows the eye to take them both in at a glance. And in taking them in at a glance the gist of the whole page has been grasped.

The Typographical Insert.

Many printers will find useful suggestions in this month's insert, as it will be the means of directing attention to a field as yet untried by many. While the stock used in this insert is not calculated, by reason of its light weight, to bring out the best possibilities of this class of work, still the general effect is shown. Unlike many unusual effects in typography, the plan of using this "blanking" does not make the cost of production on a job excessive, the expense being less than on the same work printed in two colors. On the original cover of the booklet for the I. T. U.

A. FRIEDMAN

ANNOUNCEMENT

FOR FALL
AND WINTER

SEASON 1910-1911

THIS tailor shop needs no introduction to the men who wear good clothes.

Satisfied customers are good advertisements and this tailor shop has a great many.

I desire to express my appreciation of the patronage you have extended to me and earnestly request its continuance.

It affords me pleasure to announce the arrival of my

SPLENDID ASSORTMENT OF
FALL AND WINTER FABRICS

and I await an early opportunity to show you the line.

203 W. 125th Street, New York

Fig. 2.— In this page the compositor failed to take advantage of the easiest way to gain contrast — by the use of variety in the sizes of type.

Course of Instruction shown in this insert, this idea of economy in production was carried even a step farther, and the female die for the embossing of the group of lines at the top was locked up with the rules for the "blanking," and the one impression served to raise up a part of the design in embossing while sinking the balance of the design into the paper.

prize-winning designs, together with a number of the other designs and photographs of the successful contestants. In addition to this, we shall criticize, briefly, each specimen. While this will entail much work, and has heretofore not been done in contests of this character, we feel that it will be appreciated by those who have sent in entries. It will certainly make it much more interesting to the contestants,

A. FRIEDMAN

Announcement for Fall and Winter

Season 1910-1911

THIS tailor shop needs no introduction to the men who wear good clothes.

Satisfied customers are good advertisements and this tailor shop has a great many.

I desire to express my appreciation of the patronage you have extended to me and earnestly request its continuance.

It affords me pleasure to announce the arrival of my

Splendid Assortment of Fall and Winter Fabrics

and I await an early opportunity to show you the line.

203 W. 125th Street, New York

FIG. 3.— A resetting of the page shown in Fig. 2, with contrast — and emphasis — gained by variation of the sizes of type.

The Title-page Contest.

The program title-page contest has closed and the entries are in the hands of the judges for the selection of the prize-winners. As in the previous contests the number of entries has been large, between four and five hundred designs having been submitted. In the December number of THE INLAND PRINTER will be shown reproductions of the

and especially the unsuccessful ones, as it will give them the satisfaction of knowing why their specimens were not considered among the winners. Of the designs entered, a large number are unusually good, and the judges will, as usual, have considerable difficulty in choosing between them. That there were so many good designs was gratifying, in view of the fact that the copy was rather unusual.

The I.T.U. Course of Instruction in Printing

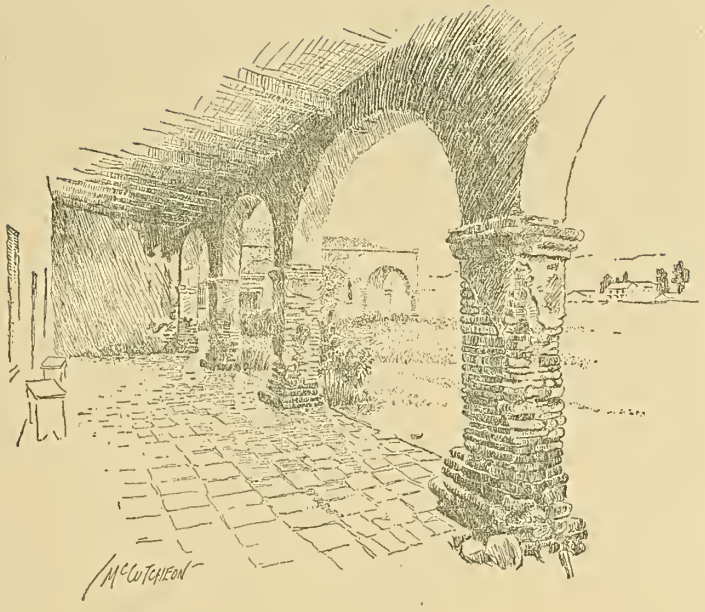


A. H. McQUILKIN W. B. PRESCOTT ROBERT E. DARNABY
JAMES M. LYNCH, ex officio
Commissioners

F. J. TREZISE, Chief Instructor

WE ARE VERY PLEASED TO ANNOUNCE AN ADVANCE DISPLAY OF SPRING MODELS IN IMPORTED AND DOMESTIC WAISTS. THEY ARE EXQUISITE SPECIMENS OF THE MOST ORIGINAL DESIGN, CREATED WITH INDIVIDUAL AND DISTINCTIVE FEATURES. AN UNUSUALLY LARGE COLLECTION OF PREDOMINATING STYLES TO SELECT FROM. THESE WAISTS COMBINE THE MOST ARTISTIC DESIGNING AND THE FINEST OF NEEDLEWORK, AND WILL GREATLY PLEASE ALL THOSE IN SEARCH OF EXCLUSIVE STYLES. THEY WILL BE SHOWN IN THE FRENCH ROOM, ON THE FOURTH FLOOR OF THE NEW BUILDING, DURING THE COMING TWO WEEKS. IN CONNECTION WITH THIS DISPLAY WE WIILL SHOW AND EXPLAIN THE ENTIRE PROCESS OF MANUFACTURE, FROM THE LOOM TO THE FINISHED PRODUCT. YOU AND YOUR FRIENDS ARE CORDIALLY INVITED.

WILSON & STEVENS



The Mission Ruins of the Southwest

On the Line of the

Quincy City & Marshalltown Railway

PROGRAMME

1 Love and Summer — *John West*
Quartette

2 Dorcas Wig Tells Her Love Experience
Mrs. Willis

3 The Clang of the Forge — *Paul Rodney*
Mr. Porter

4 Memory — *Leslie*
Mrs. Johnson, Mrs. Shirley
and Mr. Knowles

5 The Fairy's Lullaby — *Alice Needham*
Mrs. Johnson

6 The Three Lost Years — *Woells*
Mrs. Willis

7 The Beetle and the Flower — *Veit*
Quartette

8 The Garden of Sleep — *Isadore DeLara*
Mr. Knowles

9 'Neath the Stars — *Goring Thomas*
Mrs. Shirley and Mr. Porter

10 Reading — *Keath*
Mrs. Willis

11 Spring — *Koenen*
Mrs. Shirley

12 To the Roses — *J. Barnby*
Quartette

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

M. R. WORLEY, Norfolk, Virginia.— We find nothing whatever to criticize in the blotter. It is well arranged.

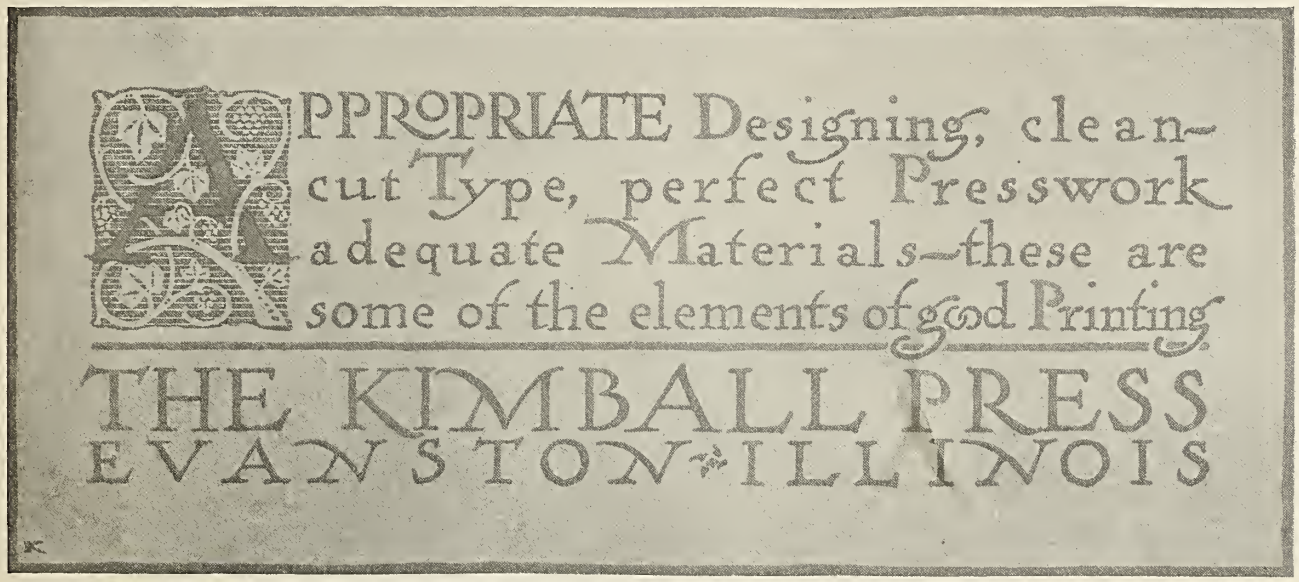
THE Rice Press, Flint, Michigan.— Both of the blotters are neat in design and neither one offers any opportunity for criticism.

THE F. J. Finck Stationery & Printing Company, Galveston, Texas.— The blotters are all excellent, both in design and color harmony.

P. H. LORENTZ, Buckhannon, West Virginia.— The announcement is very nicely gotten up, the colors, both of ink and stock, being most pleasing.

J. M. CAVANESS, Chanute, Kansas.— The booklet of poems is put up in an attractive way, the typography being neat and the stock and presswork good.

AMONG the late products of The Kimball Press, Evanston, Illinois, a blotter, hand-lettered and printed in three colors, is perhaps the most attractive. The reproduction which we show herewith will give an idea of the excellent arrangement and lettering, although the beauty of color of the original is lacking.



An excellent hand-lettered blotter design, by The Kimball Press, Evanston, Illinois.

A PACKAGE of specimens from Diggon & Bingham, Vancouver, British Columbia, shows some interesting designs, all well arranged and printed in pleasing colors.

THE Gardner Printing Company, Cleveland, Ohio.— The directory insert is a very pleasing piece of work, both in typography and color, and should prove effective advertising.

C. L. STANLEY, Lafayette, Colorado.— The August issue of your little magazine, "Quest," is neatly gotten up and contains some excellent text. The advertisements are well set and the margins good.

JAMES AUSTIN MURRAY, Chicago.— The specimens are all excellent, the September issue of "The Lookout" being unusually interesting. The motto card is very pleasing, both in arrangement and colors.

IRWIN C. GAUMER, Salt Lake City, Utah.— The type arrangement of the program is very good, but the half-tones are not satisfactory. The shape of the page does not lend itself to the most pleasing typographical design, and the use of the italic letter throughout is not as satisfactory in appearance as the roman letter would have been.

FROM the Hoeflich Printing House, Philadelphia, we have received a set of attractive motto cards. A careful selection of stock and ink, combined with tasteful typography, makes them exceptionally attractive.

J. A. SWARTZ, Chicago, Illinois.— We would suggest that you put the matter in the first two lines on the letter-head into one line, avoiding the larger capitals. This would make the group less ragged in shape.

C. T. HENINGER, Salida, Colorado.— The advertisement is arranged in such manner that there is little, if anything, to criticize. The spaces are well broken up. We note careless spacing in one or two of the lines.

NEAT typography, good presswork and colors, and a careful attention to margins characterize the house organ of the H. M. Downs Printing Company, Fitchburg, Massachusetts. The text is also interesting and convincing.

J. P. BLACK, Shreveport, Louisiana.— The program is certainly a unique one and very cleverly gotten up. We have no criticism to offer, excepting, perhaps, to suggest a little less of the red, as the job is rather "loud."

L. A. WILHITE, Alva, Oklahoma.— It would be difficult to find anything to criticize in the large poster, especially when its size is considered. Typefaces and rules show a harmony of color, and the spaces are broken up in a pleasing way.

A TASTY announcement printed in blue and gray, on blue stock, announces the opening of the Pivot City Press, Indianapolis, Indiana, by Josephine Fickle and Jasper G. Pierce. An accompanying business-card is very neat and attractive.

THE Bryan Printing Company, Cleveland, Ohio.— We find nothing whatever to criticize in the letter-head and bill-head which you have sent in. The typography is excellent, and the combination of stock and inks is unusually harmonious.

E. A. ROSS, De Land, Florida.— The booklet is well arranged and well displayed. We would suggest, however, that where one is handicapped by poor rules, panelwork should be avoided. This refers particularly to the first page of the booklet proper. We would also suggest that you arrange the margins in such manner that the back one will be smaller than the front. Personally we do not care for the embossed cover-design, as it is too small and of poor shape for a cover. A type-design would be much better.

STEKETIE PRINTING COMPANY, Muskegon, Michigan.— Your type arrangements are very satisfactory, but we would suggest color combinations of a more quiet nature. Blue or brown would be better than the red on the yellow-orange paper.

A BOOKLET recently published by the Rochester Chamber of Commerce, Rochester, New York, is a very pleasing piece of high-class printing. The cover is a handsome three-color one, while the half-tone illustrations on the inner pages are attractive and well printed. It bears the imprint of the Genesee Press.

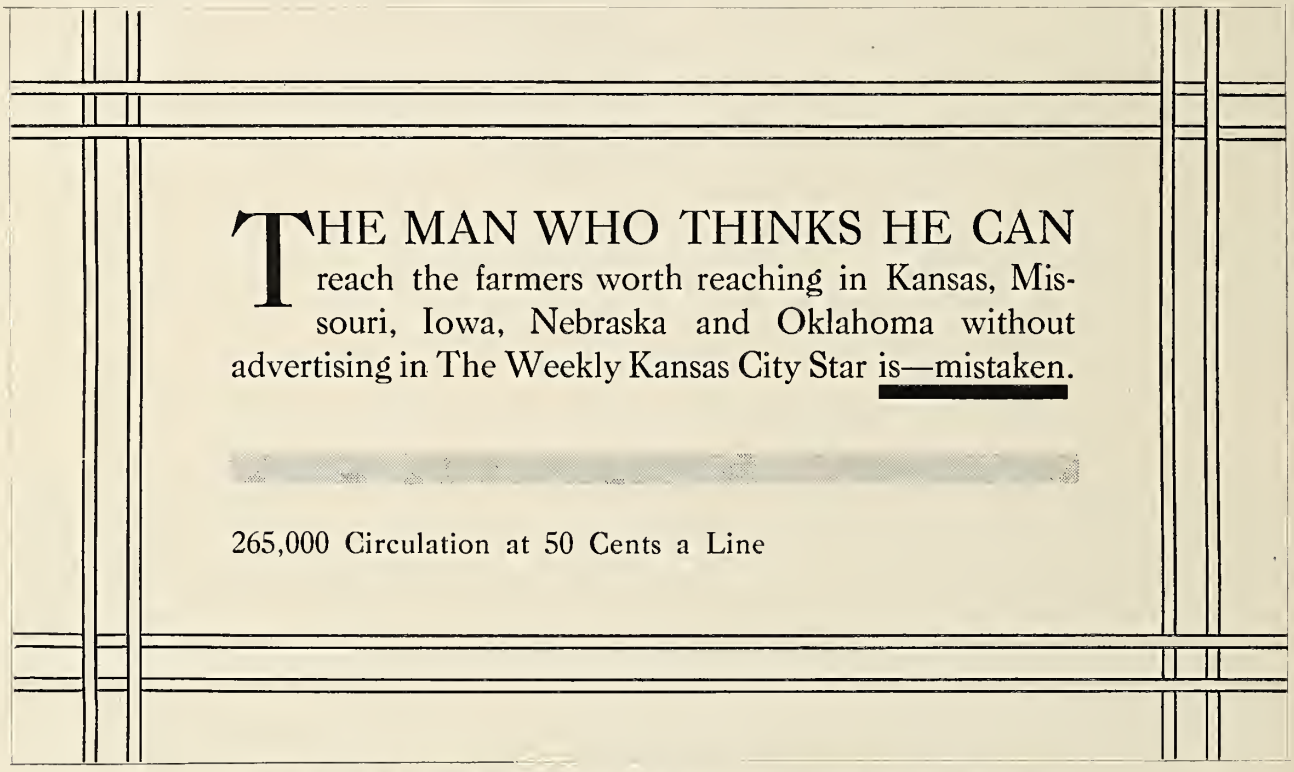
R. F. HARRIS, De Land, Florida.— The specimens are all well arranged, and we note with satisfaction the simplicity of design which prevails in them. We would suggest that perhaps the group at either side of the decoration on the cover could be placed in a more pleasing position than

directly in the center of the space. If the matter at the top could he squared up, with a rule underneath, and these two groups placed below the rule, one at each side of the decoration, we think that the page would he improved.

JULIA V. ANSON, Homer, Michigan.— The letter-head arrangement is very pleasing. We would, however, suggest that you arrange it so that the rules will intersect the small panel nearer the top of the latter, instead of in the center, as they now do.

H. C. TRIPP, Eureka, Montana.— The cover-page is well arranged, but we would suggest that you use the condensed type throughout, as the two faces do not harmonize in shape. The condensed letter, however, looks well on the long, narrow page.

FROM John A. Carmichael, with the Fidelity Printing Company, Kansas City, Missouri, have come some excellent advertising cards, unusually simple



One of a group of excellent advertising cards, by John A. Carmichael, Kansas City, Missouri.

in treatment and very effective. We show herewith one of them. The original was in black and orange, the border rules and the heavy rule across the page being in the latter color.

UNUSUALLY clever panel designs characterize the typography of H. S. Smith, Colorado Springs, Colorado, and a package of recent specimens shows many of these designs. A souvenir program is one of the best of these, the cover being especially effective.

HARTZELL BROTHERS, Altoona, Pennsylvania.— The blotter is exceptionally pleasing. We would suggest that if the program pages were set in a narrower measure, allowing more margin, the effect would be much better. The cover-page is very pleasing.

HALSEY H. HANSHAW, Freeville, New York.— Personally, we very much prefer the cover-page on which the border has been used. The rules square up the type form into a harmony of shape with the stock, and, as you suggest, their omission suggests a title-page.

THE Anderson Printing Company, Macon, Georgia.— The specimens of your "Wing Seal" stationery are very interesting, as affording the opportunity of sending out attractive announcements, etc., for a 1-cent stamp. The printing on them is very satisfactory.

GEO. H. COURTER, Niagara Falls, New York.— The illuminated card which you sent is a very pleasing piece of work. The text is interesting to the printer, and the attractive design and handsome colors with which you have illuminated it furnish a fitting setting.

WILSON BROTHERS COMPANY, Rockford, Illinois.— Your house organ, "Wilson Quality," is exceptionally attractive, and fully bears out its title as regards the quality. It is a convincing proof of the superiority of your product and should be successful in securing business.

P. LIEBERMAN, New York city.— The first page of the reading matter in the booklet would present a much better appearance if the text were not run so close to the rules around the page. The following pages, with their cover, as it is rather strong and unpleasant to look at. The bright colors are all right in small quantities, but too much of them is undesirable.

FROM Ernest E. Adams, with Rous & Mann, Toronto, Canada, has come a package of most interesting commercial work. Neat, tasty typography and beautiful color combinations are the chief characteristics, the manner in which the work has been handled leaving no room for criticism.

FROM Geo. Berg, Chicago, we have received a copy of the program of the third annual outing of the employees of the R. R. Donnelley & Sons Company. It is an exceptionally attractive piece of typographic display, arranged in old-style type in a simple manner and printed in three colors on deckle-edge stock.

W. E. WROE & Co., Chicago, send out some attractive literature advertising their various lines of paper stock. Among the late examples is a booklet, the cover of which shows some unusually pleasing lettering. The stock is blue-gray, tied with blue silk, while the inner pages are printed in blue-gray and orange, on white stock.

WE are in receipt of an announcement of the establishment of The Winfred Arthur Woodis Press, at Worcester, Massachusetts. Mr. Woodis has been frequently represented in this department, and during the past five years has won fourteen prizes in typographical contests, thus demonstrating his ability in the production of high-class printing.

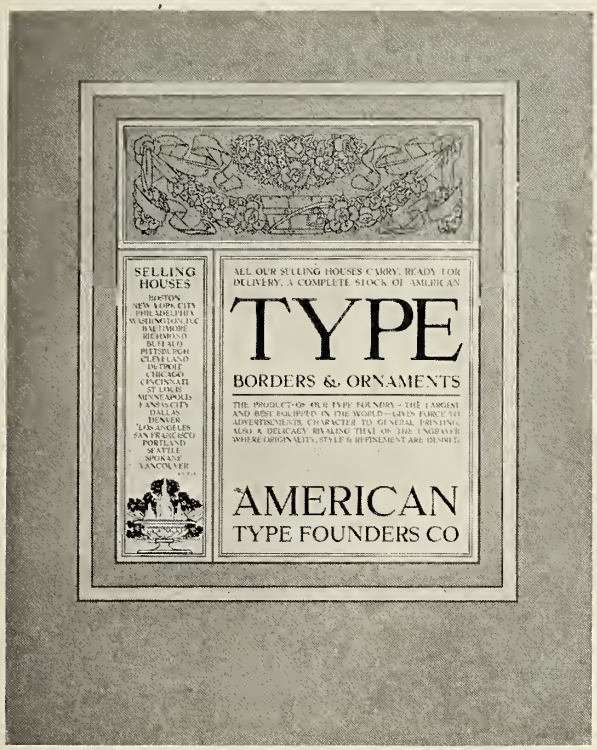
GEO. W. SCUREMAN, Williamsport, Pennsylvania.— The booklet is very neatly gotten up and the colors are pleasing. We would suggest that you make two lines of the reading matter at the bottom of the cover-page, so that it will be of a shape to harmonize better with the group at the top. The latter would look better if raised about two picas.

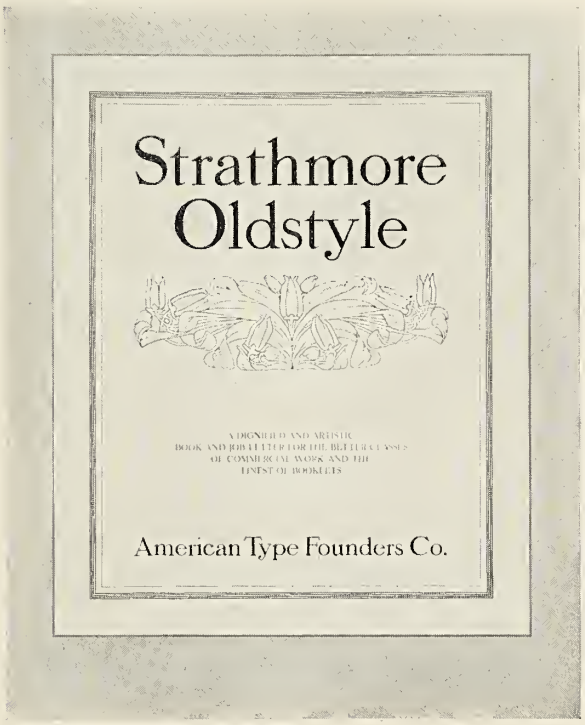
O. H. E. RAUCH, Easton, Pennsylvania.— The program is an ambitious piece of work, and, under the circumstances, well carried out. Personally, we think that you have taken too many liberties in designing the cover-page, and that more careful divisions of words and some sort of punctua-

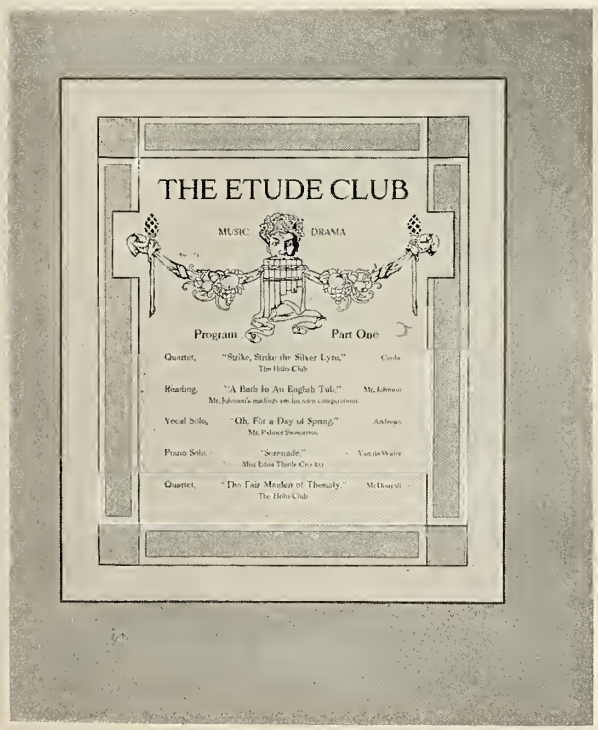
tion following tbe initial letters would make it much more legible. Tbe lining gothic does not lend itself readily to arrangement in a solid group, sucb as the title-page shows. A little more impression, with less ink, would improve the appearance of the inner pages.

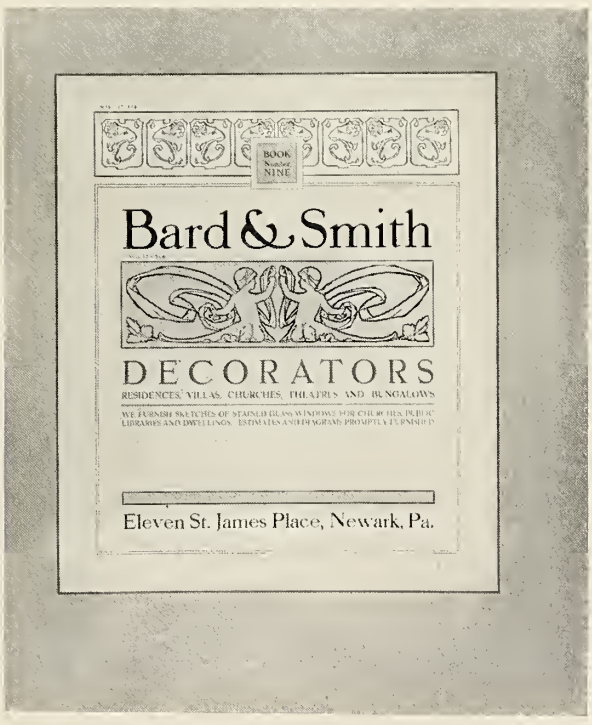
"THE ZENITH," the house organ of the Marshall-Wells Hardware Company, with offices in various cities in the Northwest, is an ambitious publication. From the three-color-process cover throughout the entire book, consisting of over one hundred pages, a high standard is maintained. Many of tbe articles are written by prominent writers and are very interesting and entertaining. Mechanically the magazine is well gotten up.

THE printer in search of suggestions for typograpbical design — and this includes all of tbe progressive ones — will find much of interest and value in the handsome folder recently sent out by the American Type Founders Company to advertise its Strathmore Oldstyle type. The folder consists of twenty-four pages of exceptionally high-class typography, printed in black, red and a buff tint. In keeping with the usual plan of furnishing ideas as









Four pages from a handsome booklet recently issued by the American Type Founders Company.

well as displaying type-faces, the various pages show different arrangements of commercial work. We reproduce several of them herewith, and while, of course, the half-tone reproduction fails to disclose the beautiful and delicate colorings of the originals, still one may gather from them an idea of the handsome type effects.

A SOUVENIR booklet of the inspection trip of Cincinnati's commercial organizations to the new plant of The Triumph Electric and The Triumph Ice Machine Companies, of Cincinnati, is a well-printed and attractive piece of work. The cover is embossed and the inner pages are printed in black on heavy coated stock, the half-tones being especially good.

WE are in receipt of a copy of Volume XVII of "Polytechnic Typographia," the year-book of the printing classes of the London Polytechnic Institute, containing a selection of letterpress designs and examples of trichromatic, half-tone and color printing executed by the students. The cover is printed in colors and gold and handsomely embossed.

AMONG the house organs that reach this department none is more interesting than "Results," published by Eugene L. Graves, Norfolk, Virginia. It is not too large — eight pages and cover — and the text is selected and prepared with discrimination, giving to the prospective customer an interesting bit of reading in addition to the strong advertisements.

DEAN C. TRIPLER, Canova, South Dakota.— The cover of your booklet would be more attractive in design if the upper panel were larger than the lower one, rather than smaller. A page design is rarely, if ever, at its best with the larger or heavier part at or near the bottom. Avoid letter-spacing and wide spacing between words when using text letters.

FROM the Pettingell-Andrews Company, Boston, Massachusetts, we have received a copy of their new catalogue of electrical fixtures. It is an elaborate piece of work, handsomely bound, and printed on excellent stock. Specially designed title-page, initial letters, etc., add much to the appearance of the book. The printing was handled by The Barta Press.

A CATALOGUE from the Golding Manufacturing Company, Franklin, Massachusetts, descriptive of the Golding Jobber, is an especially handsome piece of printing and embossing. The cover is heavily embossed in gray, silver bronze and black. The inner pages are printed partly on antique and partly on coated paper, on the latter being some exceptionally high-class half-tone work.

WE have received from Chas. Des Rochcs, with Redfield Brothers, Inc., New York city, a most interesting view of New York and vicinity. It is a view taken from a point over the heart of the city, and is in cycloramic form — when the ends are joined together one has a continuous unbroken view entirely around the city. The important points of interest are located by titles on the margin.

THE Leader Publishing Company, Ltd., Regina, Saskatchewan.— The Regina booklet is an ambitious effort very successfully carried out. The title-page is pleasing in design, but there is too great a percentage of red on it. We prefer the illustrations on the even pages so placed that the top of the cut is toward the outer edge of the page, with the cut title at the back or binding margin.

A. H. FARROW, Newark, New Jersey.— Your commercial specimens are exceptionally attractive, and fully in keeping with former high-class work. The leaflet descriptive of irrigated orchards is unusually well arranged. On the letter-head for Allan & Gray we would suggest that the line following the firm name be of the same length as the latter, rather than a trifle longer. This would square it up in harmony with the balance of the heading and would avoid the inverted pyramid shape which results where the lower lines of a group are longer than the upper ones.

THOMAS V. MCGOWAN, Stockton, Kansas.— There is very little to criticize in the advertisements which you have sent in. We consider that the clothing advertisements to which you refer are considerably superior to those found in the papers gotten out under like conditions and in towns of the same size. Of course, some would object to them on account of the panel arrangements, but that is a question of personal taste. You are fortunate, rather than otherwise, in having few series of type, as it preserves a harmony throughout the paper. The advertisement for Long & Tanzey is very satisfactory.

L. B. LACEY, Indianapolis, Indiana.— The specimens which you have sent in are very good, some of them exceptionally so. We would suggest, however, that the work as a whole could be much improved by a more simple typographical treatment. Take, for instance, the cover for the Preferred Life Association booklet and the leaflet for Carr's Dental Laboratory. Both of these jobs would have been more satisfactory and more profitable if they were set in a more simple manner. The latter job — especially the page containing the portrait — contains altogether too much decoration, the latter being more prominent than the type. A little less ornamentation, giving the type a chance, will help materially.

EMPIRE PRINTING COMPANY, Jacksonville, Florida.— We would suggest that where a line is to be embossed you avoid the use of a shaded letter, such as you have used on your letter-head. We would also suggest that you avoid running certain letters of a two-color job in both colors, as the colors produced by such combinations are rarely, if ever, pleasing. The cover of the booklet would have been more satisfactory if an orange or brown had been used in the place of the dark red, in combination with the dark blue-violet. We do not care for the wide margin in the back of the booklet, although it is apparently intentional. A little more care in proofreading on this job would have helped, especially as there is a misspelled word on the title-page.

H. W. LEGGETT, Ottawa, Canada.— We think that if the upper group on the cover were moved up so that the margin at the top would be about the same as the side margin the effect would be much better. This would bring the center of balance between the two groups above the center of the page. If, in addition to this, the lower group could be set in a narrower measure the page would be still further improved.

A PACKAGE of printed matter recently received from the Union Bank Note Company, Kansas City, Missouri, contained some of the most attractive examples of high-class printing that we have seen in some time. A booklet descriptive of the Country Club District, adjacent to Kansas City, is unusually good. The cover is embossed in colors, with an attractive photograph tipped on within an embossed panel. The inner pages are printed from half-tones on plate paper, afterward roughed. The work was designed by the Ferry-Hanly Advertising Agency and printed by the Union Bank Note Company. Another exceptionally high-class specimen is a book descriptive of the R. A. Long building, printed in gray and black, with touches of yellow-orange on some of the pages.

FIRST AID TO THE EMBARRASSED.

When a tall man with the eye of a ferret and the step of a sleuth, who has been on your trail for several days, finds you in, and has you cornered in your own library, and remarks, "I am a bill-collector, Mr. Binks."

Answer.—"Are you, indeed? How very interesting! So am I! I fancy I have the largest collection of unpaid bills in this community, and I take a special pleasure in showing them to those who may be interested. Now as a connoisseur in bills, you will appreciate this charming little bit from my grocer. See with what grace he has etched that little allusion to three pecks of potatoes there on the third line. And that engrossed 'please remit' — have you ever seen that mystic, not to say cryptic, intimation more beautifully suggested?" etc., until your visitor flees.

When your landlord, suddenly entering your room for which the rent is two months overdue, finds you busily engaged in screwing your trunk to the floor and stands gazing at you in speechless wonder.

Answer.— "I am very much afraid, Mr. Swallerbox, that the constant moving of my trunk up and down the floor by your very vigilant sweep in her daily and relentless search for dust has seriously annoyed my good neighbors the Blitherses in the apartment below, and I am, therefore, fastening it to the floor a bit more securely, so that the maid may be unable to move it. I know from past experience that there is nothing so trying to the nerves of a tired man or woman as the impression sometimes gained, even in first-class homes like this one of yours, that the apartment above has been turned into a scenic railway, with trunks instead of cars to accommodate passengers."

When you have secured the afternoon off to attend the funeral of your grandmother and find yourself seated next to your employer on the grand-stand at the ball game, who greets you with a questioning glare.

Answer.— "She, too, was fond of the game, Mr. Slobbers. Why, would you believe it, when her will was read this morning, among other bequests to me, her favorite grandchild, was a rain-check admitting me to to-day's game, coupled with a last dying request that as a memorial to her I should forget my grief and come here to cheer the Giants while she was carried to that bourne whence no traveler e'er returns? Repugnant as pleasure of any kind is to me at this time, so great is my affection for her that I am here, steeped in woe, but ready to do my little for her sake to spur the champions on to — play ball!" — *Harper's Weekly.*

A Cover-Page Contest

THE STAR TOOL MANUFACTURING COMPANY, of Springfield, Ohio, manufacturers of the popular **Star Composing Stick,** announce a Cover-page Contest, to open November 1 and close January 15. The subject is a cover-page for a catalogue, and valuable prizes are offered for the designs selected for first, second and third places, with honorable mention for the next ten. The results of the contest, together with photographs of the prize-winning contestants and reproductions of a portion of the designs submitted, will appear in the March issue of The Inland Printer.

The Copy

The Star Composing Stick, "a tool of quality for particular printers." Manufactured by the Star Tool Manufacturing Company, Springfield, Ohio, U. S. A.

The Rules

The size of the page is to be 6 x 9 inches, but the size of the form may vary according to the taste of the compositor. Six proofs are to be submitted, mailed flat, in two colors, five of the proofs to be on the cover-stock selected by the contestant, and one proof on white stock for reproduction. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. The reading matter must be printed from type, but any stock ornaments or other decoration may be used. The contest is open to all, and each contestant may submit as many designs as he sees fit. All entries must be sent to the Star Tool Manufacturing Company, Springfield, Ohio.

The Awards

First Place: Three German silver Star Composing Sticks, choice of any sizes up to 12-inch, and one 12-inch German silver Line Gauge. Each stick to have the name of the winner engraved thereon, and the set to be inclosed in a neat case.

Second Place: The same set, in brass.

Third Place: The same set, in nickel-plated steel.

THIS INSERT PRINTED IN TWO COLORS AT ONE IMPRESSION ON THE
VAN LOOZEN MULTI-COLOR PRESS
THE VAN LOOZEN PRESS SALES CO. - CLEVELAND, O.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-Setting Contest No. 30.

For THE INLAND PRINTER'S thirtieth ad.-setting contest we will use the copy sent in by a compositor in Washington, New Jersey — Harry E. Shrope. There is not very much to the ad., but it has excellent possibilities for attractive display. Here is the copy:

A Book of Style, Fall and Winter, 1910-11, is yours for the asking. Our catalogue, with its handsome illustrations, is ready for distribution. It is an absolute authority on correct dress for this Fall and Winter. A guide for you in the selection of your outer garments. Drop us a postal and we will send it by return mail. The David Straus Company, 681-687 Broad street, Newark, N. J.

The same rules which have so successfully governed previous contests will apply to this:

1. Set 26½ ems pica (two columns) wide by 5 inches deep.
2. Each contestant may enter as many specimens as he desires.
3. The compositor is at liberty to change the arrangement of the copy, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. One hundred printed slips of each ad. to be mailed *flat* to "O. F. Byxbee, 324 Dearborn street, Chicago."
6. Use black ink on white paper, 6 inches wide by 7 inches deep, *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in 2-cent stamps or coin, to cover the cost of mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two or more designs are entered, no extra stamps will be required.
9. All specimens must reach me not later than December 15, 1910.

The sheet with the compositor's name and address, and the stamps or coin, should be enclosed in the package of ads. and not sent in a letter. The usual plan of designating the best ads. will be followed: A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where a compositor enters two or more ads., and they are mailed at the same time, each set of specimens should be wrapped separately, and the several sets enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a complete set. There will be one hundred sets of ads., and, should the number of contestants be unusually large, the sets will be given to the first one hundred who enter, so that the advisability of submitting specimens early is apparent. This is dandy copy and a small ad.— let everybody "get busy" and make this the biggest contest of them all.

Seventy-five Years Old.

The Philadelphia *Public Ledger* celebrated its seventy-fifth anniversary with a special issue of eighty-two pages. This was considerably larger than was originally intended, as the publishers say that "mere bigness is not a test of achievement in journalism," but the coöperation of the business community was so liberal as to compel the use of many additional pages. The man who bought this issue of the *Ledger* received more than twice the value of his money in white paper alone.

Only One Missing.

At a recent meeting of the McKean County (Pa.) Publishers' Association, held in the St. James Hotel at Bradford, every paper in the county was represented except the *Mount Jewett Herald*. Enthusiastic discussions were indulged in on several subjects, including plate-matter and the postoffice ruling relating to delinquent subscriptions. A committee was appointed to investigate the advertising feature inaugurated by the American Press Association, which was presented to the meeting by James H. Lee, manager of the Buffalo branch of the American concern.

Open-space Advertising Contracts.

Wallace H. Gilpin, publisher of the *Orleans County Monitor*, Benton, Vermont, sends a copy of his rate-card, which is reproduced, and writes: "Noting several styles of rate-cards and more or less discussion regarding them, I take the liberty of sending you one that is in force in this office. It seems to me to be very simple and yet quite comprehensive, and we find it works very well. What is the objection? Is it not a great advantage over any sliding-scale card and most flat-rate cards?" The open-space rate is becoming more and more popular. While the flat rate is conceded by every one to be at least the most easy to figure, it is hard to convince the large local advertiser that he must pay as much per inch as the man who uses three or four inches one time or only occasionally — and he certainly has a strong argument on his side. The open-space rate is a sort of middle ground between the old-style graded

ADVERTISING RATES

After December 1, 1909, the following rates for advertising space in the Orleans County Monitor will be in force. Space to be used in one year. Ordinary display composition. Position extra. Copy of paper furnished during term of advertising.

1500 inches or over	800 to 1500 inches	250 to 800 inches	100 to 250 inches	50 to 100 inches
11c. per inch	12c. per inch	12½c. per inch	14c. per inch	15c. per inch

Advertising Reading Notices 10 cents per line each insertion. Reasonable amount of free reading notices for Entertainments and Auctions, in one town, when job printing for entertainment is done at this office. Short time advertising, according to space and composition necessary, from 15 cents to 50 cents per inch. Classified advertising on page 1: Two cents per word first insertion, one cent per word each subsequent time. Posting, Estray and other notices of like character $1 for three insertions. Card of Thanks 50 cents. Resolutions $1. Business Cards: One-half inch, $3.50 per year, one inch $6. Legal Notices, 10 cents per line for three insertions.

Wallace H. Gilpin

Publisher Monitor.

An open-space rate card.

card and a flat rate; it gives discounts on quantity which seems wise and equitable. The principal objection to this rate is found in the advertiser who will contract to use a large number of inches in a year in order to get the lowest rate, and then only use a half or a quarter the agreed number. What does Mr. Gilpin do with such advertisers? What have other publishers done under similar circumstances? Suppose we have an exchange of experiences on this point.

Another of the Western Iowa Awards.

Last month we published the ad. which was awarded a loving-cup by the Western Iowa Editorial Association as being the best submitted in a contest under its auspices. This month we show the first pages of the papers which were adjudged entitled to first and second places from the standpoints of "make-up, presswork, classification of matter, display of ads. and general appearance." The *Fremont County Herald*, of Sidney, was given first place, and the Adair *News* second. The judges evidently had some difficulty in reaching a decision between the two papers, as


The Fremont County Herald

Awarded first place as best arranged newspaper by Western Iowa Editorial Association.

each has its commendable features. The two first pages shown may not be from the identical issues submitted to the committee, but a comparison of these two would indicate that the *Herald* has a little the best of the *News*, notwithstanding the latter's display heads, which are more advisable than the single-line heads for a first page. In the original of the *News* there was a slight variation in color, while that of the *Herald* was very even. Most publishers object to running two heads opposite each other, as they appear in the middle of the *News* page, and this may have weighed against it with the judges. If it was the intention to have these heads opposite, the make-up should have used more care, as one is a line above the other. As to the inside pages both papers are about equal. While both have advertising in each corner of nearly every page, the *News* goes a step further and has several ads. in the middle column. This certainly tends to spoil the effect of good make-up and gave the *Herald* a shade the better of the argument.

Firemen Cause a Special Issue.

Special issues are becoming more and more popular and all kinds of excuses are found for publishing them, and they are given all kinds of titles. On the occasion of the nineteenth annual parade and inspection of the Lestershire Fire Department the Lestershire-Endicott (N. Y.) *Record* published a special issue. It didn't have any given title, but it was a special issue all the same. It had a lot of extra pages, filled with one-time advertising, and was enclosed in four pages of light green paper, these four pages being appropriately printed in a bright red.

Western Newspaper Union Expands.

The recent absorption of the New York Newspaper Union, embracing the Southern Newspaper Union and several other branches, by the Western Newspaper Union, has given the latter concern practical control of the ready-


THE ADAIR NEWS

Awarded second place in the Iowa contest.

print industry in America. The plans of the Western management, it is reported, contemplate a vast improvement in the service to country weeklies, and encouragement will be given the owners to effect other changes in the get-up of their papers which will enhance their value and bring greater profit. Wright A. Patterson, editor-in-chief of the Western Newspaper Union, spent some time in the South recently looking over this field, with the purpose of putting into effect an entirely new system of service.

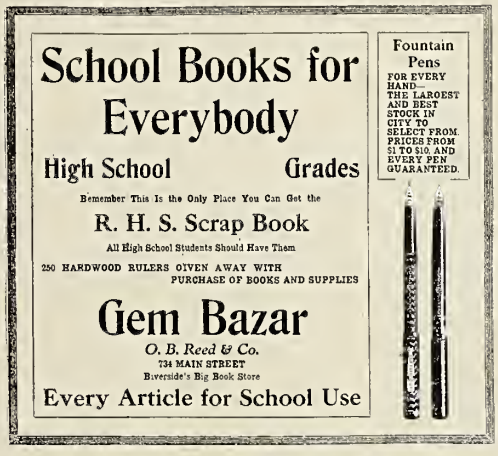
Set by a "Windy City" Graduate.

Giles W. Farris, managing editor of the Mangum (Okla.) *Star*, writes: "I am enclosing a two-page ad. which was set in this city by a party who claims he learned the trade in the 'Windy City.' Please criticize it and oblige." The "Windy City" is "some town," and has as choice a

collection of printers, good, bad and indifferent, as any entire State can boast of. The ad. is a "peach"—one of last year's that has been lying on the ground for twelve months. It was evidently set by one of the three classes of printers mentioned. Guess which.

Criticisms of Ad.-Display.

Did you ever unroll a package of fifty or more specimens of ad.-display and attempt to pass upon their merits? No, I don't think you did, or you would not send them to me in that shape. Separate these fifty ads. and you have



No. 1.—Two subjects well handled in one ad.

fifty little tubes lying all about you, making it impossible to make comparisons. Ads. sent for criticism should always be mailed flat; fold the larger ones if necessary, but never roll them. Among the ads. received this month (mailed flat) is another package from Frank D. Starr, of the Riverside (Cal.) *Press*. No. 1 shows a pleasing treat-

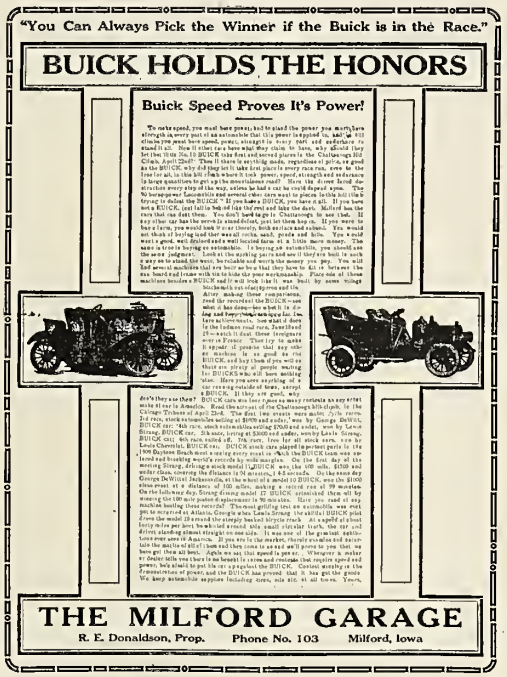


No. 2.—Reversing the usual panel arrangement.

ment of two subjects in a single ad. If the three lines pertaining to the R. H. S. scrap-book had been enclosed in a panel it would have relieved the sameness of the display. No. 2 is another of Mr. Starr's ads. and shows a pleasing way of handling a cut in a small ad. This reverses the usual custom and places the reading matter instead of the cut in a panel. If the comma after "Reig" had been omitted (and its use was unnecessary) there would have been room for more space between the remaining two words in this line, where it was badly needed. Among a large number of very creditable page and half-page ads. submitted by Ray B. Nicol, of Milford, Iowa, is one which is reproduced (No. 3), as it shows how a difficult piece of copy was exceptionally well handled.

An Educational Special.

"South Dakota Schools for South Dakotans" was the slogan of a special issue of the Yankton (S. D.) *Press and Dakotan*, published during the summer. This was an exceptionally good idea and was enthusiastically responded to by every educational institution in the State. It is an unselfish object—that of keeping the young people within the borders of one's own State—but aside from this it affords an opportunity to secure some good-sized ads., and



No. 3.—A difficult full-page ad.

at a time of the year when advertising is hard to get. This number carried eleven quarter-page ads., and a number of smaller ones, from educational institutions, and in addition to this had several orders for large quantities of papers. Knowing how thoroughly such a number would be read by these institutions, manufacturers and dealers in school supplies ought to be liberal advertisers.

A Souvenir Edition.

The Sterling (Ill.) *Standard* recently published a "Souvenir Edition," illustrating Sterling and Rock Falls, "the beautiful twin cities of the Rock River valley." It was printed on enameled paper and was filled with exceptionally well-printed half-tones.

Chicago Papers Reduce Price.

In the "Windy City" the 2-cent paper has passed into history. On October 3, the *Tribune*, *Record-Herald* and the *Inter Ocean*, all morning 2-cent papers, cut their prices in half, making each a penny paper. About a week previously the only Chicago 2-cent evening newspaper, the *Post*, started the ball rolling by a cut to 1 cent. The *Examiner*, which was the only 1-cent morning newspaper in the city, had made sensational strides in circulation and

advertising patronage, and it is not altogether unlikely that this largely influenced the action of the publishers of the several newspapers making the cut. A merry war for circulation has now begun, and from several newspaper buildings premiums of every description are being showered upon those who bring in the largest number of subscribers. Among these premiums are thousands of dollars in gold, farms, flat buildings, automobiles, diamonds, etc. And the war is just in its infancy.

Chicago to Springfield by Biplane.

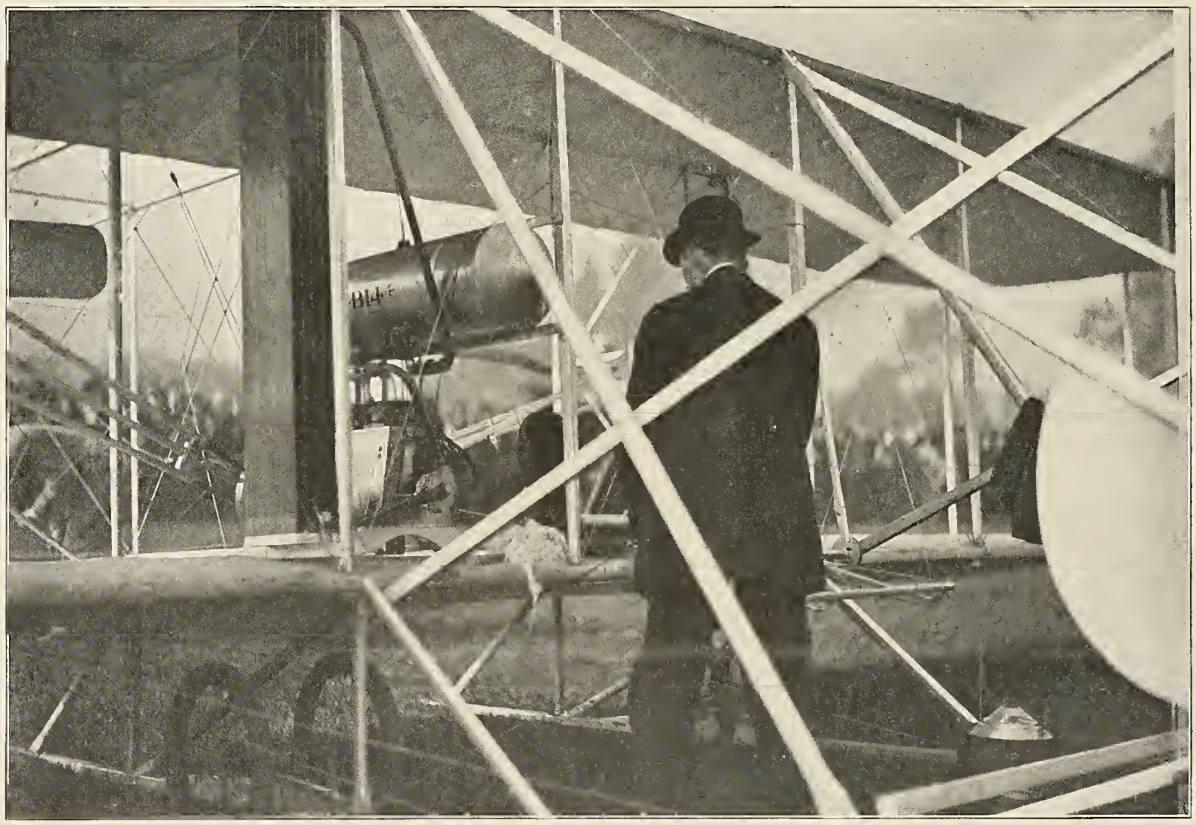
Walter Brookins won a $10,000 cash prize offered by the Chicago *Record-Herald* by making a most remarkable air trip from Chicago to Springfield, Illinois, in a Wright biplane. It is quite natural that the newspapers should take the lead in offering prizes that will develop what is evidently destined to become a popular amusement, if not of actual service in war and in transportation. Brookins gave several most successful exhibitions in Chicago previous to his Springfield trip, and these were also under the auspices of the *Record-Herald.* With only two stops, he made his trip to Springfield, a distance of 186 miles, in less than six hours, maintaining an average speed of 32.7 miles an hour.

Editors Indicted on Anti-trust Law.

What is said to be the first case on record of an editor having been caught in the meshes of the anti-trust laws developed at Gulfport, Mississippi, recently. An indictment has been returned by the grand jury charging that A. G. Osoniach, editor of the Gulfport *Record*, and Louis Werner, editor of the Gulfport *Journal,* unlawfully conspired to get the highest rates possible for the official city printing, and that they agreed to divide profits between them. The editors have entered denial to the charges.

New Sunday Paper.

With the installation of a new Hoe press, with a capacity of twenty-four thousand an hour, the Kankakee (Ill.) *Republican* announces a Sunday edition. Heretofore the *Republican* has published every evening except Sunday, but with the advent of the new Sunday morning paper it will discontinue its Saturday evening edition. The *Republican's* circulation is now averaging 6,250 and it is expected that the new move will swell this figure considerably.



CHICAGO-TO-SPRINGFIELD FLIGHT FOR $10,000 PRIZE OFFERED BY THE CHICAGO *RECORD-HERALD.*

Wilbur Wright, inventor, is giving "B 14" a final inspection before the Chicago-Springfield flight. Walter Brookins is examining one of the steel guy-ropes at back of machine. September 27, 1910.

Photo by J. St. C. McQuilkin.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Corning (Kan.) *Gazette.*— The make-up shows commendable care and ads. are all well displayed. You are inclined to use borders which are too heavy for the size of the ads.

Napanee (Ind.) *News.*— You certainly have the right idea on ad. display and the make-up is commendable, your first page being particularly attractive. A little more ink would improve the presswork.

Whitley County News, South Whitley, Indiana.— When you keep the second part of your display heads within four lines they look well. Ads. are fairly well displayed, but there is a slightly uneven distribution of ink.

West Fort Meade (Fla.) *Leader.*— I can but repeat my comment of last June, "Watch your presswork." The issue before me is badly offset and the color is very uneven. You have made wonderful gains in advertising.

Washburn (N. D.) *Leader.*— The first page of your paper shows a most commendable make-up for a town of only six hundred. You should avoid

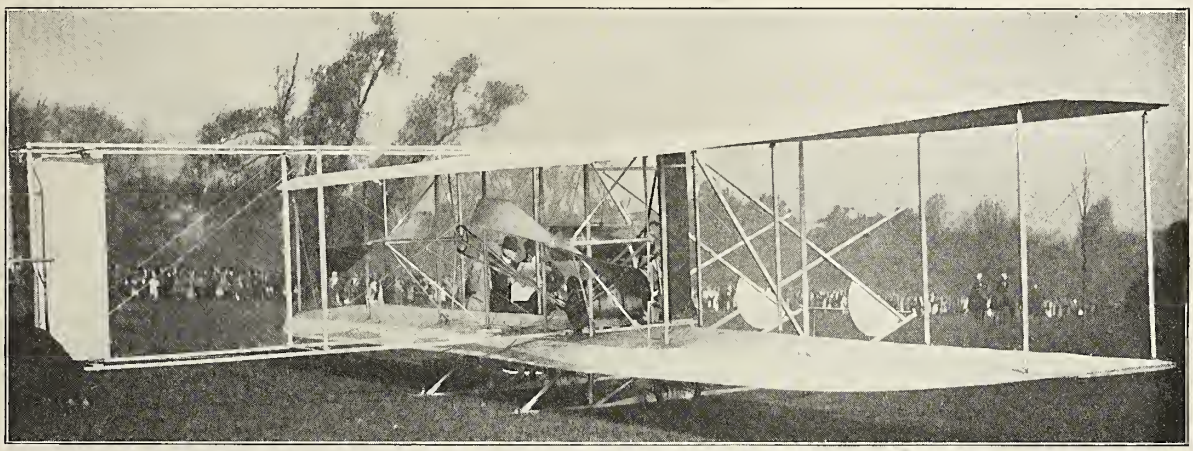
running a heading at the bottom of a column, as you did in the fifth column, and never run the last line of a paragraph at the top of a column unless it is a full line. You should have filled this fifth column with a two-line local item and started "Conklin Correspondence" at the top of the sixth column. There would be no objection to running single heads at the tops of the second, fourth and sixth columns. "Additional Local" should never be run on a page preceding the regular local department. It would be better to avoid the use of this head altogether, using the line "Local News" as often as necessary. The putting of heads on local items of six or more lines is a good feature. Ads. show good judgment.

Two Clarksburg Dailies Suspend.

Within two weeks during September two daily newspapers at Clarksburg, West Virginia, suspended publication. The *Daily and Weekly Herald* was the first to go out of business. Two weeks later the *Daily and Weekly News* ceased publication. There were four daily papers published at Clarksburg, which evidently were too many for the field.

Housewarming Edition of the Columbus Dispatch.

To celebrate the occupancy of its elaborate new home, the Columbus (Ohio) *Dispatch* issued "the most elaborate and extensive special edition of a newspaper ever published." An examination of the issue appears to bear out this claim. It consisted of 202 pages divided into nineteen sections. Included in these sections was an exact reproduction, full size, of the first issue of the *Dispatch*, July 1, 1871. This consisted of four six-column pages, and it is quite a jump from four to 202. Every section of this remarkable edition shows the marks of the careful planning and tremendous energy which has made the *Dispatch* the great success which it is.



CHICAGO-TO-SPRINGFIELD FLIGHT FOR $10,000 PRIZE OFFERED BY THE CHICAGO *RECORD-HERALD*.

H. H. Kohlsaat is reading the *Record-Herald* with Wilbur Wright. Walter Brookins (in light suit) is looking on.
Photo by J. St. Clair McQuilkin, September 27, 1910.

The Man—The Field.

The effort of THE INLAND PRINTER to place deserving young men with small capital and the ability to conduct a newspaper in promising fields where their money and brains may be used to the best advantage is still meeting with success, and every month brings letters of inquiry regarding both the men and fields which have been described. Another new field is added to the list this month:

Field No. 9 (Georgia).—There is a fine opening for an up-to-date, progressive newspaper man in a city of six thousand, in the State of Georgia. A paper that used to be the leading paper in this part of the country can be bought for about half price, as it has been run down, but can be built up very rapidly, as the only competitor is a man who is not popular at all, but has the field just as he wants it. The county is composed mostly of white people, and it is doubtful if there is a better county in the whole Southern States than this for a newspaper field. The right man can make extra good, and it is a field that will be covered just a little later by a man in its own city if some one else does not come in soon.

Let others send in the description of fields where there are good openings for newspapers, and those men who have saved a few hundred dollars toward the object of their ambitions should state their qualifications and the amount of money they have or could command. No names will be published, but interested parties will be placed in communication through correspondence with the editor of this department.

Linotype Ad.-Setting Contest.

Fifteen hundred dollars in cash is offered by the Mergenthaler Linotype Company for the best nine full-page department store ads. composed on the Linotype. This remarkable offer is so arranged that every newspaper office having one or more Linotypes may compete. The offices are divided into three classes: Class A, one to five machines; Class B, six to eleven machines; Class C, twelve or more machines. In each class there are three prizes—$250, $150 and $100. A portion of each prize goes to the foreman and the remainder is divided among other participating employees in such proportion as the employees shall elect. The prizes are certainly liberal enough to assure creating immense interest, and dividing the offices into three classes brings them within the reach of all, even if an office is equipped with only one machine. Specimen ads. may be submitted any time during the month of November, each specimen to be accompanied by an entry blank which is furnished by the company.

News Notes.

A NEW labor paper will be started at Cheyenne, Wyo.

THE Buckhannon (W. Va.) *Delta* is now issued semiweekly.

THE Chester (Pa.) *Morning Republican* is building a new home.

E. F. BUSSEY has severed his connection with the Phelps (N. Y.) *Citizen*.

AT Jackson, Tenn., the *Whig-Dispatch* has been merged with the *Daily Sun*.

AFTER six months of life the Albany (Ore.) *Citizen* has suspended publication.

AFTER several months of slumber, the Jackson (Tenn.) *Democrat* has been revived.

AT Macomb, Ill., the *Eagle*, a weekly, will begin the publication of a daily edition.

JOHN T. CLEMENTS has severed his connection with the Stevens Point (Wis.) *Journal*.

THE management of the New York *Ledger*, a weekly Democratic paper, is now issuing a daily.

G. A. STERLING, of Webster, S. D., has assumed management of the Maiden Rock (Wis.) *Press*.

A NEW home soon will be erected for the Davis (Cal.) *Enterprise*, of which F. H. Scott is editor.

A PETITION to force the sale of the Boston *Herald* is pending in the United States District Court.

ROBERT M. BUCK, of the *Daily News*, was recently elected president of the Chicago Newspaper Club.

THE Hopkinsville (Ky.) *New Era* is now being issued from its new home, which is said to be a beauty.

ON October 5 an attempt was made to burn the Messenger Publishing Company's plant, at Mayfield, Ky.

M. T. LIEWER has sold his interest in the Bloomfield (Neb.) *Germania* to his partner, Frank Wiederman.

F. J. BRETTLE has disposed of his interest in the Danville (N. Y.) *Advertiser* to his partner, J. W. Burgess.

THE *Commercial Times* (daily) has been taken over by the Chicago *Examiner* and merged with that paper.

THE Woman's Press Club, of Cincinnati, in a recent meeting elected Miss Alma H. Fick president for the ensuing year.

P. F. MCGARVEY is again in the newspaper business. He is secretary and managing editor of the McAdoo (Pa.) *Herald*.

THOMAS MAXWELL, editor of the Fremont (Ohio) *Journal*, is a candidate for state representative on the Republican ticket.

JAMES GRAY, a well-known Minneapolis newspaper man, has been nominated for governor of Minnesota by the Democrats.

CORNELL UNIVERSITY will erect a memorial tablet to the memory of the late Goldwin Smith, the famous Canadian publicist.

GEORGE R. KOESTER, according to rumor, will head a company to be organized for the purpose of publishing another morning paper at Columbia, S. C.

A PROHIBITION weekly will be started at Kansas City, Mo., by Judge William H. Wallace, president of the Constitutional Amendment Association, of Missouri.

GENERAL OTIS, of the Los Angeles *Times*, was arrested recently on the charge of criminal libel, sworn out by Andrew Gallagher, a San Francisco labor leader.

JAMES SLOCUM, manager of the *Gleaner*, a well-known Michigan farm journal published at Detroit, has sold his interests in the paper and removed to California.

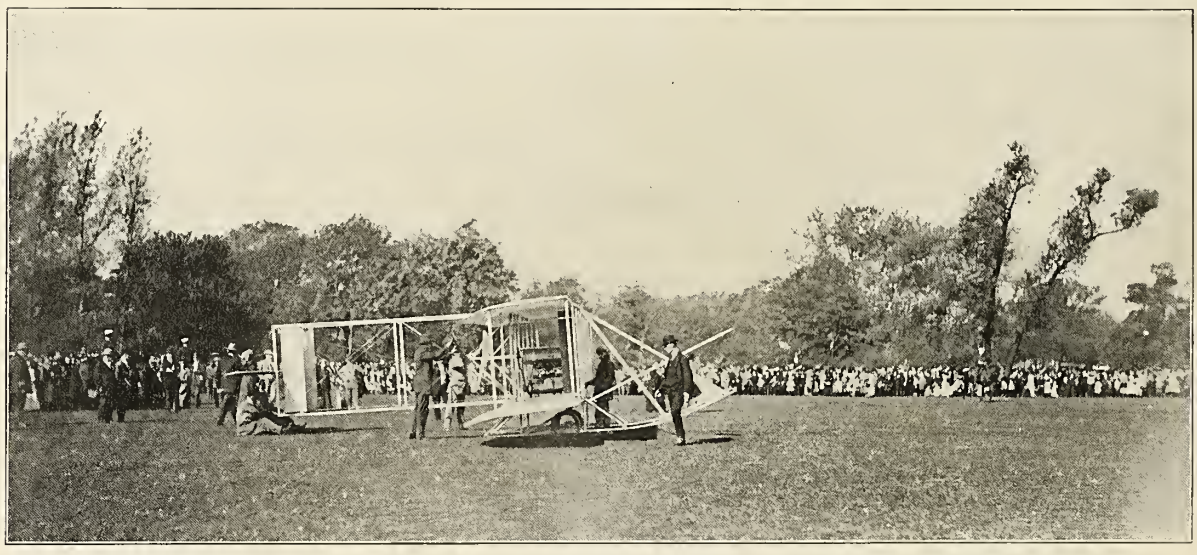
THE Dallas (Tex.) *News* and the local typographical union simultaneously celebrated their silver anniversary last month, each extending congratulations to the other.

GEORGE H. GALL, formerly a Washington (D. C.) newspaper man, has been appointed secretary of the bureau which the Dominion of Canada is to establish at Washington.

WILLIAM WATSON, editor of the Bristol (Pa.) *Weekly Courier*, issued his first daily edition on October 3. This is the second time editor Watson has ventured on the daily field.

JACKSON, MISS., is said to be chosen as a location for a plant of the Western Newspaper Union. The Vicksburg plant was closed recently after having been purchased by the Western.

ON ACCOUNT of increased cost of labor, print-paper and other expenses, the *Times*, the *Advocate* and the *Tribune*, three Tipton (Ind.) daily papers, have raised their subscription rates from $2 to $2.50 a year.



CHICAGO-TO-SPRINGFIELD FLIGHT FOR $10,000 PRIZE OFFERED BY THE CHICAGO *RECORD-HERALD*.

One minute before the flight to Springfield, September 27, 1910. Brookins has hand on mechanism. Wilbur Wright is walking toward rear of biplane. Assistants are about to turn the propellers, while others are holding the machine from starting on the ground while motor is turning.

Photo by J. St. C. McQuilkin.

SUPPORTERS of Congressman John W. Dwight are said to be negotiating for the purchase of the Binghamton (N. Y.) *Herald*.

EDITOR SWISHER, of the Mt. Jewett (Pa.) *News*, was recently victimized by an employee through forged signatures to checks.

THE Indianapolis *News* is installing automobile trucks for the delivery of its entire city circulation to news-stand supply stations.

ALEX MCKENZIE and Congressman L. B. Hanna are said to be the backers of a contemplated new morning newspaper, at Fargo, N. D.

THE plant of the Times-Democrat Publishing Company, New Orleans, La., was destroyed by fire on September 30. Loss, $125,000.

ON October 18, the Baltimore *Journal*, a German daily, with its Sunday edition, was sold at auction by order of the Court of Equity.

W. S. MCLOUGHLIN is at the head of a movement to start a Democratic daily paper at Pittston, Pa. The paper will be called the *Herald*.

TO CELEBRATE its first anniversary under Fred Newell's management, the Canton (Pa.) *Sentinel* began its second year as an all home-print paper.

"TODY" HAMILTON is back in New York city, and, in association with several old friends, will begin the publication of the *International Inventor*.

JOSEPHUS DANIELS, editor of the Raleigh (N. C.) *News and Observer*, was recently assaulted on the streets by State Senator W. B. Jones. Politics.

R. E. GRIFFING, who has been in the employ of the Marion County *Progress*, at Columbia, Miss., will shortly publish a newspaper at Anger, Miss.

THE Montreal Star Publishing Company has been sued by the Montreal Street Railway Company for $100,000 damages, for alleged libelous statements.

C. W. POST, the Battle Creek cereal food manufacturer, has filed libel suits for $100,000 against the Chicago *Inter Ocean* and G. W. Hinman, its editor.

IN the opening week's enrollment of the school of journalism, at the University of Missouri, eighteen States and two foreign countries were represented.

FRANK H. SEARS has sold his interest in the Willard (Ont.) *Telegraph* to his partner, L. B. Duff, and entered the employ of the Toronto Type Foundry.

GEORGE A. MURRAY purchased, at bankrupt sale, the plant of the Clarksburg (W. Va.) *News*, including the subscription list. The price paid was $5,000. The newspaper resumed publication during the past month.

THE East Side Newspapermen's Association is a new organization, composed of Madison, Alton, Edwardsville, Venice and Granite City (Ill.) newspaper men. C. M. Alleger is the president, and A. H. Willis, secretary.

M. C. LOUGH has tendered his resignation as editor of the Fairmont *West Virginian*. L. M. Davis, manager of the *West Virginian*, has purchased the Fairmont *Free Press* and will continue its publication as a weekly newspaper.

H. D. CAMPBELL is to retire from the newspaper field in Lima, Ohio. His stock holdings in the *Republican-Gazette* have been purchased by several local capitalists. Mr. W. A. Campbell will be given management under the new régime.

AT Watertown, N. Y., the *Saturday Liberal News*, a new publication, printed the picture of a barroom in which a murder was said to have been committed. The reporter got the wrong barroom and the paper is now fighting a libel suit.

FORMER Mayor H. A. Schunk has begun suit against the Smith-Morgan Printing Company, publishers of the Dubuque (Iowa) *Times-Journal*, and J. S. Morgan and J. H. Smith, defendants, for recovery of $100,000 damages for alleged libel.

AN amendment of the St. Paul (Minn.) city charter is expected soon, looking toward the publication of municipal proceedings in any legal newspaper, including weeklies. Under the present charter the proceedings must be published in dailies only.

THE Roselle Park (N. J.) *Review* is tussling with the borough council over a dispute as to the payment of bill for printing legal notices. The mayor is opposed to payment on the ground that the paper is not a legal newspaper, not having been in existence a year.

AS A reward for helping to clean up the police force and for effective campaigning against indecency in city government, it is said, for the first time in twenty years, the city printing of Wichita has been taken away from the *Eagle* of that city by the county commissioners.

J. L. WILSON, who for the past several years has been editor and publisher of the Collinsville (Tex.) *Times*, is now located at Sherman, Tex.,

and will begin the publication of a Democratic weekly newspaper. It is understood that Col. E. K. Rudolph will take charge of the Collinsville *Times.*

THE county commissioners have been restrained by temporary injunction from contracting with the Niles (Ohio) *Independent* for the printing of their annual report. The injunction proceedings were brought by Editor Horace Holbrook, of Warren, Ohio, who claims the *Independent* is not a newspaper of general circulation.

THOMAS S. RUCKER, who is now publisher of the Benton (Mo.) *Democrat,* and who was arrested some time ago on the charge of grand larceny preferred by George H. Adams, president of the Helena (Ark.) World Publishing Company, has been acquitted by the court. Mr. Rucker had been business manager of the World company and was charged with misappropriation of funds.

A TEMPORARY injunction, restraining the officials of the Illinois Publishing Company from electing officers, was granted on application of Mrs. Matilde R. Michaelis, widow of Walter R. Michaelis, publisher of the *Staatz Zeitung,* the *Freie Press* and the *Westun und Daheim,* at Chicago. Mrs. Michaelis alleges that an effort is being made to deprive her of a controlling voice in the management of the papers.

THE typographical union of Houston, Tex., has appointed a committee to coöperate in welcoming the newspaper men of the State on "Press Day," at the state fair this month in Houston. The *Chronicle* of that city highly commends the move, saying: "Here is where the members of typographical union will shine, for a better lot of glad-handers is not to be found in Houston than the boys who work at the cases and the big typesetting machines."

Changes of Ownership.

Caw City, Okla.— *Star.* Sold to Jack Frost.
Wathena, Kan.— *Times.* Sold to C. W. Ryan.
Ola, Ark.— *News.* M. L. Martin to W. S. Daniel.
Hartley, Iowa.— *Journal.* I. A. Dore to E. B. Peck.
Osceola, Ark.— *Press.* J. F. Coss to G. R. Rinehart.
Farnam, Neb.— *Echo.* H. B. Hicks to W. H. Berger.
Kaw, Okla.— *Tribune.* Chas. Spencer to B. W. Frost.
Volin, S. D.— *Advance.* H. G. Fox to Hardy Carlson.
Asherton, Tex.— *News.* W. W. Harris to F. M. Jones.
Spring City, Pa.— *Sun.* Isaac Carney to W. C. Taylor.
Gage, Okla.— *Record.* J. W. Harp to W. F. P. Munsey.
Ossian, Iowa.— *Bee.* Heck & Schmitz to T. F. Schmitz.
Temple, Tex.— *Times.* J. F. Crouch to E. K. Williams.
Woonsocket, S. D.— *Times.* Geo. A. Clark to Delos Hall.
Wilton, N. D.— *News.* E. A. Hull to Rev. G. W. Stewart.
Celina, Tenn.— *Messenger.* Chas. P. Gray to M. L. Fowler.
Lockwood, Mo.— *Missourian.* A. J. Young to M. O. Morris.
Dwight, Kan.— *Spirit.* W. C. Coates to Gideon Daeschner.
Gayville, S. D.— *Observer.* J. W. McKay to T. B. Guthrie.
Lapel, Ind.— *News.* W. E. Cascadden to Lawrence E. Fair.
Hopkinsville, Ky.— *Independent.* A. J. Casey to F. R. Dorr.
Emery, S. D.— *Enterprise.* Bert Schroeder to Matt Michels.
Clay Centre, Neb.— *Patriot.* J. G. Jessup to Paul T. Seely.
White Cloud, Kan.— *Globe.* E. L. Marker to Anna Mallows.
Clarksville, Ark.— *Democrat.* F. D. Vore to R. D. Holbrook.
Waynoka, Okla.— *Tribune.* L. S. French to L. W. Springer.
Adrian, Minn.— *Democrat.* A. J. Schaeffer to M. E. Mehrten.
Heber, Ark.— *Headlight.* E. G. Spellman to Claude Snowden.
La Grange, Ky.— *New Era.* B. Rowlett to G. W. Peak & Son.
Keokuk, Iowa.— *Post-Anzeiger.* Geo. Henzel to Moser & Erber.
Bridgewater, Iowa.— *Times.* Otto C. Putnam to F. V. Brower.
Maryville, Wash.— *Globe.* Sold to Charles Bellows, of Stanwood.
Irvine, Ky.— *Herald.* J. R. White to Estill Publishing Company.
Linton, Tex.— *Headlight.* J. C. Russell to Rev. W. T. Barnhouse.
Harrisonburg, Va.— *Daily Times.* B. M. Bushong to Seymour Paul.
Kewaskum, Wis.— *Statesman.* Chas. E. Krahn to Geo. H. Schmidt.
South Haven, Mich.— *Citizens' Advocate.* Sold to Gazette Company.
Cookeville, Tenn.— *News-Reporter.* Quimby Dyer to E. W. Johnson.
Elmvale, Ont.— *Lance.* Walls Brothers to Charles Fraser, of Paisley.
Greenup, Ill.— *Free Lance.* Gar Borden to C. E. Carter, of Onarga, Ill.
Halls, Tenn.— *The Graphic.* W. E. Newport to I. Smith and T. Garrett.
Mason, Tex.— *Herald.* Sold to D. C. Bowles, formerly of the Eden *Echo.*
Biggers, Ark.— *The Cherokee Headlight.* C. Lee Wilson to Mrs. Willis M. Bigger.
Rockport, Tex.— *Tribune.* W. E. Branch and R. W. Bennett to John Sparkman.
Brandon, Miss.— *News.* W. S. May to R. E. Steen and J. J. Flowers, of Florence.
Bridgewater, Iowa.— *Times.* Otto C. Putnam has sold his interest to F. V. Brower.
Nashville, Tenn.— *American.* Sold to Luke Lee and associates, who also control the *Tennesseean.*
Madison, N. J.— *Eagle.* Sold to J. E. Clarey, formerly editor of the Springfield (Mass.) *Courier.*
Clarksburg, W. Va.— *News.* Sold to George A. Murray at bankrupt sale. Publication will be resumed.
Independence, Mo.— *Sentinel* (daily and weekly). E. C. Gordon to a number of prominent Republicans.
Hills, Minn.— *The Crescent.* Sold to A. A. Hanson, formerly part owner of the Hampton (Iowa) *Globe.*
Lincoln, Neb.— *Star.* D. E. Thompson to Herbert E Gooch. The *Star* is an evening paper with a Sunday edition.
Hudson, Wis.— *Star-Observer.* Sold to A. E. Reese, until recently owner of the Osceola *Sun.* The name of the paper has been changed to the *Star-Times.*

New Publications.

Flushing, N. Y.— *Messenger.*
Meridan, Miss.— *News* (daily).
Cascade, Mont.— *Courier.* Guy W. Fellows.
Limestone, Tenn.— *Enterprise.* W. L. Piper.
Merrimac, Mass.— *Budget.* Clifton B. Heath.
Bridgeport, Sask.— *Free Press.* John Bremner.
South Fort George, B. C.— *Herald.* J. B. Daniel.
Caruthersville, Mo.— *Republican.* Frank Abernathy.
New Bedford, Mass.— *Le Journal.* Recently started.
New Castle, Pa.— *Post.* C. Burgess and L. E. Roberts.
New Martinsville, W. Va.— *Wetzel Tribune.* C. O. Shaub.
Morgantown, N. C.— *Burke County Beacon.* F. E. Bosworth.
St. John, N. B.— *Sporting Life.* D. B. Donald and J. A. Bowes.
Birmingham, Ala.— *Journal of Commerce.* Alvin Roberts, editor.
Toronto, Ont.— *Farmers' Magazine.* MacLean Publishing Company.
Batesburg, S. C.— *Tri-County Enterprise.* John Bell Towill, editor.
Winnipeg, Man.— *Modern Power.* W. L. Williams and V. F. Parker.
Stockton, Cal.— *Business Farmer and Irrigationist.* Geo. E. McLeod.
Milwaukee, Wis.— *Manufacturer and Dealer.* Ex-Governor George W. Peck.
Binghamton, N. Y.— *The Binghamtonian* (Sunday). Democratic News Company.
San Dimas, Cal.— *Eagle.* H. H. Kinney, who purchased the plant of the Pomona (Cal.) *Times.*
Grand Junction, Colo.— *Hornet* (daily). W. W. Chandler and Eli Admire. The *Advertiser* suspended some time ago.
New York, N. Y.— *Paper* (trade paper, covering paper and pulp industry). Charles D. Jacobs heads the company publishing it.

Deaths.

Aurora, Ill.— C. H. Smith, one of the owners of the *News.*
Allentown, Pa.— Matthew D. Goodman, editor of the Shenandoah *Herald.*
Kansas City, Mo.— Witten McDonald, at one time owner of the *Times.*
Richmond, Va.— John Wesley Avery, widely known Virginia newspaper man.
Salisbury, N. C.— John M. Julian, editor of the *Evening Post* and leader in state politics.
Pittsburg, Pa.— James Calvin Bergstresser, editor and proprietor of the *Insurance World.*
Lima, Ohio.— Louis Ashton, former editor of the Spencerville *Journal* and Lima *Gazette.*
Chicago, Ill.— Dennis J. Sullivan, president of the Sullivan-Blakely Printing Company.
Littlestown, Pa.— Henry Miller, well-known printer and former publisher of the *Weekly Visitor.*
New York, N. Y.— George William Lane, president of Nathan Lane's Sons, printers and stationers.
Dedham, Mass.— Rev. Edward Warren Virgin, author and editor of religious, historical and geological works.
Pittsburg, Pa.— Frederick B. Welty, a Civil War veteran, minister of the gospel and a pioneer printer of Pittsburg.
Hanover, Pa.— Harry O. Young, managing editor of the *Record-Herald* and widely known in Pennsylvania newspaper circles.
New Orleans, La.— Col. Augustus D. Battle, veteran newspaper man and Confederate officer. He founded the Shreveport *Times.*
Denison, Tex.— Edwin A. Thompson, editor and owner of the *Daily Herald* and one of the best known newspaper men in Texas.
Pittsburg, Pa.— John Thomas Stevens, day foreman of the *Dispatch* composing-room. He was one of the city's best known printers.
Brooklyn, N. Y.— Frank M. Lupton, president of the F. M. Lupton Company, publishers of the *People's Home Journal* (suicide).
Ingleside, N. Y.— Joseph Abner Harper, long a member of the publishing firm of Harper & Brothers and son of one of its founders.
Albany, N. Y.— Thomas R. Ward, Sr., one of the oldest printers in the city. He was at one time foreman of the Argus Company's bookroom.
Baltimore, Md.— Ferdinand Woldemar Fritsche, well-known journeyman printer, who was noted for his ability to set type in several languages.
Milford, Ohio.— George W. Fishback, former editor and publisher of the St. Louis *Globe-Democrat.* He had been a close friend and political ally of President Grant.
Washington, D. C.— J. A. B. Espey, for more than forty years employed as a binder in the Government Printing Office. He was one of the most popular men in the service.
Greensburg, Ind.— Orville Thomson, veteran printer and newspaper man, who was connected with the Greensburg *Standard* three-quarters of a century ago. He was eighty-seven years old.
Galveston, Tex.— Frank O. Millis, founder of Hatch, Millis & Co., printers. He was a thirty-second degree Mason, a member of the Knights of Pythias, Red Men and the typographical union, at Houston, where he had recently made his home.

GETTING OUR REVENGE.

Speaking of the whirligig of time and its way of bringing on revenges, you will note that whereas the Indians used to scalp us, we now skin them.— *Indianapolis News.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Removing a Mold-turning Cam.

A Massachusetts operator writes: "I will soon have to place a new mold-turning and vise-closing cam in one of the machines. Will you please tell me how to proceed, through THE INLAND PRINTER?" *Answer.*— 1. Remove the pot balancing spring, pump lever spring and second elevator starting spring. 2. Remove the following parts: Pump lever, second elevator lever and second elevator cam lever, mold slide cam lever and ejector lever. 3. Remove the distributor shifter lever hub, first elevator cam and first elevator auxiliary lever and the second elevator safety pawl. 4. Lock the first and second justification lever springs with a small rod placed in the hole at the lower end of each spring rod. 5. Place a support under the metal-pot and remove the pot lever. 6. Loosen the set-screw of cam 10 and move it toward the gear cam a few inches. 7. Remove the column support rod and the cam shaft journal caps on both ends and lift out the cams.

First Elevator Trouble.

"As one of the regular subscribers of THE INLAND PRINTER, I want to ask your advice in regard to a little trouble the No. 5 Linotype machine has given me here. The first-elevator front jaw rubs against the intermediate or transfer bar when the elevator is at its highest point. It rather sticks before coming down to its natural position. However, this fault has been partly done away with by dressing with a fine file the transfer bar where it rubs. This condition of affairs has been the same for some time, though I believe it is more noticeable of late. Do you think this has harmed the machine any? Your suggestions will be greatly appreciated." *Answer.*— You should not have used a file on the part you referred to — in fact on any part of the machine. The condition you name is one that is always present, the top inside edge of front jaw always rubs on this bar. The remedy lies in rubbing a trifle of oil or vaseline along the front edge of this bar to reduce the friction. The reason for its sticking is due to the stress of the springs attached to the duplex rail levers. Rub a small amount of oil on the top edge of these levers and they will seat with greater ease.

Adjustment of Line-delivery Carriage.

A Chicago operator, in referring to a booklet issued by the Mergenthaler Linotype Company, writes: "On page 28 of 'Suggestions to Linotype Machinists' I notice that it states that the line-delivery carriage should be adjusted to stop thirteen-sixteenths inside the end of the elevator. This does not correspond to the adjustment given on page 194 in 'Mechanism of the Linotype,' published by THE INLAND PRINTER, which reads as follows: 'Last matrix should go inside the first-elevator jaws thirteen thirty-seconds of an inch.' Evidently there is a mistake somewhere. Which is correct?" *Answer.*— The distance given in the "Mechanism of the Linotype" is correct; the inside edge of the short finger should pass the right edge of the first-elevator jaws thirteen thirty-seconds of an inch. The test is very simple: 1. Push back starting lever. 2. Release the carriage, and when it is full distance to the left, measure from outer edge of elevator jaw to the inner edge of short finger. This adjustment is seldom found wrong. On Model 1 machines the thickness of the leather washers on the piston rod gives this distance. On rebuilt Model 1 and on all others the adjustment is made by a set-screw against which the right-hand part of the carriage strikes.

Distributor Trouble.

A Louisiana operator describes a trouble existing on a Model 5 machine. "The distributor on our Model 5 is not working right. According to instruction in the 'Mechanism of the Linotype' the screws B, Fig. 13, are for adjusting the magazine in the proper relation, leaving one-sixteenth of an inch between the bottom of matrices suspended from bar and top of magazine entrance partitions. I can not get the one-sixteenth inch between, as by lowering the entrance the bottom of it falls below the magazine and causes matrices to clog. I can only get about two points between the parts mentioned, and I believe they are too close, often causing the distributor to stop. What causes a matrix to fall flat on two of partitions? Any help in the matter will be greatly appreciated. Using gas-engine power and running seven lines a minute." *Answer.*— The adjustment you refer to is intended for a Model 1 machine. You should not have changed your magazine adjustment, as your trouble is not due to the space at all; very likely it is due to the condition of the matrices or to the entrance guides. This you can readily ascertain by a close examination of the parts. Send in a number of lines and note how they distribute. This can be done by removing the channel entrance guide bar (L 264). The entrance guides should be straight and of equal distance apart. If you find that some of the matrices drop and fall flat they should be removed and kept out of the magazines. The speed of the machine should be at all times uniform, and is gauged by having the main pulley run no faster than sixty-eight revolutions per minute. This will give proper speed to distributor and will probably prevent further trouble.

Bent Matrices.

An Iowa operator writes: "I am enclosing a bent thin matrix from the upper magazine of a Model 4 machine. The trouble seems to be in the distributor box, and I believe the trouble lies in the font distinguisher. We replaced the rails, both upper and lower, also the bar in the box and on the second elevator. The matrix lift is also new, but it refuses to pick up the last matrix, should it happen to be a thin one. Another difficulty has given us no little grief, and that is the matrices striking the lower glass when assembling. For temporary relief I have inserted a patch on the inside of the glass. The first six or eight channels suffer most from this trouble. The rails on this part are the old kind, and I was told that if I got rails for a No. 5 machine it would overcome this, but the outside one is too long at the bottom and will not let assembling elevator come down far enough. Should I try to use them by dressing the bottom off, or should we get new rails for a Model 4?" *Answer.*— The matrix shows that its up stroke by lifter was interfered with by the distributor box bar point. It may be that in attaching the various parts the alignment of the matrix groove with the bar point has

been affected because some of the parts may not fit properly. Remove the box and place one thin matrix on the box bar; push this matrix in until it stops against the rails; now look downward and see if the groove in the matrix is in alignment with the point of the bar, as it should. This interference will cause the matrices to catch on the rails and to be bent by the screws as was done with the one you sent. Examine the matrix lift cam (G 333) and note if wear appears on the part that gives the outward movement to the cam roll. This part should be replaced with a new one if it shows wear. The spring between the two parts of the lifter lever should be removed and stretched if found weak. Examine each bent matrix on the side of the groove. The assembler chute rail (D 912) is the one designed for Model 4 machine. If the buffer strips are set so as to allow a slight clearance they will permit the assembling elevator to descend to proper position. Examine the top edge of the lower glass and if found nicked a new one should be put in at once.

The Cost of Producing Linotype Matter.

An operator writes as follows: "I am figuring on purchasing a Linotype and do machine composition for the trade. I am corresponding with one party who guarantees to furnish three hundred and fifty thousand ems per week and over. It is all straight matter with the exception of about thirty columns of baseball scores per week, one-half of it being half-measure. Now, what I would like to know is, about what to charge per one thousand ems for doing this work, I to furnish everything except floor-space, which would be rent free. He asks for a flat price on the scores, the tabulated work which runs from rule to rule. The balance of the type that is set on the scores, which includes the score by innings, is to be figured at single price. The work calls for 5½, 6 and 8 point bodies. He claims that the operator who is now doing his work on the baseball scores, averages, including the tops and bottoms, about eight scores complete to the hour. The operator's wages I figure at $24 per week for eight hours a day." *Answer.*—To place yourself in a safe position you should take the matter up in this manner: Ascertain the expense you will be under for the first year by adding the following costs:

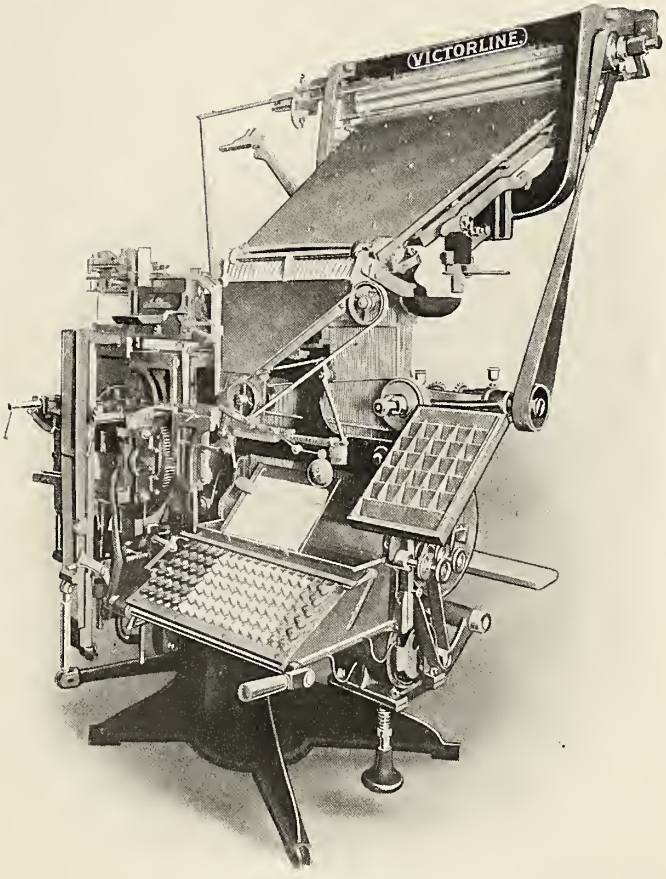
Wages of operators	$....
Insurance	....
Taxes	....
Rent of floor space	....
Cost of power and gas	....
Depreciation in metal	....
Depreciation on machine	....
Total	$....

Add to the above total an additional cost of from ten per cent to twenty per cent for office expenses and incidentals. From the foregoing you may see what expenses you are under. You should charge sufficient to net you ten per cent on the investment in order to be on the safe side. We judge from what we have learned from those engaged in the work that you must charge above 35 cents per thousand, flat rate, to meet the expense of producing that amount of matter, since a portion of it is double price, which you must do at a loss. In Chicago on a four-machine plant such work will cost about 35 cents per thousand straight single-price matter.

A New Slug-casting Machine—The Victorline.

The exhibition at the recent printing exhibition in London, England, of the Victorline composing machine, a slug-casting machine organized on the lines of the well-known Linotype, created a sensation which has not yet subsided. The manufacturer of this newcomer in the field of composing machines is the General Composing Company, a Berlin (Germany) concern which has for years been the builders of the Monoline in Germany. They are, therefore, experienced manufacturers of this line of machinery and thoroughly familiar with the needs of printers and the requirements necessary to market a successful competing linotype machine.

The Victorline combines the basic principles of the Linotype, the patents on which have expired, together with many new and patented ideas which the manufacturers claim mark a long step in the advance of the art. Users, of course, will be little interested in mechanisms, demanding only that the product shall be up to a high standard,



THE "VICTORLINE" COMPOSING MACHINE.

the construction and operation of the machine reliable and the price reasonable. The General Composing Company answers all these requirements with the statement that the product of the Victorline is not only as good, but vastly superior to anything heretofore produced by any slug-casting machine. They point to their long experience as manufacturers of similar machinery as proof of their ability to produce a high-class machine, and their guarantee in this respect is ample enough to satisfy the most exacting. As to the price at which the Victorline is being marketed in Europe, it is the real sensation among printers. To be offered a machine of the class of the Linotype, two-letter matrices, quick-change magazine, universal mold, etc., at $1,125 less than they have heretofore paid for a similar machine, is enough to awaken the most phlegmatic.

But the Victorline is here, and judging from the foundations laid, here to stay. In the factory in Berlin are several hundred machines in various stages of completion. Fifty have already been assembled and tested, and shipments have already begun. The capacity of the factory,

which employs hundreds of men and women, is such as to insure a steady stream of Victorlines.

The most reassuring feature in connection with this bold enterprise is the fact that the manufacturers have for several years been engaged in the making of matrices in preparation for their invasion of the Linotype field. Not only have they manufactured millions of matrices in Berlin, but for the past two years have maintained an extensive matrix-making plant in Brooklyn, New York, where other millions of one and two-letter matrices have been made and stored against the time when the Victorline would be marketed. As a hint of the vastness of this enterprise it may be mentioned that the General Composing Company has the largest punchcutting department in the whole world, having no less than forty engraving machines in operation. All the latest popular faces have been cut and their matrix catalogue, already issued in Germany, offers a wide variety for selection. The daily product of their Berlin and Brooklyn factories is one hundred and twenty thousand single and two letter matrices.

The fact that the depth of linotype matrices as used in Germany and America differs from that used in England has caused the General Composing Company to duplicate all their fonts in both depths, so that printers everywhere can be supplied. Many linotype users in Germany and England are now using matrices, both single and two-letter, made by the General Composing Company, and the reputation they are making is doing much to break down the conservatism of European printers. The price of these matrices is also highly attractive — 2½ cents each for single-letter and 3½ cents each for two-letter matrices. This results in a saving of about $15 on each font of two-letter matrices.

Regarding the Victorline machine itself, it will be appreciated most for the quality of slugs it produces. They are remarkably solid and heavy, having a homogeneity which can only be achieved in a water-cooled mold, a valuable feature possessed by the Victorline. This mold is universally adjustable from five to fourteen point and up to thirty ems in length of slug, while a unique improvement permits ten different lengths of slug, in ems and half-ems, to be made with any mold liner.

Vise jaws can be adjusted without the operator leaving his chair, while late improvements in mold-disk, knife-wiper and other parts are embodied.

The quick-change magazine of the Victorline is especially convenient. The operator standing to the right side of the machine, swings the whole magazine and its support around on a pivot by the movement of a lever. The magazine is then tipped until it hangs vertically before the operator, when it can be most readily removed and another substituted. The addition of twelve extra channels in the magazine increases its capacity to 103 characters, which are represented on the Victorline keyboard by the two additional rows of keys on the right-hand side. These are usually adapted for the ordinary fractions, etc., used in printing, but, of course, any characters may be arranged to run in these extra channels. The actual additional characters possible with two-letter matrices is, therefore, twenty-four, a welcome increase of capacity when work involving miscellaneous characters is to be composed. Besides, an additional key to the left of the first row of keys may be utilized for any character of frequent recurrence, thus utilizing the usually vacant first channel in all magazines.

The composing, casting and distributing arrangements of the Linotype machine are retained in the Victorline, an exception being in the manner of handling the lines composed of two-letter matrices. In the Victorline, any lines comprising characters to be cast in both positions are assembled "on the rail" (that is, in the elevated or two-letter position) the matrices containing the roman or upper characters being tipped forward and dropped to the lower position by the operator before sending the line to the mold. The movable rails in the first elevator are dispensed with, all matrices being brought to the same level while being transferred to the second elevator by means of fixed guides.

There are a number of other notable improvements in the Victorline, the most important of which are a brake-band on the main cam shaft to balance it in its revolution and give steadiness, and a redesign of the pump cam which causes a continuous, uniform pressure of the pump during the casting operation, which also contribute to produce the excellent slug which characterizes the Victorline.

The machine is now on exhibition at the London offices of the General Composing Company, 180 Fleet street, the General Electric Company, Limited, being the agents for Great Britain.

The marketing of the Victorline in America remains for future developments. At present the tariff of thirty per cent on composing machines is perhaps prohibitive. Victorline matrices, however, being made in this country are not subject to this prohibition, and they will undoubtedly be offered to American printers in the near future.

"DO YOU TAKE ANY REAL MONEY OUT OF YOUR BUSINESS?"

The United Typothetæ of America has issued in very attractive form the address of Mr. Herbert L. Baker, delivered before the Master Printers' Association of Philadelphia, having as its text the heading to this note. Mr. Baker is the sales manager for the Cottrell Printing Press Company. He is a man of wide experience, versatile, capable, and an old-time contributor to THE INLAND PRINTER. The probe of keen logic, of sound business sense, which he applies to business fallacies in this address is as searching as it is inspirational toward reform. David Gibson, the apostle of industrial conciliation, says in his magazine *Common Sense*, "Anything that Baker writes is interesting. The writer used to think that social and business correspondence was a lost art until he received a letter from Herbert L. Baker." It is not necessary here to give a summary of Mr. Baker's address, for any one can have it in attractive form by writing for it to the office of the secretary of the United Typothetæ of America, Bourse building, Philadelphia, Pennsylvania. At the same time send 10 cents for *Common Sense* to the Electric Controller & Manufacturing Company, Cleveland, Ohio, and get the October number. Read the comments on Baker's address, beginning on page 9.

PETERBORO IS UNSYMPATHETIC.

Some days ago the *Review* announced that it would receive contributions for the Campbelltown, New Brunswick, sufferers. The money to be forwarded through the bank of Nova Scotia. The response was noteworthy. One thousand dollars was raised in a twinkling — nit. One hundred dollars — nit once more. One dollar — *no, not one lousy dollar.* We are fine-spirited, fine-hearted people in Peterborough. They are homeless in Campbelltown, homeless and wretched; homeless and winter is knocking at their door. Let us see, there are over a dozen churches here and one is opened to-night.— *Peterboro (Ont.) Review.*

PAPER-BOX MAKING

BY CYRILLE DION.

The economics of the paper-box making industry, practical notes and suggestions on paper-box making and answers to inquiries regarding paper-box making, are the purposes of this department. Contributions are requested.

"A Silicate of Waterglass Coating Machine."

Apropos of an inquiry noted last month for "silicate of waterglass coating machine," Mr. Will Ball, of Logansport, Indiana, informs us that Mr. George Wright, machinist for Sefton Manufacturing Company at Anderson, Indiana, devised and successfully operated a machine of this description as an attachment on an automatic glue machine putting the sand strip on match shells.

A New Process for Coating Paper.

A chemist in Dusseldorf, Germany, has discovered a process of coating paper to make it pliable, yet protect the fiber and retain the finish. He uses "inverted" fruit-sugar, or grape sugar, dissolved in calcium or sodium chlorid. When the fruit-sugar is used it is mixed with glycerin. The mixture may be successfully applied to pasteboard, parchment paper and textile materials, and is said not to affect the color of the paper or fabric upon which it is used.

A Gigantic Merger.

The Reynolds Aertite Carton Company, of Dayton, Ohio, has become part of the Federal Biscuit Company, a new thirty-million-dollar corporation recently formed under the laws of Delaware. Some eighty concerns are included in this gigantic merger, the Reynolds Aertite Carton Company being of the number. The latter was organized in 1902 at Dayton and capitalized at $150,000. It has done a handsome business, which it is probable will be little affected by the merger. Lewis G. Reynolds, its president, will be a leading official in the new concern.

An Heir Missing.

James J. McCluskey, for many years a paper-box manufacturer at 248 Greenwich street, New York, died suddenly at his home in that city a few weeks ago. He was unmarried, and, though not much inclined to society, was well known and highly respected in the trade. He was born in Ireland and came to this country when a young man, beginning business on his own account shortly after his arrival. By industry and thrift, he amassed a considerable fortune, but died without leaving a will. His only relative is said to be a cousin, whose present whereabouts is not known.

Fire Prevention vs. Fire Loss.

A fire which occurred in the Ontario Box Factory, a few weeks ago, bade fair at one time to cause the complete destruction of the plant, but by the energy and skill of the firemen of Hamilton, aided by an automatic sprinkler system, it was controlled before making too great headway. This fire demonstrated the advisability of installing in all paper-box factories the automatic alarm signal and the complete sprinkler system. In such factories as these, no reasonable precaution against fire should be neglected. Fire doors, sprinklers and automatic alarms sometimes seem to be expensive installations, but it is better to spend the money for prevention than to foot up the losses after a fire has occurred and the business disarranged or temporarily suspended. The National Paper Dealers' Association at its recent meeting in Cleveland discussed the value of mutual insurance in the saving of premiums for insuring paper and board establishments, printing-offices and the plants of allied trades, and the current of opinion ran strongly to the matter of prevention as greatly cheapening the cost of insurance and tending to greatly minimize if not entirely eliminate the fire loss. Under the system of mutual insurance as established in some Eastern cities, risks unprovided with effective systems of prevention are frequently declined by the mutuals and taken by the old-line companies only at a heavy premium charge.

Paper-box Makers and the Railroads.

The paper-box makers should watch with some care the progress of the proceedings before the Interstate Commerce Commission on a complaint filed some weeks ago by A. G. Schulz & Co., paper-box makers of Milwaukee, Wisconsin, against the Chicago, Milwaukee & St. Paul Railroad, covering shipments of pulp-wood cartons consigned to Spokane, Washington. The regular freight charge, according to the tariff in effect at that time, was paid, the goods unloaded and the consignees had commenced to make delivery to the various firms to whom the goods had been sold, when the railroad company insisted either that a further charge of $398.45 should be paid, or that the goods should be reloaded. The goods were reloaded, and in order to obtain possession of same it was necessary to pay the excess charges; also accrued demurrage charges. It is claimed that by this action the firm was subjected to the payment of charges that were not demanded of any other persons for like shipments under similar conditions. The Commission is asked to decide what shall be a maximum for charges of such material for the future.

The matter involved has an important bearing on freight charges, and the decision will probably settle the right of the railroads to alter and increase by indirection freight charges that could not otherwise be altered except by the filing of tariffs and notice thereof.

Credits and Statements.

Some time ago the American Bankers' Association adopted a printed form to be used by all its members for the financial statement required of prospective borrowers. This form is said to have been of so great value in the establishing of ratings and credits and of such assistance to the associated banks in avoiding losses from over-loans that it has been adopted with some modification by many houses in commercial lines, who state that it has been of great use to their credit men. When the annual convention of the National Paper Dealers' Association was held in Cleveland, a few weeks ago, the subject was brought prominently before the meeting, and a special committee from the New York association presented a paper from which the following is an excerpt:

If the statement used by all of our members is identical the credit-seeker will soon recognize it and also recognize the fact that the dealers are working together on the subject of credits, and will therefore be very careful that all statements that he makes are true and correct, with the possible result in his taking periodical inventories, and perhaps be brought to a realization that the methods of conducting his business might bear improvement. The uniform statement, which I am about to present, covers a great many questions, some of which a seeker of credit would not think of submitting if the compilation of a financial statement were left entirely to him. The questions are there to be answered, and while it may not be wholly necessary, nor do I expect in all cases that every question shall be answered, if the credit-seeker omits certain of them it may be for reasons

best known to himself, and while you may not feel inclined to demand the answers, nevertheless the omission may influence your decision in granting credit. Again, it is an excellent way of refusing credit without antagonizing the prospective customer, as by simply requesting him to submit a signed financial statement for your consideration, it may have a tendency to his refusing to do so, and thus pave the way for the refusal to open an account without offending him.

So many elements enter into the question of credits that it would be difficult to point out any that would apply to more than one particular case. Nor can a printed blank be drawn up that will fit all classes of applicants for credit. The financial standing of the applicant may be considered the basis of his credit, yet the moral risk must always be considered, and that necessarily varies with the individual. Many a man who is honest, industrious, sober and attentive to business lacks capacity for executive management, and is always in trouble by reason of that deficiency. Many another is possessed of all these favorable characteristics, yet so neglectful of small things that it creates a feeling of distrust, through his being careless of his credit, not understanding its value. Others there are whose personality is repellant, yet who are deserving of greater consideration than some who are more diplomatic. All these things are vital elements, yet no printed blank can be devised to cover them. Given definite financial resources, the question finally resolves itself into the knowledge of human nature possessed by the credit man himself. Confidence is the foundation of credit, and usually a conservative candor on the part of the applicant begets more confidence than all the figures that could be written on a printed form.

Show Us Your New Designs.

Now that the season has come when paper-box makers are likely to be busy with goods for the holiday trade, we shall appreciate the courtesy of samples of new designs and novelties, to which we shall be happy to give such notice as may be practicable. It is by comparison of ideas that improvement in design is had, and many of our readers will be interested in descriptions of new things, of which there is a good crop every year. Last year a number of German novelties made their appearance, and we noted with some surprise that many articles made of paper board had taken the place of those formerly made of papier-maché. No country on earth produces a greater variety of ideas than this, as the records of the United States Patent and Copyright Offices bear witness, and we shall take pleasure in examining the fruits of American genius.

The New Plant in Western Canada.

Some time ago we noted the project for building a new boxboard mill by the Western Canada Bag, Envelope & Boxboard Company. Late advices state that work on the new plant of the company at Sapperton, British Columbia, on the Brunette river, has so far progressed that it is expected to be running by February 1, 1911. The installation of machinery is about to begin, it having been built by New England manufacturers expressly for this mill. The machine room will be 180 by 40 feet, the beater room 180 by 50 feet, the stockroom 60 by 60 feet, the engine room, 60 by 70 feet and the finishing room 48 by 60 feet. The various buildings will be so connected as to be practically under one roof. The company has an unusually attractive site of four acres on the Brunette river, which is fed by Burnaby lake, assuring a never-failing power and water supply. It has a railroad frontage of 1,500 feet on the Great Northern Railroad near Vancouver, affording unusual shipping facilities. There is a large and growing demand for box material in British Columbia and along the slope, the material to satisfy which has heretofore been brought from the East at a cost for freight alone of $17 per ton. The company expects to produce fifteen tons per day and to be able to sell at a much cheaper figure than the same quality of goods brought from the East could be sold for. The output will reach about $450,000 a year and two hundred men will be employed. The starting of this mill will be welcomed by the paper-box makers of western Canada.

Legal Definition of "Board."

The question of what constitutes "board" in contemplation of law will necessarily be decided before many weeks by the Interstate Commerce Commission in the points raised by the protest of J. P. Lewis & Co., of Beaver Falls, New York, against the New York Central Railroad. The protestant firm claims that it has been discriminated against in the classification of shipments of its product to Chicago and other points in the West. The firm is a large manufacturer of tag-board, which it has always shipped as such. It claims to have discovered that other mills have been permitted to ship the same kind of board as wrapping-paper, hence its protest. It is claimed by such mills as have shipped as wrapping that they were well within the letter of the law in that they made shipment after shipment that was used as wrapping and nothing else. It is also contended that from some points on the New York Central the tariffs filed place all grades of wrappings and boards under one head.

This discussion has brought to the front many questions as to classification of other grades and may be far-reaching in its effects. It is maintained further by some manufacturers that it is manifestly unfair to make classifications on any other basis than actual value or selling price. All these questions are important, and it is expected that they will be finally settled by the decision in this proceeding. Several hearings have already been had, and it is expected that a ruling will be handed down in the near future.

Waterproofing Paper and Boxboard.

In a recent issue, the *British Paper Maker* prints some recipes for waterproofing paper and boxboard, which are of great interest to the trade generally and some of which we reproduce. It is a well-known fact that cellulose is soluble in cuprous ammonia solution. Paper, linen, etc., laid therein, undergo a sort of amalgamation of the fibers. A sheet of paper so treated and dried afterward becomes impermeable to water, and this property is not effaced by subsequent boiling.

Sheets of paper soaked in the solution and laid one upon the other and rolled become amalgamated into a kind of cardboard, possessing great elasticity and cohesive power. This solution may be prepared by agitating copper filings in a closed vessel containing liquid ammonia of 0.88 sp. gr. A very good preparation is made as follows: Dissolve ¼ pound alum and 1½ ounces castile soap in 1 quart water. Then separately add 2 pints water to 1 ounce gum arabic and 2 ounces glue, and mix the two solutions. Heat slightly, dip in the single sheets and hang up until dry.

Rendering Paper Impervious to Grease and Water.— Parchment paper is plunged into a warm solution of concentrated gelatin, to which has been added two and one-half to three per cent glycerin, and allowed to dry. The resulting paper is impervious to grease. If desired to make a paper waterproof, the same parchment paper is dipped in carbon bisulphid containing one per cent linseed oil and four per cent india-rubber.

To Render Packing Paper Waterproof.— Dissolve 1¾ pounds white soap in 1 quart water. In another quart of

water dissolve 1½ ounces gum arabic and 5 ounces glue. Mix the two solutions, warm them, soak the paper in liquid, and pass it between rollers, or simply hang up to dry.

To Waterproof Pasteboard.— Prepare a mixture of 4 parts slaked lime and 3 parts skimmed milk, and add a little alum as soon as mixed; brush the pasteboard over with two successive coatings of this preparation. It thus becomes impervious to water.

Another varnish is made as follows: 120 parts linseed oil are heated and poured into a mixture of 33 parts quicklime and 22 parts water, to which 55 parts melted rubber have been added, stirring all the time. The varnish is strained and used hot.

Another method is to dissolve 5 parts glue in 100 parts warm water, and this solution is spread on paper. After drying, the paper is soaked for an hour in a ten per cent solution of alumina acetate and again dried in order to give it a final glaze.

Another process which may be recommended is as follows: Treat the tissue to be waterproofed with chlorid sulphate or other soluble salt, or salts of cadmium or zinc in conjunction with ammonia, applied in the form of a solution composed of about 3 parts crystallized zinc sulphate or 3 parts of a solution of zinc chlorid at 96° F. and about 2 parts of a solution of ammonia of 6.875 sp. gr. The paper which it is proposed to treat is passed through a cistern lined with lead and specially constructed for this purpose with an arrangement of rollers, so as to allow the material to pass through at a speed varying from thirty to thirty-six yards per minute, according to the thickness. In its passage through the liquid the material becomes perfectly saturated. From the bath it passes through a pair of squeezing rollers, which remove the superfluous liquor and harden it by compression. From the rollers it is next passed to a suspending apparatus, then hung along in a room in folds in a temperature of 110° F. until it is sufficiently dry to be taken down. The rollers in the cistern, the squeezing rollers, and the suspended apparatus are so speeded that the material is taken from one to the other without any inconvenience or stoppage.

Waterproof Paper Varnish.— Pulverize 1 pound of shellac and put it into a bottle with a sufficient quantity of alcohol to cover the resin, cork the bottle tightly and keep it in a warm place until the resin is dissolved. To 1 quart of the liquid add 1 ounce ivory black and ½ ounce camphor dissolved in alcohol. Apply with a varnish-brush. Another method is to carefully digest 1 part gutta-percha in 40 parts benzin in a water bath, and cover the paper with it. This varnish can be drawn or written on, and it does not render the paper transparent or spotted. Still another method is to soak good paper in an aqueous solution of shellac and borax. It resembles parchment paper in some respects. If the aqueous solution be colored with aniline colors very handsome paper is prepared, which is used for artificial flowers and other decorations.

Notes.

THE new Passaic Paper Box Company has begun the manufacture of paper boxes at Passaic, New Jersey.

AMONG the more recent incorporations for the manufacture of boxboard are the Ware Company, of New York.

THE Bennington (Vt.) Paper Box Company has installed some new machinery that nearly doubles its output.

THE Racine (Wis.) Paper Box Company has nearly completed the large addition to its factory, which has been in course of erection during the summer. It is of brick, several stories in height, and will be fitted with the most modern appliances. It will greatly increase the capacity of the plant and the company expects to occupy it this month.

OTTAWA, the capital of Canada, is rapidly becoming a center for the manufacture of paper boxes and boxboard. Several new factories have begun operations there within a few months, and another is looking for a site near the city.

IT is interesting to note that the importations of cardboard, in all its varieties and manufactured articles made therefrom, from the United States into Canada amount to about $22,000 per month, according to statistics compiled by the Canadian authorities.

PAUL SCHUMAN, of Baltimore, who recently sold his factory building for theatrical uses, has leased a new building affording ample space for his growing business, and has removed to the new location on German street, in that city, where he expects to remain during a long term.

SAMUEL TRAVIN, INCORPORATED, is the title of a recent incorporation in New York, which has taken over the business of Travin & Son, boxmakers, formerly located in Mercer street, that city. Samuel Travin, Sr., is president, and Samuel Travin, Jr., is treasurer of the new company.

THE Baird & Bartlett Company, dealers in boxboard and boxmakers' supplies in Boston, were damaged considerably a few weeks ago by water thrown upon a fire in an adjoining building. They were fully covered by insurance, however, and resumed business with only a few days' delay.

THE Commercial Envelope & Box Company, of Binghamton, New York, has declared a three and one-half per cent semi-annual dividend, and is planning an extensive expansion of operations, with a large increase in the force of employees. The company installed $10,000 worth of new machinery during its fiscal year ending July 1, and contemplates spending several thousand dollars more in that way during the coming six months.

THE Sanitary Liquid Proof Paper Package Company, of Los Angeles, California, has been petitioned into involuntary bankruptcy by the Standard Oil Company, W. P. Fuller & Co., and Blake, Moffit & Towne, on account of a judgment obtained against it in a justice court for less than $250, under which an execution was levied on ten thousand pounds of paper board. It is alleged that the judgment constitutes an illegal preference in favor of the judgment creditor.

THE Single Service Package Corporation of America, with headquarters in New York, is reported preparing to buy and control all patents covering machinery used in making paper containers, including a perfected paper milk-bottle, with the intention of leasing the machines to manufacturers and large consumers who desire to make their own packages. The president of the corporation is James Gayley, lately an officer of the United States Steel Corporation, and it is said that the concern is guaranteed ample financial support.

ROBERT B. HYMAN, of Grand Rapids, Michigan, who died recently, will be remembered as an old-time box manufacturer in northern and western New York. He learned his trade in England and for many years conducted the first and largest shop in which paper boxes were made for shipping gloves from the factories in Gloversville, New York. For some years he had not been actively connected with the paper-box industry, though he was widely known and had many friends in his former home who will regret to learn of his death. He was a veteran of the Civil War, and is survived by a widow, a son and a daughter.

DISTRIBUTION OF THE OVERHEAD BURDEN.*

BY H. W. J. MEYER,

Senior partner, Meyer-Rotier Printing Company, Milwaukee, Wisconsin.

IN the past five or six years a great deal has been accomplished in the perfecting of cost systems. The question of the "Distribution of the Overhead Burden," the subject of this paper, seems to be the most puzzling question involved in the finding of costs, and is the principal cause of the great difference of opinion between men who have studied the subject. The overhead burden constitutes a large proportion of the cost of the sold or productive hour, according to the condition under which it is produced, and therefore is a very important factor in ascertaining costs. No other factor has been more carefully considered by cost accountants, manufacturers and merchants, who have made a study of cost-finding. Without giving the matter serious consideration, one might suppose that such careful study of the subject would eventually lead to the adoption of a plan which would be simple, and at the same time give equally good results in all manufacturing and merchandising establishments. It might seem that a single plan, which would provide for the proper distribution of the overhead burden in a machine shop, foundry or printing-plant, could be devised.

Until wages and other manufacturing and selling costs in all lines can be equalized, a universal method, which will permit of the proper distribution of the overhead burden, will never be adopted. Wages will never be equalized — nor will other manufacturing and selling costs; therefore, many different ways for distributing the overhead burden will always be used.

It is possible that all methods may be correct — at any rate, they may give the true results in some particular manufacturing establishments; but it would be impossible to obtain accurate costs by trying all the methods which have been given consideration, in the same establishment, or other establishments manufacturing the same line of goods. The right method in any factory can be decided upon only after a careful study has been made of the conditions in the factory in which the plan is to be used.

For some years, a number of printers have been making a study of the conditions in printing-plants, for the purpose of deciding upon a plan which would enable them to obtain accurate costs in the various departments of their plants. A comparison proved little or no difference in any of the systems, except in the method of distributing the overhead burden, and the majority also agreed in this respect.

At the Cost Congress, a year ago, several methods for the distribution of the overhead burden were presented, and, after a full and thorough discussion by the committee, and also by many others on the floor of the convention, the plan now used and advocated by the American Printers' Cost Commission was adopted.

Simplicity in a cost system, and especially in the method of distributing the overhead burden, is very desirable, but by no means is it the most essential feature. No system, no matter how simple, is worth considering, if the results obtained are not true and accurate.

In order to explain clearly the method of distributing the overhead burden in the system adopted by the commission, it will be necessary to take up in detail the two factors which constitute the cost in any particular department.

The first factor is comprised of all the expenditures incurred directly in or for a department, and the second factor embraces all of the expenditures incurred indirectly for such department.

The direct expenditures can again be divided into two classes, namely— wages, or money paid for all time bought for a department, and all other expenditures necessary for the proper maintenance of the department and used only in or for it, and not in any way for the benefit or maintenance of any other department. These two classes of expenditure constitute what is known as departmental expense.

The second factor is comprised of all the expenditures incurred indirectly for a department, or a general expenditure, through which all the departments of the factory or shop are to be benefited. This second factor is commonly called the overhead burden.

To ascertain the true cost of a department, great care should be used to charge directly to each department all the items of expenditure incurred by the department, to prevent such items from being included with the general expenses, and in this way cause some of the other departments to unjustly bear a part of it.

The departmental expense is made up of such items as wages, both productive and nonproductive, rent, power, heat, light, repairs, insurance, taxes, interest on value of department, depreciation, etc.

The overhead burden, or general expense, embraces such items as office rent, officers' or proprietors' salaries, bookkeepers', stenographers' and salesmen's salaries, advertising, bad debts, etc. The proprietor can not reasonably expect to draw a larger salary than the amount which has been included in the general expenses. The items enumerated and similar items are not properly chargeable to any particular department and therefore must be taken into consideration and distributed by some equitable method.

It would be an easy matter to ascertain the cost of any department if the overhead burden did not require consideration, simply by dividing the total amount of the departmental expense by the number of productive hours in that department. The quotient, in fact, would be the cost of the hour in that department, without bearing any portion of the overhead. This, however, is not the complete cost of the sold or productive hour in that department. The proper proportion of the general expense items — the items which are necessary in operating and maintaining the office end of the business — the overhead burden is still to be added before the total cost can be obtained.

If a factory had only one department, it would be proper to add the overhead to the departmental expense, and then find the total cost per hour of the department by dividing the entire cost of the department by the productive hours. But as there are no complete printing-plants with only one department, such a plan for distributing the overhead need scarcely be considered.

The only plan which can be considered is the one which will distribute the overhead burden with equal justice to all departments. Through which departments is the largest proportion of the general expense account incurred? Is it through the department which has a great many productive hours, and only a small pay-roll, and very little other departmental expense? Is it the department which receives very little attention from the proprietor or the sales force? Is it the department which causes a very small loss when idle — the department in which you can reduce the working force to a minimum — the department in which there is little or no expensive machinery on which depreciа-

* NOTE.— Paper read before the Second International Printers' Cost Congress, St. Louis, Missouri, October, 1910.

tion and interest is figured although not in operation? Careful investigation will prove that such a department does not cause the largest proportion of the general expense account, which is the overhead burden.

If the department which has a small pay-roll, as compared with the number of productive or sold hours, and the department which has only a small amount of departmental expense is not responsible for creating a large amount of the expense necessary to the proper conduct of the plant, it certainly should not be assessed with more than its share, although the department may be more profitable than other departments in which the investment and pay-roll is much larger.

It is not the most convenient method, the method which will make the best showing in the office records which should be used, nor the one which pleases the estimator the most, but the method which exposes true conditions.

If the largest amount of the general expense is not incurred for the benefit of the departments which cost the least to maintain and to operate, such expense must necessarily be contracted for the benefit of the other departments, namely, the departments with the average pay-roll and average expense for maintenance, and the departments with the largest pay-roll and largest expense for maintenance.

It is the department with the large pay-roll or expensive machinery which causes the proprietor to worry and wonder how and where he is to get the business to keep it busy — it is the department which causes him to advertise — it is the department which, as a result of the advertising, will cause him to make many estimates. Many of the prospective orders will consume much time of the sales force, with, perhaps, the result that only a small percentage of the business on which an estimate was given, and which was followed systematically, will be entered on the books of the company. The work secured may cause the hands of the departments to move and the wheels of the department to turn — but there is no assurance that the work will yield a profit when completed. Whether there is a profit or not, an expenditure of time, money and energy has been incurred. To what is this expenditure eventually to be charged? It should be distributed regardless of profit or the benefit any department may receive. The office or general expense should be assessed to all departments causing such expenditures, and invariably the departments which have the largest amount of departmental expense are also the departments which cause the greatest outlay through the office. If the overhead burden is not distributed according to this plan, the true conditions of the departments are not obtained, and consequently the proprietor or management is not in position to correct or improve conditions should they be found unsatisfactory.

There is a natural tendency to keep records and adopt methods which show the cost of the departments as the proprietor would like to see them — regardless as to whether or not the method is based on correct principles.

Careful study has proven that the distribution of the overhead burden on the basis of departmental cost is the safest, truest and most accurate — it is simple as well. What can be more simple, and at the same time be of any value, than to find the departmental costs, by taking the amount of wages (both productive and nonproductive) and adding to it the other departmental expenses — or expenses caused directly by the department. Having obtained the total amount of money expended directly in each department, it is an easy matter to find the total amount expended in all the departments, simply by adding together the totals of all departments. It is just as easy to find the total of the general expense items. After the total of the expenditures of the various departments, and the total amount of the overhead burden is found, the proportion or the percentage the total of the overhead burden bears to the total departmental expense is obtained.

This percentage is found by dividing the total overhead by the total departmental expense. Having found the percentage to be added to each department, it is not difficult to ascertain the exact amount in dollars and cents to be distributed to each department, by multiplying the total departmental cost of each department by the percentage which the overhead bears to the department. The result obtained, will, in each case, be the amount of the burden to be assessed to that particular department.

The total of the departmental cost, with its share of the overhead burden added to it, will be the cost of the department.

By dividing the cost of the department by the number of productive hours, the cost of the sold or productive hour with its proper proportion of overhead burden is obtained.

To further prove that the distribution of the overhead on the basis of departmental expenses is by far the most accurate, and the true method, it might be well to show its effect upon two departments — one the hand department of a pamphlet bindery, having a large number of productive hours, a comparatively small pay-roll, owing to the low wages paid for that particular work, and a small amount of departmental expense, a few tables, floor-space, light and heat being the main item in a department of this kind. The other department, a cylinder pressroom, with about one-third as many presses as there are hands employed in the bindery, and consequently less than one-third as many productive hours, its comparatively high pay-roll and other heavy departmental expense — rent, light, heat, power, rollers, depreciation and interest comprising some of the main items. It is natural that the proprietor would use his greatest energy to keep the latter department busy. If the cylinder pressroom were kept busy, the hand-bindery would most likely be busy without any special effort on his part or that of his assistants.

By distributing on the basis of the productive hour, the bindery would be assessed with about three or four times as much of the overhead burden as the cylinder pressroom. This certainly is not treating the two departments with equal justice. The pressroom, owing to its expensive machinery, driven by power; its working force, consisting mostly of skilled labor, commanding a high wage-scale, has caused the larger amount of general expenditure and surely should be assessed with a larger proportion of the overhead burden than the bindery. It should be assessed according to the amount which has been expended for it — according to the profits anticipated and not actually according to the profit earned by it. If a department having a large pay-roll and a large amount of departmental expense is not capable of bearing its just share of the overhead burden distributed on the basis of departmental cost, there surely is something wrong. The fault may be in the department; poor management, too much nonproductive time, or the fault may be with the proprietor and his selling force; the product of the department may be sold for too little money.

The basis for distributing the overhead burden should not be changed to suit either case. Only through bringing out the true conditions can the fault be corrected. The conditions or costs in the bindery connected with a printing-plant are, or should be, no different than the conditions and costs in an independent bindery. Where the overhead is distributed on the basis of the number of sold or productive

hours, the cost per hour shown by the bindery records is invariably and necessarily much higher than if distributed on the departmental cost basis.

Only one method can be right for the printing business. Any cost system which does not distribute its overhead burden on the basis of departmental expense, which is the method used in the American Printers' Cost Commission's system, does not only deceive the proprietor in whose office it is installed, but retards the progress of the movement in which all printers, at the present time are, or should be, interested — the adoption of uniform customs, and, more important than everything else, the adoption of a uniform cost-finding system.

THE PRINTER.

In view of the public interest that has been aroused over the entire country by the catastrophe, the crime, the accident, whatever it was, that brought disaster to the Los Angeles newspaper, it is to be regretted that the public in general has not a fuller acquaintance with the printer. It is impossible for any one who has known the printer intimately, either in the old days of hand setting or in the later days of the typesetting machine, to believe that any man actually identified with the craft deliberately set about to kill anybody, much less planned to blow up an office and destroy fellow workmen in his craft, whether or not they happened to be members of a typographical union. To any one who has known them, worked with them, has shared his chances with them at the "hook" in the old days, or has worked on a machine later, it is simply impossible to believe that any one ever had murder in his heart. There may or there may not be something of truth in the sensational dispatches about the mysterious boat, and the possibilities of dynamite, and all that, but no one who has known the printers and been one of them will ever believe that, whether organized or unorganized, any one of them ever planned such a deed as is now charged against their craft, or would have been knowing to it for a moment. There were certain printers in the old days, still remembered by those who knew them, who were not over-scrupulous about the payment of their board and such other bills as they chanced to be able to contract during their usually brief stay in any one particular locality. These printers of the older time gave a false impression of the craft in general, for they were never but a small part of the great body of men who toiled night and day, with a peculiar sort of pride, to see that the paper on which they were employed came out on time. Even these "tramps," as they were known, had a certain code of honor. Not one of them would have had a share in anything that was in general considered dishonorable, and when the change came from the "case" to the machine, they simply dropped out without protest, whenever they could not adapt themselves to the changed conditions. And with the changed conditions came a new type of man, the development of the best in the old-time printer. He held his new place with a deepened self-respect, became a citizen in the community of which he was a part. In general, he belonged to a union, and continues to do so, but it is inconceivable that he would commit a crime or countenance or defend a crime, the more especially such a cowardly thing as the sending to sudden death of men engaged in the same occupation as his own. The police in Los Angeles will save themselves much useless effort if they will discontinue any and all attempts to fasten the explosion which cost so many lives upon the printers. Some irresponsible agitators may have committed the crime, if there was a crime, but it is safe to say that no printer ever countenanced, encouraged or had a part in it. It is not the printer's way.—*Manchester (N. H.) Union.*



LOS ANGELES *TIMES* BUILDING,
Wrecked by an explosion October 1, 1910.

THE Kansas City Printers' Supply Club gave a complimentary banquet to the employing printers of Kansas City, on Friday evening, October 28. The good work of getting together for better understanding in the trade goes on — slowly, but surely.

Written for THE INLAND PRINTER.

UNITY IN ORGANIZATION.

BY CHARLES FRANCIS.

SOME thoughts of the late Cost Congress are well worthy of consideration in connection with the printing business of the United States, and especially the sentiment voiced by the congress of the need of a united organization of all employers for mutual advancement and defense against unjust discrimination and laws between ourselves or enacted by statute or otherwise, and it might be well in this regard to review the career of the United Typothetæ of America, as that organization is put forward as the organization by which this much desired result may be brought about.

A review of this situation shows that about 1885, there then being a movement on foot by the unions for a reduction of hours from ten to eight, the Typothetæ jumped into existence as opposed to the movement; and as the unions at that time were not in a well-organized condition the United Typothetæ of America defeated the object and succeeded in dealing a knockout blow to unionism for the time being. After this combat the United Typothetæ of America with its locals until 1898 lapsed into a social affair, which was quite successful in its social phase once every year, but it was very difficult to obtain a quorum at any of the local meetings. In the meantime the unions had been very busy organizing shop after shop until they had doubled their membership and increased their financial strength to such an extent that their demands began to assume a successful aspect and wages were increased and hours reduced with great regularity until the United Typothetæ of America began its great battle of 1906 for supremacy.

It certainly seems unnecessary to speak of the outcome, although some members of the United Typothetæ of America do not yet appear to realize that the object for which the unions fought has been attained by them, which is the eight-hour day, while the United Typothetæ of America fought also for an open shop and have partially shown their ability to maintain this point up to the present, but in the larger cities these cases are getting fewer week by week.

In the contest between employer and employee from 1898 to 1906 — the United Typothetæ of America lost the reason for its existence and then began to look around for some platform upon which to stand, and as the boards of trade had not met the existing necessity to the extent expected, the United Typothetæ of America launched out on the object, and a very laudable one, of instructing the craft in regard to its cost of doing business, and thereby won over in some degree the Franklin Associations which had been forming since 1902 throughout the country. From this has emanated the Cost Congress of the past two years.

These congresses have without doubt done a great deal of instructive work, and the United Typothetæ of America went into the business of installing cost systems and organizing the cities and towns of this country.

Now while appreciating all the good things that the Typothetæ has accomplished, we ask the question:

Is it possible to gather the employers in one organization under this banner?

And our answer is that it is impossible for a number of reasons, the chief of which is that it has entirely changed its objects, and is not broad enough in its platform, to embrace the whole fraternity of employing printers.

It does not seem to take into consideration the question of dealing with the unions, and yet it knows that the unions are here to stay and must be dealt with. Whether individually or collectively, the fact remains that they must be dealt with, and ignoring their existence does not help matters.

As employers we fight against the unwarranted demands of the unions, and yet we have to acknowledge that they have in their own ranks an overwhelming majority of the best workmen.

We know also that they are amenable to reason to a certain extent and should become an adjunct to the employers' organization, for the main interests of both employer and employee are identical.

We employers object to the use of force, when it is used by a labor union, and yet it was advocated to be used by the supply and machine men in our favor in the recent Cost Congress.

The writer is opposed to force in anything where it can be accomplished more satisfactorily by peaceful and business methods, and our helpers in the business are advancing along these lines.

One of the papers read at the congress advocated a closer affiliation and good hygienic conditions as regards our employees, to obtain what you are paying for. This is one of the greatest key-notes of success. The rise of many employers in the last few years can be traced to this source.

The labor question is not the only question upon which a great organization can be built; but when talking in regard to the twenty-five or thirty per cent of purchases made in our business, why not also in regard to the forty to sixty per cent that we buy labor with?

We might add here that a careful analysis of the situation will show from ten to twenty per cent of employers who are members either active or honorary of the unions.

A one hundred per cent organization must have as its basis

A BROAD PLATFORM.

It must be broad enough to cover every ramification of the business and its allied interests.

If there are matters upon which we differ, as for example the board of trade feature or union or open shop, let each of these be subsidiary organization within the one great organization for the general good.

The education in regard to costs is for the uplifting of all employers, adverse legislation, credits, insurance and many other matters are of general interest, and with the subsidiary organizations, a platform could be built broad enough for all to stand upon, but it should not take the name of any existing organization.

The *Ben Franklin Monthly* gives a somewhat incorrect list of employing printers' associations throughout this country, with fifty-four Typothetæ, fifty-four Franklin associations and forty-one others, which shows the necessity of a platform upon which these one hundred and forty-nine organizations can stand together.

The German system was alluded to in the congress as being successful, and we understand that this organization is a ninety per cent organization of employers and employees with the assistance of the Government.

The New Zealand condition is similar, being handled entirely by a labor government.

It was stated in the congress that "we hate to know when we lose," and this axiom has a more far-reaching effect than its author realized.

Very many good things were brought forward at this congress and we would recommend that at its next session more than the four hundred employers of the suggested thirty thousand in the United States and Canada find an

expression of opinion, especially in regard to this contemplated

ONE GREAT ORGANIZATION,

as those at the congress were that small minority already organized mainly under the names of Typothetæ and Ben Franklin clubs or associations.

We have a great need of a

UNIVERSAL INTERNATIONAL ORGANIZATION,

but should a mistake be made by advancing pet theories and narrow discrimination at this time it will retard such a movement for many years to come.

The situation at present reminds us of the great ecclesiastical convention held in Boston some years since to join all evangelical bodies in one organization, and the predominant power in that convention being the Episcopal Church, it suggested that its cloak was wide enough to embrace all people, but did it?

For the good accomplished by the Typothetæ, Ben Franklin and other employers' associations we are truly thankful and our chrysalis is ready to bloom forth with the beautiful butterfly, and we appeal to the Typothetæ-Franklin Commission not to kill it in the borning.

Let us have a great organization on a broad platform.

UNION PRINTERS' NATIONAL BASEBALL LEAGUE.

CHRONOLOGICAL REVIEW OF THE THIRD ANNUAL TOURNAMENT AT WASHINGTON — BALL GAMES — FESTIVITIES — REPRESENTATIVE GATHERING OF THE CRAFT.

BY THOMAS A. BYNUM.

Here is briefly chronicled one of the most successful gatherings in the history of the printing craft:

Time: September 11-18. Place: Washington, D. C. Cause of the excitement: Third annual tournament of the Union Printers' National Baseball League. Hosts: Columbia 101 Athletic Association. Guests: Printers from Boston, Chicago, Cincinnati, Denver, Indianapolis, Philadelphia, St. Louis, Pittsburg, New York and Washington, ball players, ladies and "fans," to the number of four hundred. Headquarters: The Ebbitt House. Scene of the contests: American League Park.

Sunday afternoon: Arriving, and conveyed to hotel in sightseeing automobiles. Evening: "Get together" meeting; ladies at hotel parlors, gentlemen at Elks' Clubhouse.

Monday: Automobile parade, 1 P.M., players, ladies and "fans," around city to ball park. Game, 3 P.M.: Washington 9, Philadelphia 6; batteries, Weaver and Suess; Lang and Tynan. Evening: Informal reception and dancing, Ebbitt House.

Tuesday: Automobile sightseeing tour of city, 10 A.M. Games, 2 P.M.: Chicago 20, Pittsburg ; batteries, Richter, Lynch and Ahrens; Hughes and Stewart. Game, 4:15 P.M.: New York 1, Boston 1; four innings; called; darkness. Evening: Visit to Library of Congress.

Wednesday: General meeting of baseball associations arranged for at Typographical Temple, 10 A.M.; followed by luncheon. Tie played off, New York-Boston, 11 A.M.: New York 9, Boston 1; batteries, Anderson and Homan; Murray and Whiting. Game, 2 P.M.: St. Louis 15, Cincinnati 3; batteries, Hanley, Moll and Walden; Sauer, Rohr and Graunen. Game, 4:15 P.M.: Indianapolis 10, Denver 8; batteries, Cooke and Linehan; Matthews and Scheiman. Evening: Moonlight excursion down Potomac on steamer Macalester.

Thursday: Visit to Government Printing Office, 10 A.M.; reception by Public Printer Samuel B. Donnelly to the league and visitors, 12 to 1. Game, 2 P.M.: St. Louis 19, Indianapolis 6; batteries, Hanley, Moll and Walden; Perry, Ruth and Linehan. Game, 4:15 P.M.: New York 12, Washington 6; batteries, O'Brien and Homan; Weaver and Suess. Evening: Reception by National Commission and visiting clubs to local association, Pythian Temple.

Friday: Visit to Mount Vernon, home and tomb of Washington, by steamer, 10 A.M. Game, 3 P.M.: Chicago 7, St. Louis 3; batteries, Pierce and Ahrens; Hanley and Walden. Evening: Reception and entertainment by Knights of Momus ("Knockers"), Elks' Clubhouse, stag, 7:30 to 12, to visitors. Theater party for ladies.

Saturday: Reception and luncheon by Washington Chamber of Commerce, 12 M. to 1 P.M. Field games, 2 P.M. to 4 P.M. Concluding game of tournament, 4 P.M.: New York 17, Chicago 9; batteries, Anderson and Homan; Richter, Ahrens and Becker. Evening: At Pythian Temple, reception, awarding Herrmann trophy to New York team, and prizes, presents given hosts by visitors, President Wood remembered, short talks and dancing; buffet luncheon. Close of the festivities of the tournament.

Sunday: "Good-by" was said by visitors, after a week of fun, festivities and games. New York, Boston, Chicago and Denver teams went to Richmond for two games Monday.

A brief summary only is given in the foregoing, but a glance indicates the plan and scope of the entertainment arranged and financed wholly by Columbia 101 Athletic Association.

A reception committee of fifteen ladies was composed of the wives and daughters of members of the association.

A twenty-page, five-column daily, *The Typographical Athletic Bulletin*, was issued from Tuesday to Sunday, inclusive, by the association.

The officers and committees of the Columbia 101 Athletic Association are as follows: Officers — C. P. Johnson, president; R. E. Sanders, vice president and manager; W. N. Brockwell, secretary-treasurer; F. S. Lerch, national commissioner. Committees: Executive — C. P. Johnson, chairman; W. N. Brockwell, secretary; C. J. Anderson, T. A. Bynum, T. M. Ring, James Warrener, Bert V. Wolfe, and G. B. Wood. Souvenir — T. M. Ring, chairman; B. S. Feeney, F. S. Lerch, J. H. Mullin and G. M. Ramsey. Arrangements — Bert V. Wolfe, chairman; E. J. Brown, D. J. McCarty, G. G. Seibold and C. C. Thompson.

The National Commission, promoting and directing the league, is as follows: Harry B. Wood, New York, president; J. M. Modispacher, Pittsburg, vice-president; John M. McGowan, Chicago, secretary-treasurer; local commissioners, James Fairclough, Boston; E. W. Sweeney, New York; Charles C. Boyer, Philadelphia; L. E. Thomas, Pittsburg; J. P. Oschger, Chicago; Ed Springmeyer, St. Louis; John Dugan, Cincinnati; P. G. Montgomery, Indianapolis; R. M. Fischer, Denver, and Frank S. Lerch, Washington.

Ed Handiboe, son of a union printer, umpired the series.

A feature of the week's festivities outside of the program arranged by the Athletic Association was the stag, reception and entertainment given to visiting printers by the Knights of Momus ("Knockers") at the Elks' Clubhouse on Friday evening, 7 to 12, six hundred being present. This is the Washington printers' Gridiron Club, entertainers of labor leaders and statesmen annually in February with a banquet, but the printers' "knocks" on September 16, locally and from the ten cities represented, broke all records. The following officers with the committees and 150 members, were hosts: Frank A. Kidd, president; Thomas A. Bynum, vice-president; John A.

Huston, financial secretary and "purchasing agent"; M. A. Bodenhamer, treasurer; toastmaster, F. N. Whitehead.

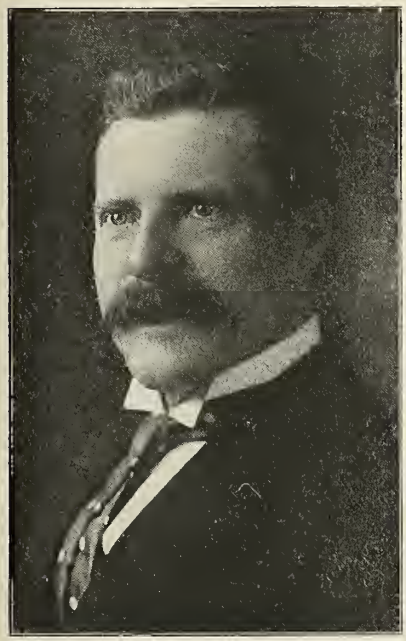
The Elks' Clubhouse during the week was open to all visiting members of the craft. The local printer Elks issued guest cards, and a beaten path marked the trail from the Ebbitt Hotel to the Elks, five squares away.

The Lanston Monotype Machine Company, through W. Bancroft, presented the Knights of Momus for their guests with the handsomest and most unique souvenir ever designed for that purpose, in this manner conveying good wishes to the craft and evincing, in a strong degree, an interest in the success of ventures of members of our craft. Mr. Bancroft gave a handsome souvenir to the league a year ago.

The hosts and guests, leaders of our craft among them, vied with each other to make the tournament a success, and active and retired printers were foremost in encouraging the promoters and participants. Public Printer Samuel B. Donnelly tossed the ball in the diamond at the opening game, and was present at the games and festivities, with Mrs. Donnelly. The Chamber of Commerce paid a handsome tribute to our craft, and the printers' visit to the national capital from ten cities impressed this body with the greatness of our organization.

The genuine good fellowship prevailing, the beneficent results to the health of members of our craft in outdoor games and pastimes, and the commingling that will aid the unions and their membership, have caused a unanimous verdict that the league is "filling a long-felt want."

St. Louis will be host next year.



HARRY B. WOOD,
President, Union Printers' National Baseball League.



CHARLES B. JOHNSON,
President, Columbia 101 Athletic Association.



THOMAS A. BYNUM,
Member Executive Committee.

NOTES OF THE WEEK'S TOURNAMENT.

COLUMBIA 101 Athletic Association, with 110 members, card-holders in the parent organization, conducted the week's festivities and all incidental thereto, through officers and committees, without any financial assistance from Columbia Union, which, the association believes, is the stamp of approval for such organizations as the Athletic Association in every league city.

ALL visitors, on Sunday evening, received as a souvenir a pocketbook made for the occasion, containing street-car tickets for use during their stay and tickets for all events, with an official program.

A SOUVENIR booklet, profuse with illustrations, was issued in honor of the National Commission by the souvenir committee of the Athletic Association, and distributed to visitors and members of the association.

THE following were the winning ones in field events: J. H. Smith, Boston, 50-yard dash, diamond stick-pin; Henry Obermayer, St. Louis, long-distance throwing, diamond stick-pin; M. B. Snyder, circling the bases, diamond stick-pin; Charles Gallagher, St. Louis, 100-yard dash, diamond stick-pin; Bill Bailey, New York, fat men's race, stein; Mrs. James A. Donovan, Boston, egg race, cut-glass fern dish; Mrs. W. H. McManus, Chicago, potato race, fancy dish.

PRESIDENT KIDD, at "Knockers'" entertainment, gave the visitors a warm welcome; Toastmaster Whitehead was the "king of knockers," and the "purchasing agent," John A. Huston, received the "glad hand" from all.

THE *Typographical Athletic Bulletin*, issued daily by the Athletic Association, Tuesday to Sunday, inclusive, from the *Herald* office, with feature articles, reports of the games and personal points, proved popular, and hundreds were mailed daily, by visitors, "back home."

THE closing exercises on Saturday evening brought out the largest crowd of the week at social affairs. Following the reception the Herrmann trophy was presented to the New York team by Ex-President Kidd, of Columbia Typographical Union, No. 101, on behalf of the commission, and Secretary Maxwell, of New York Typographical Union, "Big Six," responded for the winning team. President Wood, of the commission, received a watch-chain and fob from New York and other friends. The local committee of arrangements and Commissioner Lerch were given umbrellas, and the ladies' reception committee cut-glass dishes by the visitors.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Sues Son for Wages.

Peter Gfroerer, who says he owned a small printing-office at Cincinnati, Ohio, but was induced by his son, Joseph, to sell same and accept employment at $18 a week in his printing-plant at Terre Haute, Indiana, has brought suit in the Supreme Court at Terre Haute, asking for a judgment of $3,000. He declares that he was discharged repeatedly to make room for others, when he had a contract which, if lived up to, would have allowed him to earn $4,379, whereas he only received $1,702.

New Paper House Opens for Business.

The John Martin Paper Company, Winnipeg, Manitoba, started the ball rolling with quite a novel entertainment. Printers, supplymen and the other paper-dealers of Winnipeg, were invited to meet on Tuesday evening, September 20, at 7:30 o'clock, on the Assiniboine Lawn bowling green. Shoes, bowls, etc., were awaiting them and a very interesting game followed. On the announcement that dinner would be served in the clubhouse, bowling ceased. Plates had been laid for seventy-five and there was not a vacant place; thus, the John Martin Paper Company started the ball rolling, much to the enjoyment of everybody present. John Martin, president of the new concern, has been identified with the paper business in Winnipeg for the last two years, as manager of the Winnipeg branch of "McFarlane, Son and Hodgson," and is considered by many to be one of the best papermen in western Canada. He has surrounded himself with a most competent staff, and the success of the new concern is assured.

Head of Walter Scott & Co. Married.

Announcement is made of the marriage early in October of Miss Mary Anderson, daughter of Mrs. George Anderson, of Clearview, Somerville, New Jersey, to Mr. David J. Scott, son of the late Walter Scott, of Walter Scott & Co., printing-press manufacturers, Plainfield, New Jersey. Mr. Scott is the executive head of Walter Scott & Co. He is a graduate of St. Paul School and of Yale University. The Rev. Clarence Clark Sylvester, of St. John's Episcopal Church, Somerville, officiated at the ceremony, which was held at the home of the bride. Mr. and Mrs. Scott are motoring through the State on their wedding trip.



BURLINGTON TYPOGRAPHICAL UNION, No. 580, BURLINGTON, VERMONT.
Photograph taken after participating in the parade Labor Day, September 5, 1910.

Politicians Must Pay Cash for Printing.

Defeated candidates mean defeated printers, according to the Master Printers' Association of Milwaukee — that is, if the printers do not collect their bills from the candidates previous to election day. At a meeting of the association held recently a resolution was adopted calling for a cash business with all politicians. In the discussion preceding the adoption of the resolution it was shown that not more than seventy-five per cent of printing bills of political candidates was ever paid.

Printers' League Entertained by Union.

The State Printers' League of New Jersey held its quarterly meeting in Teutonia Hall, Jersey City, on October 16. At the close of the business meeting the delegates and visitors were entertained at a banquet by the members of the local typographical union in celebration of their organization's twenty-first anniversary and the recent increase secured in the newspaper scale through arbitration. A

most enjoyable time was had and the addresses delivered were tinctured with unusual optimism for the future of the printing trades and organization.

Printer Honored by Ohio Governor.

William J. Rohr, a member of Typographical Union, No. 3, of Cincinnati, has been appointed by Governor Harmon to membership on the Employers' Liability Commission of Ohio. Mr. Rohr is well known throughout the United States and Canada as a writer on industrial problems, and his appointment as one of labor's representatives on the commission is highly commended by the State's labor forces.

The "Multiform" Rule-bender.

J. A. Richards, of Albion, Michigan, exhibited the working of the Multiform rule-bender for shaping cutting-rule for cut-outs, in room 337 of the Planters' Hotel during the sessions of the Cost Congress at St. Louis. The presswork was done on a small Sigwalt hand press. The room was crowded during Mr. Richards' talking hours — and Mr. Richards made the Multiform talk for itself to good advantage. His "Goose Book" is interesting, and may be obtained for the asking.

Printer Returns Savings from Pension.

At the age of eighty-six years, Carl Stieler, a German printer of Belleville, Missouri, died last month, after having received an old-age pension of $4 a week for the past twenty years from the German Typographical Union. A total of $4,100 had been paid by the organization to Mr. Stieler, out of which he saved $800, and upon his death made provision for its return to the treasury of his benefactor. The secretary and treasurer of the organization, Charles Lenz, was named as executor of the will.

Indianapolis Printers to Give Minstrel.

In the Auditorium of the German House, Indianapolis, on the nights of November 28 and 29, printers of the local typographical union will give their annual minstrel show. The committees in charge of the affair have the preparations well under way, and it is said that a chorus of fifty male voices will be the feature. Indianapolis typos are becoming celebrated for the excellent talent shown in minstrelsy, and this season's production is looked forward to with pleasure not only by members of the fraternity but by all local Hoosiers.

Printer Leaves $200,000 to Employees.

Joseph M. Boyle, at one time president of the Courier Publishing Company at Columbus, Ohio, and who learned the printer's trade at Lebanon, Ohio, has donated to fifteen of his old employees Cincinnati property valued at $200,000. The Courier publishing concern was established by union printers during a local strike in the late seventies, and Mr. Boyle was placed at its head. Later he became wealthy, having established four different institutions for the cure of drunkenness which it is said are included in the property donated to his old employees and former colleagues.

Growing Chicago Concerns to Consolidate.

C. S. Peterson and J. L. Regan, well-known Chicago printers, have purchased the building at 87-91 Plymouth place in which their printing establishments are at present housed, and will, it is said, consolidate their interests. Mr. Peterson is the head of the Peterson Linotype Company, while Mr. Regan is the owner of the well-known printing-house which bears his name. Within the next three years, it is understood, these gentlemen will erect a fourteen-story steel-structured building on the present site, including land on the north with a seventy-five foot frontage, a lease of which has been secured. The present building is on leased ground, but the lease still has more than eighty years to run. Ninety thousand dollars was paid for the building and the new structure will cost about $150,000.

Phil Ruxton's Portfolio.

At the Second International Printers' Cost Congress at St. Louis, Phil Ruxton, Incorporated, presented each delegate and visitor with a handsome portfolio bound in facsimile to the specimen-book recently issued by that company. The portfolio contained a pad of high-grade paper of gray tone, a capacious pocket for the reception of notes, and an invitation to visit parlor "F" on the convention floor, where an elaborate exhibit was arranged of the products in color-printing on the Margo system and the application of the Margo cabinet exemplified. The feast of interesting things in printing-ink was supplemented by creature comforts — and there was not a dry throat when the exhibit closed each evening.

Richmond Printers Beat Champions.

It was a Waterloo for the champion printer baseball players of America when they marched on Richmond, Virginia. After the New York team had demonstrated for the second time that it was the boss in things "baseballic," so far as the Printers' Baseball League was concerned,



A PRINTER'S HOME.
Residence of James A. Gury, journeyman printer, Waterloo, Iowa.

the Richmond printers rudely shook the New Yorkers and incidentally gave them a few pointers on how the national game should be played. The New York players had rewon the championship at Washington, D. C., during the national tournament in October and were in possession of the Herrmann trophy, but evidently this fact held no terrors for the defenders of Richmond. In the face of one of the fiercest fusilades ever trained on an enemy by a "rooting" army, the Southerners calmly took their opponents' measure and handed them a package of nine goose-eggs which must have weighed as heavily as that many cannon-balls. In the seventh inning a supreme effort was

made by the Eastern rooters and players, but there was "nothing doing" and the final score stood 2 to 0 in favor of Richmond.

Printers Oppose Politics in Union.

The Chicago Federation of Labor recently submitted to referendum vote among the membership of all organizations affiliated with that body the following questions:

"Shall labor indorse and coöperate with the Socialist party?"

"Shall labor form an independent political party?"

"Will you abide by the decision of the majority given on these questions?"

By a vote of more than 2 to 1 Chicago printers rejected both Socialism and independent party action. The first proposition was defeated by a vote of 879 to 400 and the second by a vote of 948 to 405. The returns on the third question indicated that the majority-rule principle was strong with the printers, as almost 200 of those who voted against the introduction of politics into their organization agreed to abide by the decision of the majority, the vote standing 583 for and 777 against.

Denver is to be the general Western headquarters of the United Typothetæ of America. The meeting was attended by the heads of nearly all of the city's printing establishments and supply houses, among which were many members of the Typothetæ. According to the announcement, a secretary, with supervision over all Typothetæ branches west of Denver, will be appointed. Eastern headquarters are at Philadelphia. Assistant National Secretary H. S. Neal, who attended the meeting, will remain in Denver about two months, with a view to perfecting the Western organization.

Prizes for Linotype Operators.

The Mergenthaler Linotype Company of New York has offered $1,500 in prizes for the best advertisements set on the Linotype. The specimens are to be full-page department-store advertisements, and must be clipped from a ready-printed issue of the newspaper in which they appeared. That all offices may have a fair chance, the contest has been divided into three classes, covering offices from one to an unlimited number of machines. Individual prizes of $75, $50 and $25 are offered to respective foremen whose crews are considered to have done the best work, and other prizes of $175, $100 and $75 will be awarded to composing-room employees participating in the make-up of the successful specimens, according to their respective ranking. The specimens must be mailed not later than November 30.



A PRINTER'S HOME.

Residence of H. L. Thompson, pressman, Lynchburg, Virginia.

Hoe Library to Be Sold.

The library of the late Robert Hoe, the printing-press manufacturer, said to be worth $1,500,000, will be sold at public auction. The library contains twenty-one thousand volumes, among which are books of almost priceless value, including two copies of the Gutenberg Bible. The books will be sold volume by volume, beginning next February, at the new quarters of the Anderson Auction Company, Madison avenue and Fortieth street, New York city. The two copies of the Gutenberg Bible are perhaps the most notable of the collection, one being printed on vellum. Only seven of these Bibles, it is believed, are now in existence, and they are highly prized as genuine relics of the art preservative of all arts. J. Pierpont Morgan is said to be the only other private collector in possession of a copy printed on vellum.

Western Headquarters for Typothetae.

At the first annual meeting and banquet of the master printers of Denver, held in the convention hall of the Albany Hotel, on September 24, it was announced that

Proofreader in Song Hit.

Compelled to relinquish his work as a proofreader on the St. Louis *Republic* on account of failing eyesight, John E. Sallee recently turned his attention to music, although never having received a musical education. At home, while undergoing treatment for his eyes, he picked out on the organ the melody for "Cuivre," the title of an original song of his own composition. It was published on the first of October and is said by professional musicians to be almost perfect, only one small correction having been made in the original manuscript, notwithstanding the fact that it is in the key of four flats. The Cuivre river, from which the song takes its name, was the scene of the author's boy-

hood fishing and hunting excursions and is forty miles north of St. Louis. A recent visit to the spot by Mr. Sallee brought back so many fond memories that he was simply forced to vent his feelings in verse, which was afterward set to music of his own composition.

State Printing Contract Makes Trouble.

Springfield printing-houses are charging that politics alone was the governing factor in the awarding of the Illinois fourth-class state-printing contract to a Danville firm. Schnepp & Barnes, of Springfield, whose bid was $14,930.06, against $16,272.03 by the Illinois Printing Company, of Danville, have filed a protest with the State Printing Commission, which is composed of the Secretary of State, the State Auditor, the State Treasurer and the Attorney-General. The bids of Schnepp & Barnes and the Rokker Company were rejected on the ground of insufficiency of equipment, but the protestors aver that whether they actually own adequate equipment at this time is wholly immaterial in view of the ability to procure the same without delay, which condition was recognized by the commission two years ago when letting a printing contract to the *Illinois State Journal*. It is possible that the matter may be carried into court.

Settlement at Spokane.

The wage controversy between the employing printers of Spokane, Washington, and their employees was settled by a compromise agreement reached early in October. By the terms of the settlement job-printers received an increase of $1.50 a week, making their weekly wage $25.50. Day linotype operators are given an increase of $3 a week, the scale being raised from $27 to $30, and foremen in small shops, who heretofore have been receiving $24 up, will receive a flat wage of $30 a week. Fred Barker, organizer for the international union in eastern Washington, was delegated by President Lynch to effect a settlement, and at a special meeting on October 2, the union accepted the compromise offered by the employers through Mr. Barker. By the terms of the agreement, the contract may be terminated by either side on sixty days' notice.

American Lithographic Company Takes Lease of South Brooklyn Property.

Strong indication was given October 18 through a lease made between the Bush Terminal Company and the American Lithographic Company, of Nineteenth street and Fourth avenue, Manhattan, that the latter corporation contemplates the removal of its immense plant from Manhattan to South Brooklyn in order to facilitate its shipping operations. The lease calls for 64,780 square feet of space in Model Bush Loft Building No. 6, at the foot of Thirty-fourth street, South Brooklyn, where the new tenant will occupy the entire sixth floor. Building No. 6 is still in course of construction and will be finished in the early part of next year, the American Lithographic Company intending to set up the machinery designed for the new quarters in February, 1911. The terms of the lease are for three years with an option of any part of ten years.

It is stated that the American Lithographic Company looks upon this move as a test, on the results of which the shaping of many of its future plans will depend. The company has been attracted to South Brooklyn by the exceptional shipping facilities provided there by the Bush Terminal Company, which make freight transportation in the original car, without reloading and intermediary trucking, possible. The saving in time, cost and labor accruing from a shipping system which eliminates cartage through the congested streets of Manhattan, is declared to be the principal reason for the experiment which, if found successful, may lead to the ultimate transfer of one of the largest individual plants of this class in the world from one of the city's boroughs to another.



A PRINTER'S HOME.

Residence of Walter S. Brown, pressman, Lincoln, Nebraska.

Printers Shun Public Printing.

Pennsylvania printers are not itching for the contract of printing the *Legislative Journal* for the General Assembly sessions of that State. Bids were advertised for, but up to noon, September 13, the time limit for receiving the bids, not a solitary printer in the State offered to do the printing under the conditions fixed by law. A number of local printers were present at the office of the superintendent of public printing and binding at Harrisburg,

where the bids were to be sent, but declared that the contract would be unprofitable under the maximum prices fixed by the statutes. They said also that the clause taxing the contractor $500 a day for failure to deliver the *Journal* at a certain hour after delivery of copy was unreasonable, and that printers did not care to accept such a responsibility for the small profit, if any, the maximum prices allowed. As a result the state officials are in a dilemma.

An Appreciative Employer.

Sympathy for unfortunate employees which carries with it practical aid is probably not as much in evidence among employers as it should be. Here and there, however, efforts are being made by big-hearted and far-seeing employers to render assistance to the sick and maimed among the members of their working force. At Chicago recently the Peterson Linotype Company, through the head of the house, C. S. Peterson, made the following announcement to its employees:

In appreciation of the loyalty shown by its employees, and to further the good feeling already existing, the Peterson Linotype Company announces the following benefits to be paid to those who have been continuously in its employ for one year or more, and who are incapacitated, through injury or sickness not due to the use of intoxicants or to illegal or immoral acts, for more than two weeks. The benefit will be based on the weekly wages earned, and will be paid weekly for a period of not more than eight weeks, beginning after the second week of sickness. Not more than eight weeks' benefit will be paid to any person within one year.

SICK BENEFIT.

To those employed 1 year ...20 per cent of the weekly wage.
To those employed 2 years...25 per cent of the weekly wage.
To those employed 3 years...30 per cent of the weekly wage.
To those employed 5 years...35 per cent of the weekly wage.

Provided, in no case will the benefit be less than $3 or more than $10 weekly.

C. S. PETERSON.

October 1, 1910.

The chapel fittingly passed resolutions thanking Mr. Peterson for his interest in the welfare of those in his employ, and with his approval has adopted rules governing the payment of the benefits. At the request of Mr. Peterson the committee which will have supervision of the benefits is composed of two representatives of the chapel and only one representative of the office.

Sacramento Pressmen Boom Exposition for San Francisco.

The following preamble and resolutions were adopted at a recent meeting of Printing Pressmen's Union, No. 60, of Sacramento, California:

WHEREAS, San Francisco, the queen city of the Pacific coast, is desirous of holding an exposition in the year 1915, the same to be known as the Panama-Pacific Exposition, to commemorate the opening of the Panama Canal; and,

WHEREAS, The opening of this canal will not only benefit San Francisco but the whole Pacific coast, by creating a demand for our products, opening up new fields of industry, thereby necessarily increasing the demand for mechanics and trade-unionists; and,

WHEREAS, The city of San Francisco stands pledged to raise $7,500,000, plus a bond issue of $5,000,000; and,

WHEREAS, The people of the State of California will in addition undoubtedly vote a further sum of $5,000,000; and,

WHEREAS, At least sixty-five per cent of the entire sum appropriated will be expended for labor furnished during the exposition; and,



A PRINTER'S HOME.

Residence of O. W. Walkup, journeyman printer, Galesburg, Illinois.

WHEREAS, Sacramento city is the railroad center of northern California and will necessarily reap many of the benefits of this great exposition, therefore, be it

Resolved, That the members of Sacramento Printing Pressmen's Union, No. 60, assembled in regular meeting on this day, October 11, 1910, do hereby endorse the proposition of holding said exposition in the city of San Francisco.

Resolved, That the members of Sacramento Printing Pressmen's Union, No. 60, do hereby pledge themselves to write their friends in the East to vote in favor of the constitutional amendment raising $5,000,000 on bonds and assist in every possible way San Francisco's fight.

Resolved, That No. 60 instruct our delegates to Sacramento Federated Trades and Allied Trades Council to ask of these bodies to give the matter of the Panama-Pacific Exposition all the publicity in their power, and to ask of all sister unions their help in this matter; and be it further

Resolved, That a copy of these resolutions be furnished the press of Sacramento, the *American Pressman*, INLAND PRINTER, *Art Printer* and *American Federationist;* also a copy be sent to the International Printing Pressmen's and Assistants' Union Board of Directors and the Executive Committee, American Federation of Labor.

General Notes.

BYRD'S CITY DIRECTORY, of Atlanta, Ga., has been discontinued.

C. L. POST will erect a new printing building at Battle Creek, Mich.

THE Tariff Board is hard at work upon the pulp and paper schedule.

PRINTERS of Pullman and Moscow, two Washington towns, have formed a union.

NEW YORK typos are still champions of the Printers' National Baseball League. They put Chicago to rout in the final test of the recent tournament

in Washington, D. C., and therefore continue in possession of the Herrmann trophy.

THE Ben Franklin Club, of Evansville, Ind., is stirring up the dry bones in that city.

THE Barnes-Crosby Engraving Company has opened a Southern office at Atlanta, Ga.

THE McMillan Publishing Company, of Chicago, will erect a four-story building at Twenty-fifth street and Prairie avenue.

WILLIAM C. BRECHT and George R. Elliston have purchased the printing establishment of Jacob D. Rider, at Lancaster, Pa.

A CRUSADE against unhealthful conditions in printing-offices has been launched by the Denver Allied Printing Trades Council.

THE Post & Davis Company, printers and engravers, New York city, has made a settlement with its creditors at 15 cents on the dollar.

EMPIRE LINOTYPE SCHOOL, 419 First avenue, New York, has added two more Linotypes to its equipment, now making a battery of six machines.

JOHN W. BARR, president of the Fidelity Trust Company, was recently appointed receiver of the Nunemacher Printing Company, of Louisville, Ky.

A CLUB of printing tradesmen is working hard for the election of Joseph P. Turk, well-known printer, as Marion County recorder, at Indianapolis, Ind.

THE New Ulm Printing Company is being organized at New Ulm, Tex., for the purpose of conducting a general job-printing business and a weekly newspaper.

AT its October meeting the Houston Typographical Union unanimously voted an appropriation for the renewal of the printers' apprentice school at the local Y. M. C. A.

THE company publishing *Popular Mechanics* magazine has purchased the old Medill homestead, at Cass and Ontario streets, Chicago, to be used as a site for a new building.

MESSRS. C. A. MURDOCK & Co., printers and binders, 68 Fremont street, San Francisco, Cal., have announced a change of the corporate name to The Blair-Murdock Company.

AT Grand Rapids, Mich., the Employing Printers' Association has resumed its monthly dinner meetings, and a committee has been appointed to arrange the season's program.

A PERMANENT antituberculosis exhibit, to be displayed at all exhibitions where room can be secured, is now being prepared by the Allied Printing Trades Council, of Spokane, Wash.

JOHN HUDSON, a printer, at Asbury Park, N. J., suddenly disappeared a few weeks ago, carrying off part of the printing-plant of his employer. The police have been asked to locate him.

WITH a capitalization of $14,000, the Birmingham (Ala.) Publishing Company has been organized to do a general publishing business. John C. Henley, Jr., is president and treasurer.

AN explosion of chemicals in the engraving plant of Gatchel & Manning, at Philadelphia, Pa., on October 6, created great excitement in the city but caused slight damage to their plant.

THE Public Service Commission, of New York city, has decided that it had no jurisdiction to order Ward & Low to sell *Ainslee's Magazine* and other publications of Ormond G. and George C. Smith.

A. M. B. MATHERSON has filed a suit against the Phoenix Printing Company, Augusta, Ga., for compensation in the sum of $10,000, for alleged infringement by defendant on a copyright of a map of Augusta.

AS A result of the advance in wages recently granted to the local unions of the Allied Printing Trades Council, at Denver, Colo., the job-printing houses have increased their scale of prices about eighteen per cent.

A DEMONSTRATION of the workings of the Autopress was recently given in the plant of the L. Breithaupt Printing Company, at Milwaukee, Wis. More than sixty leading local printers witnessed the demonstration.

THE International Typographical Union and Typographical Union No. 10, of Louisville, have brought suit against the Kentucky Printing Company, of Louisville, for $1,500 damages, for alleged illegal use of the union label.

DURING the latter part of September, Frank Health, secretary of the United Typothetæ of America, gave a stereopticon lecture before the Ben Franklin Club, of Milwaukee, Wis. His subject was "The Printer and the Dollar."

A NEW Allied Printing Trades Council has been organized at San Francisco, Cal. Fred Ewald, of the Stereotypers' Union, was elected president, and Harry L. White, president of Typographical Union No. 21, was chosen secretary.

BYRAM L. WINTERS, a prominent attorney and publisher of Tioga County, N. Y., recently put in an entirely new equipment of the best machinery, and is said to have one of the most complete printing-plants in the country, at Waverly, that State.

IT is reported that several large printing concerns will apply for an injunction restraining Postmaster-General Hitchcock from using any of the money appropriated under the last postal appropriation bill for printing addresses on stamped envelopes.

THE State of Pennsylvania is in dire straits for the printing of the proceedings of the next General Assembly. On account of the unfavorable law regulating prices, no bids could be secured and the mimeograph may have to be resorted to, say the officials.

C. P. HARWOOD, a well-known Richmond (Va.) printer, recently employed on the *Evening Journal* of that city, has launched into the stationery and job-printing business. The Mutual Stationery & Printing Company was recently organized, and Mr. Harwood was placed at its head.

CONSOLIDATION of the Nashville Printing Company and the Organ Printing Company, of Nashville, Tenn., has been effected. This new concern will be known as the Organ-Simpson Printing Company, and many new features will be added to make it one of the best job-shops in the city.

IN a recent suit brought before Justice Whitney, of the Supreme Court of New York, printers' galley proofs of testimony taken by a commission were submitted at the trial, but His Honor directed that these would not be accepted. He ordered that the testimony be submitted in page form.

ON October 3 the printing district of Brooklyn, N. Y., was visited by a $250,000 fire. The C. & M. Envelope Company's building, at Pearl and Elm streets, was completely destroyed. A seven-story building adjoining, occupied by the R. C. Kastner Printing Ink Company and similar concerns, was also gutted.

THE concern known as the Shelby News Company, owned by Dickerson Brothers, of Shelby, Ohio, has sold its entire printing-plant to a new corporation named the Dickerson Printing Company, which will enlarge the plant and business. The new company will do general commercial printing. The officers are: C. J. Anderson, president; W. L. Dickerson, vice-president and general manager, and E. J. White, secretary and treasurer.

GEORGE A. LINDSAY, owner of the Commercial Printing Company, of Marion, Ind., has purchased the Teachers' Journal Printing Company, and will consolidate the two concerns under the name of the former company. The control of the *Teachers' Journal* has passed into the hands of its editor, Prof. A. Jones.

THE Cincinnati Printercraft Club opened its new clubrooms on October 2. Speeches and music abounded. Among other big features was a Dutch lunch, which was served at 10 P.M. to the members, their women friends, visitors and guests. At 2 P.M. the clubrooms were formerly presented to the membership by President Ed B. Karrick.

THE W. D. Pratt Printing Company, Indianapolis, Ind., is in the hands of a receiver. The petition for a receiver was filed by the Crescent Paper Company, alleging that the Pratt concern was indebted to a number of corporations to the extent of $80,000, and asking for a judgment of $1,500. The Pratt Company was shown to be solvent, having assets of approximately $150,000.

GEORGE H. ADAMS, formerly of Pine Bluff, Ark., but recently of Helena, has returned to the former city and identified himself with the Adams Printing Company. For the past four years Mr. Adams has controlled the Helena *World* and the Hot Springs *Bulletin*, but some time ago retired from active newspaper work, selling all of his interests in the *Bulletin* and a half interest in the *World*.

THE twenty-fifth anniversary of Williamsport (Pa.) Typographical Union was celebrated on September 21 with a banquet in the Arlington Academy. Toasts were responded to as follows: "From the Files of Memory," Elmer E. Person; "Local Standards, Past and Present, of the Art Preservative," Frederick E. Manson; "Joan Gutenberg," W. Russell Deemer, Esq.; "Relations Between the Business Office and the Composing-room," George E. Graff; "The Principles of Art in Job-printing," Harry W. Kiessling; "Technical Trade Education," George W. Heap; "The Moral Aspect of Printing," Rev. William C. Rittenhouse.

New Incorporations.

Dickerson Printing Company, Shelby, Ohio. Capital, $10,000. Incorporators: C. J. Anderson and others.

Owens Printing Company, Jackson, Miss. Capital, $10,000. Incorporators: F. A. Owens, F. E. Riley and others.

The Co-operative Press, Indianapolis, Ind. Capital, $10,000. Incorporators: H. Jenkins, H. Graff, W. F. Hansman.

Regwell Printing Company, Wilmington, N. C. Capital, $5,000. Incorporators: W. R. Yopp, E. and J. A. Register.

Remy-Nance Printing Company, Nashville, Tenn. Capital, $5,000. Incorporators: T. J. Nance, T. N. Remy, L. H. Dupont.

Black Printing Company, Tulsa, Okla. Capital, $12,000. Incorporators: A. Black, C. H. Black, F. Neerman, C. F. Neerman.

Buffalo Printing Ink Works, Buffalo, N. Y. Capital, $25,000. Incorporators: E. F. Reichen, C. R. Hunn, L. L. Lewis, Jr.

Spanish-American Publishing Company, Chicago, Ill. Capital, $30,000. Incorporators: F. L. Chase, H. E. Smoot, E. J. Olson.

Merritt Publishing Company, Chicago, Ill. Capital, $5,000. Incorporators: W. L. Sullivan, J. F. McInerney, J. F. Warner.

R. Grane Employes Publishing Co., Denver, Colo. Capital, $5,000. Incorporators: W. B. McNinn, A. R. Griffen, H. C. Gallup.

Mississippi Newspaper Union, Jackson, Miss. Capital, $50,000. Incorporators: W. H. Barnes, A. C. Owens, W. S. May and others.

The Cornelius Printing Company, Indianapolis, Ind. Capital, $15,000. Incorporators: G. M. Cornelius, A. M. Cornelius, E. P. Fulmer.

Whitehead Publishing Company, Birmingham, Ala. Capital, $6,000. Incorporators: J. B. Cummings, H. Whitehead, T. J. Whitehead.

Hotel and Club Topics Publishing Company, Seattle, Wash. Capital, $10,000. Incorporators: T. Lowe, C. M. Hodson, C. E. McMullin.

Davis & Reeder (printing and publishing), Wilmington, Del. Capital, $10,000. Incorporators: H. W. Davis, W. F. Reeder, J. M. Frere.

The Hubel & Sailer Company (printers and bookbinders), Newark, N. J. Capital, $25,000. Incorporators: J. F. Hubel, M. A. Hubel, J. Sailer.

J. & P. B. Myers (stationers, printers and electrotypers), Manhattan, N. Y. Capital, $25,000. Incorporators: P. B. Myers, W. J. Myers, R. L. Myers.

Robert Buggeln Company (printing and publishing), New York city, N. Y. Capital, $20,000. Incorporators: R. Buggeln, F. G. Schwarz, J. F. Egerton.

Patriotic Philadelphia Company (printing and publishing), Camden, N. J. Capital, $100,000. Incorporators: C. C. Robertson, J. P. Murray, F. A. Kuntz.

Birmingham Publishing Company, Birmingham, Ala. Capital, $14,000. Incorporators: J. C. Henley, Jr., C. P. Agricola, J. R. Crouch, W. Henley, T. H. Molton.

The Foster & Reynolds Company (printers and publishers), Manhattan, N. Y. Capital, $150,000. Incorporators: W. C. Foster, C. B. Reynolds, J. W. Schulze.

Tennessee Publishing Company, Nashville, Tenn. Capital, $600,000. Incorporators: L. Lea, A. M. Shook, J. O. Leak, H. Suter, F. M. Ewing, G. T. Fitzhugh.

The Leighton & Valentine Company (booksellers, stationers, engravers, lithographers, etc.), Portland, Me. Capital, $300,000. Incorporators: H. C. Leighton, president.

The Foster & Reynolds Company (printing and publishing), New York city, N. Y. Capital, $150,000. Incorporators: W. C. Foster, C. B. Reynolds, J. W. Schulze.

The Lima Printing Company, Lima, Ohio. Capital, $10,000. Incorporators: L. O. North, W. T. Balty, Wm. Fickle, Ed Reed, C. F. Yeager, Jr., J. M. Smith, R. H. Calkins.

Deaths.

Fall River, Mass.— John Donald Munroe, of the Munroe Press.

Mastic, L. I.— William B. Dana, founder and publisher of the New York *Commercial and Financial Chronicle*.

Chicago, Ill.— Walter B. Coles, president of the Keefe-Coles Printing Company. (Body found in lake, into which he is supposed to have fallen while delirious from typhoid-pneumonia.)

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Grammatically Singular, Logically Plural.

J. T. S., Honolulu, Hawaii, writes: "John Smith, in business here for fifty years as a haberdasher and clothier, dies and leaves his entire estate to members of his family who continue the business. In order to protect their interests, not included in the mercantile undertaking, the family incorporates the clothing and haberdashery under the name of 'John Smith Limited.' The stationery has been lithographed for years thus: 'John Smith Ltd., haberdasher, clothier.' A recent order has the request that the words 'clothier' and 'haberdasher' be changed to the plural, because there are five persons interested in the business. Is it correct to use the plural?" *Answer.*—"John Smith, Ltd.," may be correctly considered in the singular or plural number. John Smith may have associated with him any number of persons sharing in the profits of the business, but no indication of plurality of interest would necessarily be indicated in his name. With the business incorporated as John Smith, Ltd., it is still not necessary to indicate plurality of interest in the description of the business, though it would be logically correct to do so, for the reason stated, that incorporation implies a number of partners, and the plural thus simply acknowledges that fact. As John Smith has been known in the trade for over fifty years, intimate personal feeling, indicative of concentrated effort, attaches to the title "John Smith, Ltd., Haberdasher, Clothier," which many would not change to "John Smith, Ltd., Haberdashers, Clothiers," considering it a mistake to change in any particular, because the old form has all the value and significance of a trade-mark. But the decision must rest with the persons who carry on the business.

Punctuation and Capitalization.

A recent publication under this title is one of the most disappointing things of its kind ever brought to our attention. It is written by Charles H. Cochrane and published by the Cochrane Publishing Company, New York. The writer's greatest personal disappointment arises from the fact that he has long known the author, who has asked him to say something friendly, and it is impossible to comply with the request. The pamphlet (such it is, and paper-covered) might be worth five cents a copy if it contained any real information, and it is marketed at fifty cents a copy, without the five cents' worth of information. He who writes this hates to do it this way, but he has studied for a week to find a better way to say something, and simply can not do it and be truthful. Never was anything more certain than that Mr. Cochrane would not himself pay fifty cents for the pamphlet if any one else had made it. He states an aim in his "Introductory" remarks thus: "The aim of this booklet is to furnish a convenient guide to correct punctuation and capitalization." He opens the discussion of punctuation thus: "Literary men usually have left their punctuation largely to the printer, and only here and there can be found a writer who overrides or desires to override the authority of the proofreader. In this manner printers and proofreaders have become authorities in matters of punctuation, and have made rules and laws of their own, some of which are generally accepted, while others are disputed, or accepted only in part, by authors and editors. Let us in a spirit of inquiry approach the points, one by one, and discuss the latitude with which they may be used and the purposes to which they are absolutely confined." Well, we have approached them with Mr. Cochrane, and we can not find any definite indication of latitude or absolute confinement that is not well known to everybody that knows anything about the points. Who needs telling, for instance, that "the period primarily serves to separate sentences, and the sentence constitutes the very groundwork of grammar, being essential to intelligent speech?" We do not discover many matters of detail wherein we differ with Mr. Cochrane — but, unfortunately, this may be due to the fact that he does not treat a sufficiently large number of details, and consequently leaves us woefully lacking the promised guide to correct practice. In the section on the hyphen we are told, "The use of the hyphen in punctuation is peculiar." This certainly is a peculiar saying, for the hyphen has no use in punctuation. It is not a punctuation-mark at all. It is a tie-mark, that indicates unification of the parts that it connects. But Mr. Cochrane knows this as well as we do, for he says, "It simply serves to connect or show the relation between adjacent words or parts of a word." "It would be possible to fill a good-sized book with arguments concerning these [uses of the hyphen], without at all exhausting the subject or saying the last word in favor of or against some system, rule, or application of the hyphen." After devoting ten pages to the hyphen in compounding and divisions, Mr. Cochrane says: "The writer is well aware, in discoursing on the use of the hyphen for the division of words, that he leaves the subject just about where he found it, and that any one perusing this with a view of clearing up his mind on the subject will remain almost as much in the haze as before." Alas! too true is this not only as to the hyphen, but of the whole discourse. And it is not a discourse that busy people need, but something that will really serve as a guide to correct practice. Though many style-books have been made, the writer has never seen one that did not leave almost every question "in a haze." It seems impossible to get rules made so that many people will understand them in just the same way. Mr. Cochrane refrains from making many rules, but that should have induced greater care in making them more widely applicable.

A PRINTER'S PRAYER.

BY M. R. BROWN.

Give us, O Lord, our daily case
And hands of ready skill,
To keep the devil on the chase
Attending to our will.
Give us this day a job to do
Requiring all precision;
Give us an eye to balance, too,
And quickness of decision.
Teach us our types and lead us not
To ornament's temptation,
And may the end to which we've fought
Prevent o'er-decoration.
And give us each a little space
To write our names all vernal
Upon the page in some small place
In Heaven's own trade journal.

THE SECOND INTERNATIONAL PRINTERS' COST CONGRESS.

BY W. B. PRESCOTT.

NATURE was attuned to the spirit that pervaded the Second International Cost Congress which met at St. Louis, on October 6, 7 and 8. The weather man provided sunshine tempered with cool winds — just the brand of his specialty that makes man step high and feel that the world is his oyster. This optimism-breeding weather was not sunnier or breezier than the delegates and proceedings of the congress. In all essential respects this gathering outpointed its predecessor held in Chicago last year. "Small" printers — in many senses, what a misnomer that term is! — from the small cities were there to tell with glee of how conditions had improved as a result of the inspiration received a year ago at Chicago. Owners of big printshops in the large cities gave their experiences as individuals and promoters of associated effort; of the 548 registered possibly 200 were supply men who added to the gaiety of the assemblage, and who shouted for and boosted anything and everything that had the flavor of helping the printer man; there was a delegation buttonholing and talking for a great graphic-arts employers' association; an organizer and a prominent member of the typographical union who had been detailed to take a close look into the works of a cost congress and extract what knowledge they could for the purpose of passing it on to their organization; and lastly there were paid officers of Typothetæ, boards of trade, master printers' associations and Ben Franklin clubs galore.



OFF FOR THE COST CONGRESS.

Samuel B. Donnelly, Public Printer, Washington, D. C.; William C. Hollister, Lino-Tabler Company; George E. Lincoln, Chicago manager, Mergenthaler Linotype Company; J. A. Morgan, chairman, American Printers' Cost Commission; Charles V. Simmons, Waterloo, Iowa, delegate to Cost Congress; F. D. Montgomery, Manz Engraving Company, Chicago; Paul H. Manz, Manz Engraving Company.

WARNING AGAINST INACCURACY.

So altogether it was an out-of-the-ordinary assemblage that J. A. Morgan, chairman of the commission, called to order as temporary chairman and asked the Rev. W. F. McMillan to invoke the divine blessing. It was also an assemblage with a gluttonous love of work, for the clergyman scarcely had taken his seat when Mr. Morgan expressed gratification at the manifestation of the effects of the commission's work which was shown in the great gathering before him. The growth of the get-together sentiment had reached the point where men not merely knew but believed and saw that the interests of the supply men and producers were corelated, continued Mr. Morgan. The first congress laid the foundation and it is the duty of this congress to raise the superstructure. In discharging their obligations in this respect, the speaker urged the delegates to beware of inaccuracy creeping into any pronouncement about the basis of costs. If we build broadly and properly now, concluded Mr. Morgan, it is a reasonable prediction that the printing industry will soon occupy the foremost position in the country's commercial annals.

CHOOSING THE OFFICERS.

The next item on the order of business was the election of chairman, and while appreciation of his address was still being expressed in salvos of applause, Mr. Morgan announced a new rule. It was that the temporary chairman was not eligible for the office of permanent chairman. He then asked for nominations. Like democratic office-seeking in the South, to be named proved equivalent to election, and after appropriate eulogies, Lawrence E. Fell, of Philadelphia, and W. J. Hartman, of Chicago, were selected as chairman and vice-chairman, respectively. F. J. Scott, of Minneapolis, and G. L. Stevens, of Galveston, Texas, were selected secretaries. Chairman Fell sidestepped a speech by calling on Vice-Chairman Hartman to do the chairmanship oratorical honors. He did so by congratulating his hearers on having the wit to be the advance guard of the army that would lift the industry from the

slough in which it has fallen. To the tune of wild applause he declared that fifty per cent of printers' troubles were at an end; that the supply men would have to coöperate, and learn that the printer who doesn't know costs is not a safe business man.

REPORTS OF COMMISSION AND TREASURER.

As chairman of the cost commission, Mr. Morgan made the annual report, which reviewed the commission's work during the year, giving meetings held, the results thereof, tokens of appreciation from foreign lands and other events which have been noted from time to time in these pages. The commission reported that it had now a list of 6,500 names of houses which are interested in cost finding in various degrees. Hope was expressed that this list would grow; reference was made to the sincere interest evidenced by supply men, and the commission reported favorably on a projected movement for closer affiliation.

Treasurer A. M. Glossbrenner reported receipts of $4,651 and expenditures of $4,359, in round figures. The expenditures were confined to actual railroad and hotel expenses incurred by the commissioners and printing-office work.

A COST EXPERIENCE MEETING.

Included in the commission's report were letters from commissioners and others on the growth and effect of the cost-finding movement in a number of cities and towns. Other reports were given in the shape of papers or talks on the floor. Interesting as they were and are, space limits compel a mere bird's-eye view here. Mr. Purcell, of Sioux Falls, said the industry there had had a remarkable uplift. Organization had shown two vital defects of the trade — lack of knowledge of costs and a wrongheaded, suspicious attitude toward competitors. Investigation of the subject resulted in prices being raised about thirty per cent on an average; in some instances it took an increase of one hundred per cent to put jobs on a paying basis. Out in Sioux City printers make a practice of having their cost figures open to inspection for the purpose of convincing customers of the fairness of their purpose. This club and the Des Moines club have spent money in spreading the gospel among printers in its competitive zones.

William Pfaff, of New Orleans, with his humorous view of life, told of similar experiences in the Crescent City when printers understood costs. In many instances they found prices too low and in a few others excessive. The printers put their heads together and decided to raise the low rates. As for the excessive charges, New Orleans printerdom is still praying for light.

And so the experiences went, similar in the main. Some towns had systems in vogue for a few months, some a little longer, paying tribute to the First Cost Congress as the commercial alarm clock that woke them up. Mr. Clemmitt, of Eastern and easy-going Baltimore, anticipated the testimony of men from Kansas, Texas and otherwhere when he said that the first showing of results of keeping cost produced a shock. There was doubt, but after the effects of it wore off the unanimous opinion was that the systems were truth-getters, and measures for readjustments were immediately adopted.

After this potpourri the convention settled down to the reading of papers which proved to be well prepared, meaty and interesting.

EFFICIENCY — WHAT IT IS AND DOES.

Mr. Glossbrenner opened this portion of the program with an address on "Efficiency," which he said was closely related to cost systems. Its main function in manufacturing was the elimination of waste. Perhaps the most glaring evidence of inefficiency in the printing trade is the disposition to make figures to meet competition. This is the result of lack of knowledge. Mr. Glossbrenner contended that the keeping of correct records would go far toward producing more scientific conditions. Advocating good wages and the best working conditions, the speaker said they would avail little unless accompanied by good management. On the manager and employer devolved the duty of devising methods of production and of payment that will make men more efficient. Mr. Glossbrenner mentioned a case where efficiency had been increased fifty per cent at a ten per cent increase of cost. As might be expected, the address concluded with a strong appeal for the installation of cost systems, which were declared to be merely insurance premiums against bankruptcy, and the speaker urged every printer to establish one immediately, and not leave it for the sheriff to do, as occurred in Indiana recently, where a receiver put in a system.

During the ensuing discussion the opinion was expressed that another system of compensation for labor must be adopted. Mr. Gage, of Battle Creek, directed attention to the inefficiency displayed by lack of sorts and the unsatisfactory manner in which work is sent from the business office to the mechanical departments. "A part of efficiency," said Mr. Gage, "is knowing the productive capacity of prospective machinery, for to purchase tools which do not do what is wanted or which are not fully employed, is inefficiency at the fountain head."

The gentle art of starting late and washing up early having been mentioned, Mr. Finlay, of Boston, said he didn't see why employers who set the example of shaving an hour or so off the workday could object very strenuously to their employees wanting to shave off a few minutes. Mr. Sleepeck, of Chicago, opined that the amount of efficiency gotten out of employees was in direct ratio to the amount of efficiency employers put into the business. As for the House of Sleepeck, he was on the floor about the quitting hour, and none of the employees washed on the firm's time.

THE INEFFICIENCY OF "KID" FEEDERS.

Robert T. Porter, of Fargo, North Dakota, contributed the information that his concern had improved the efficiency of the job pressroom by discharging "kids" as feeders and employing job pressmen in their stead. There was not only an increase of output, but spoilage had been reduced to minimum proportions. This he attributed in part to the higher class of labor employed and the impossibility of evading responsibility.

R. T. Deacon, of St. Louis, Missouri, said good work was the result of good workmen, who always cost good money. But when the printer has attained all these he is too prone to depreciate its value by catering for work under competitive conditions so severe that the ethics of the craft and ordinary business prudence are forgotten. The St. Louisan reprobated the "dummy" habit, comparing the architect to the printer, to the disparagement of the last mentioned, who was undignified, if not worse, when he expended his time and money in designating jobs and gave away the children of his brain. The architects know better and do better. Mr. Deacon also thinks the "filler" is out of place in the printing business, and made a plea for clean and sanitary workrooms.

Mr. Deacon's remarks moved Chairman Fell to say that no one saw anything wrong in there being fixed prices for shoes — a five-dollar shoe is a five-dollar shoe, not only in

a given city but in other cities. The merchant who has two prices for an article is not regarded as enterprising, but looked on with suspicion. Mr. Fell hoped he would live to see the day when there would be one fair price for a piece of printing, whether it was done in Smith's or Robinson's printery.

BALTES AND HIS METHODS.

The next speaker proved one of the sensations of the congress. He was F. W. Baltes, of Portland, Oregon, unusually successful job-printer and author of the popular "Cost of Printing" [Chicago: Inland Printer Company]. With a presence and delivery that reminded one of William Jennings Bryan and handling figures with the rapidity of a lightning calculator, Mr. Baltes made some of his auditors gasp as he told the story of his methods in a rattling, dashing way. He complimented the commission on having done more than any other agency to elevate the business. Though on the point of retiring from the game, he was sure of benefiting from the commission's effort, though in an unusual way. He wanted to sell his plant, which had earned $70,000 in hard cash — which he put in real estate — in the last five years, but he couldn't get a nibble. This he attributed to the unsavory reputation which hung over the business like a pall. He was sure that cost finding and its accessories would clear the atmosphere, and make a market for printing-offices.

When he got down to details, Mr. Baltes was not less interesting as he told of selling ninety per cent of his press-room hours, and explained the workings of his work-tracing card. He attributed his success in part to the loyalty of his employees, and declared with pride that even the press-feeders were with him. Mr. Baltes has promised to favor readers of THE INLAND PRINTER with several papers on this subject, which we are sure will prove interesting and profitable.

F. I. Ellick, of Omaha, was the mouthpiece of the commission in giving an "Exposition of the Standard Uniform Cost-finding System." Elaborate charts were used, and so many references were made to them that a precis of this excellent address is impossible here. With his usual energy and clarity, Mr. Ellick took his audience through the mazes of cost-keeping, interspersing his remarks with good advice. He said proper appraisement of a plant was a prerequisite for a successful cost system, and the appraisement should be made by a concern making a specialty of such work. He adjured printers to charge for work on a basis of fact, and not on the ought-to-be system — to know what they were doing when they attempt to do business.

LOSS OF BUSINESS NOT LOSS OF MONEY.

"Will Use of Cost Systems Cause Loss of Business and the Results?" was the subject assigned W. O. Foote, of Atlanta, Georgia, who said he was cutting his eyeteeth as a business man, and was ready to begin all over again. He was sure the installation of cost systems would result in less work, temporarily at least, because the fool printers are not all dead; indeed, they are almost as numerous as ever. Thanks be, however, loss of business does not necessarily mean loss of money. Where systems are introduced and their lessons heeded, the results in profits will be found to be considerable — ample to change the situation whereby the average printer does not secure sufficient profit to give him the status in the industrial world he ought to occupy. Though Mr. Foote did not think the disturbing and embarrassing "filler" could be gotten rid of, yet he believed the present movement had in it the brightest ray of hope since the days of Gutenberg.

PRINTERDOM OF THE FUTURE.

Samuel F. Myerson, of St. Louis, dilated on "The Printing Business As It Was, As It Is Now, and As It Should Be," by first giving an excellent sketchy talk on conditions past and present. Then he pleaded for a uniform and correct system of cost accounting, maintaining that an inferior system, while some improvement on none so far as a single office was concerned, would lead to confusion and loss in the competitive field. Mr. Myerson declared that the present régime is moribund. What the future had in store no one could tell, but the next condition can not be worse than the present. The printing world as it should be would see no street solicitors tramping from door to door; no wild-cat credit system by supply men; no cutting of prices; the foreman absolved of union allegiance, owing fealty to his employer; walking delegates or business agents the capable representatives of unions with first-class supplies of labor to dispose of; and, above all, the guesstimator will have silently folded his tent and passed away as completely as the hand compositor of yesterday has done.

PRINTING SALESMANSHIP A SUPERIOR KIND.

When S. J. Harbaugh, of St. Louis, took the platform to address the congress on "Salesmanship" he was vociferously received, and to the accompanying cries of "Hit it hard, Si!" he proceeded to say that the printing salesman should have all the qualities of ordinary salesmen (including those who were in the audience) plus imagination and constructive ability. These qualities are necessary, if one is to achieve success worth while at the printing business. Salesmen should keep in fine fettle physically and mentally. It is a question, however, whether they are as careful in that respect as those employed in mechanical lines. Faults of manner, speech and deportment should be overcome, and it is up to the employer or sales manager to inform an employee of his shortcomings, and to inform him in such a way as would not offend or depress the one in error. But, above all, the qualities that tend to make a successful salesman are those of loyalty to the firm and having a heart interest in the work. Without these, all other efforts to attain the goal will be fruitless.

CREDITS AND MUTUAL INSURANCE.

Julius C. Kirchner, of Chicago, handled "Credits" by explaining the operation and methods of the auxiliary of the Chicago Ben Franklin Club, which takes care of costs and credits. The organization has proved very useful, and Mr. Kirchner advised printers in other communities to follow the example of the Windy City for the purpose of getting rid of the deadbeats and to minimize the bad debts.

J. K. Turner took the place of Alfred J. Ferris, of Philadelphia, Pennsylvania, and spoke on fire insurance, explaining the purposes, methods and benefits effected by mutual fire-insurance companies connected with the printing trades.

H. W. J. Meyer, of Milwaukee, read an excellent paper on "Distribution of Overhead Burdens," which will be found elsewhere in this issue.

PAST, PRESENT AND FUTURE, BY PORTER.

The flavor of the student and the statesman permeated H. P. Porter's masterly address on "Standardization." Though an excellent reader, Mr. Porter used a few charts to more firmly rivet attention on the points he wished to particularly emphasize. He said the future of the printing business depended on the results of the past. Quoting from an article designed to show how men could advance them-

selves, Mr. Porter deplored the fact that young men were told they could prove useful in watching overcharges and substitutions of stock by printers. That is a low estate, but it is the condition to which the trade has fallen. Easy-going methods are responsible for this. The success we have acclaimed has been temporary success. Printers should not be content with building a business for to-day, but one that can be passed on to future generations. It is not more brains and time that are needed, but a more methodical use of what we have. The first step toward betterment is standardization, said Mr. Porter. Though time is the most valuable heritage of man, printers have only begun to analyze it and discover that the commercial hour is expensive because of wastage, which consumes thirty per cent of it. We must have standardized hours and standardized salesmanship, and a standardized cost system that not only shows the cost of production but will prevent overequipment of workshops. Shop practices should be standardized on the basis of the golden rule, and with them a system of business ethics established that is in consonance with the best features of the vision that has now come to the craft. There should be one grand central organization, said Mr. Porter, in which the supply men should be a factor. In this connection the speaker directed attention to the work of and traditions centering around the United Typothetæ of America and commended it as the rallying point for the organization to usher in the new régime. Out of all this will grow the standard printer, and here Mr. Porter — inspired by the new printing course at Harvard — displayed a phrenological chart of a head that would do credit to a Greek god. This man would not only be a successful printer, but he will know more than composition, press-work and so forth. He will be well informed, a doer of good deeds, a leader in beneficent public works, a force in the uplifting of his neighborhood, the state and the nation — a patriot-printer, fulfilling acceptably and in all particulars the duties of the highest type of citizen.

Designating the paper as the best that had ever been read before a printers' meeting, Mr. Meyerson, of St. Louis, desired the appointment of a committee to perfect the organization mentioned by Mr. Porter. This question was finally referred to the incoming commission.

WHAT THE CONGRESS OFFICIALLY APPROVED.

The resolutions committee, which was appointed early in the session and to which were referred all sorts of propositions, made the following recommendations:

That the Printing Trades [and Graphic Arts] Mutual Fire Insurance Company receive the careful consideration of all employing printers.

That the incoming commission consider the unification of the printing trade and allied interests under one international organization, and if in the opinion of the commissioners such an association is feasible, that they proceed at once to the consummation of the idea.

That printers' credit associations be approved and their establishment recommended wherever perfect.

That the work of the retiring commission be continued by the election of a commission of not less than fifteen.

That the incoming commission be authorized to raise funds for the prosecution of its work.

That the congress recognize the Standard Uniform Cost-finding System as authorized by the First International Cost Congress.

That applications of cities desiring the next meeting must be made to the chairman of the commission before February 1, 1911.

THE NEW COMMISSION.

There was no objection to any phase of the committee's report and the following were chosen to constitute the incoming commission:

J. A. Morgan, Chicago; A. M. Glossbrenner, Indianapolis; Albert Finlay, Boston; Frederick Alfred, New York; H. C. Wedekemper, Louisville; Robert Fell, Philadelphia; H. Walkenhorst, Kansas City; C. D. Kimball, Minneapolis; C. O. Simmons, Waterloo, Iowa; George H. Saults, Winnipeg; R. T. Maclean, Toronto; Robert Hamilton, Detroit; W. A. Jones, Buffalo; E. L. Stone, Roanoke; C. V. White, Seattle; F. I. Ellick, Omaha; C. H. Brandon, Nashville; H. W. J. Meyer, Milwaukee; R. T. Deacon, St. Louis; C. B. Clegg, San Antonio; William Boise, Baltimore; C. O. Bassett, Cleveland; William Pfaff, New Orleans; John Watson, Jersey City; H. W. Kistler, Denver.

PRINTER AND SUPPLY MEN.

By this time the adjournment for Saturday noon had arrived and Mr. Fell bade congress good-by. On reassembling, Vice-Chairman Hartman found it necessary to introduce himself when he arose to discuss "The Printer and Supply Man." Speaking extemporarily and without notes, Mr. Hartman disclaimed any intention of offending any person in handling his delicate subject, but he proposed to tell the truth. He averred that printers and supply men needed each other. The former need and want more money, and it is a sure thing the supply men will get their share of it. But the latter were in need of education, and the speaker wanted to be schoolmaster. He protested against the practice of salesmen quoting alleged cost prices, saying that the figures were always below the actual cost of production. Illustrative of his point, Mr. Hartman read from an address made on the cost of machine composition by a salesman, where the figures given were ridiculously low, and did not pretend to consider overhead, nonproductive hours and other essential elements in production. Such statements were a twofold evil. They gave the customer a wrong conception of printing costs, and tended to encourage inexperienced and uninformed printers to sell their product below cost. Knowing little or nothing of costs, these men are prone to look on the salesman's statement as being that of an expert. Mr. Hartman cited as an instance of the interdependence of supply man and printer the recent cut in prices of type. It depreciated the value of every plant in the country and innocent printers were compelled to carry the burden of a typefounders' war. The speaker begged to be permitted to make a suggestion to the typefounders: "Put up the price so that it will give a fair profit, and keep it there." Abuse in giving credit also constituted good ground for complaint. Supply men should make careful scrutiny of applicants for accommodation and then keep an eye on them to see that in their innocence or ignorance they did not do those things which are hurtful to themselves, their creditors and the trade. Turning his attention to the papermen, Mr. Hartman said their fault was selling paper to any person who came along, thereby depriving the printer of profit which should be his. Recently the speaker had refused to do business with a prospective customer who was going to provide stock. He recommended drastic action as an indication that printers knew their rights in the premises, and turning away a job ought to impress papermen. In Mr. Hartman's opinion the custom originated with the indigent printer, who did not possess credit — and that was sufficient to condemn it as unbusinesslike and a practice that should be exterminated.

FRANKNESS WILL CURE MANY TROUBLES.

J. Clyde Oswald, of New York, in a pleasant talk reviewed the work of the congress, which he declared to be the greatest gathering of printers he ever attended. He had learned much from the deliberations and it had convinced him there was not a great deal the matter with the printing business. More frankness with customers was desirable and necessary. If they object, Mr. Oswald's remedy is to tell them candidly how it is the charges are what they are and customers will be found to be more liberal than we had ever supposed.

WHAT TYPOTHETÆ IS DOING.

Wilson H. Lee, president of the United Typothetæ, was invited to address the congress. He said that after twenty-five years of work in printers' organizations it afforded him great pleasure to see such a large assemblage. He complimented Mr. Hartman on his wonderful capacity to interest the small printer — a work which had baffled the veterans. The United Typothetæ had seven hundred members, had spent money and would spend $40,000 this year in missionary work for cost systems. He gave several instances of price-cutting which, in Mr. Lee's opinion, made missionary work an imperative duty of those who know better.

Resolutions were adopted thanking the retiring cost commission for valuable services it had rendered the craft. The local committee of arrangements was also thanked, while the Canadians gave notice that Toronto wanted to entertain the next congress, after which the Second International Cost Congress adjourned to meet at the call of the commission.

THE SOCIAL SIDE.

As hosts, the St. Louis printers set a high record. Members of the local committee were always on hand to cater to the wants of an individual, and they seem to have anticipated perfectly the desires of the mass. There was the inevitable smoker and "get-together," which, by the way, was held on the evening of the first day. There was a drive to and lunch at the Glen Echo Country Club, and as a farewell a splendid banquet at the Planters Hotel, at which former Governor Folk and several other prominent Saint Louisans spoke.

Sumptuous and pleasant as these affairs were, the charm of the hosts' work was in the gracious manner in which all were made to feel at home. If the wolfish instinct is driven away by the spirit of comradeship when good fellows get together, then printers are princes among good fellows. The committee that served as the magnet which so excellently drew forth this quality was composed of S. J. Harbaugh (chairman), R. T. Deacon and Louis B. Woodward, with R. Dale Smith as secretary.

St. Louis Photoengravers' Club entertained the visiting photoengravers and representatives of the trade press at luncheon at the Missouri Athletic Club.

THRIFT.

Inject this principle of thrift into your business. It is the principle of making everything count. It is not simply economy as understood to-day. It is economy in its broadest aspect. Economy is now taken to be synonymous with parsimony. Parsimony is denying what is needful. It is the monkey grabbing so many nuts that it can not get any of them out of the jar. Thrift is the spirit of coöperation, the bringing together of all the forces to accomplishment.

THE PERSONAL ELEMENT IN PRINTING.

A very noticeable trait in some successful business men is the appreciation they show of their occupation. They take it into their home and they take their home into it. They make their work a part of their recreation and their recreation finds itself in their work. We do not know of any business man who has this spirit who has made a failure. The reason is that their innate love for their occupation has made them masters of its every detail. This influence is far-reaching. It impresses itself on the men associated in the business and it impresses the customers. Very many printers are intimate with their calling in this way. Printing is a business which impinges on every human effort. Printers who have this inspirational spirit grow mentally as their business grows.



MARION AUGUSTA HENKE,

Three-year-old daughter of Chas. W. Henke, publisher of the Dassel *Anchor*, Dassel, Minnesota.

In their advertising matter printers find gratification in using portraits of members of their family. Pretty children are attractive to every properly constituted mortal, and the printer who shows in his advertising that he has interests to entitle him to the favorable consideration of the community emphasizes his claims in presenting the portraits of his attractive children.

Charles W. Henke, publisher of the Dassel *Anchor*, Dassel, Minnesota, issued a calendar to his subscribers recently with a portrait of his three-year-old daughter, Marion, shown herewith, and it proved immensely popular.

"We are advertised by our loving friends," and if a man's own family advertise him — those who know him best, surely he is a safe man to tie to.

SOME NOTABLE MOUNTAIN PICTURES.

THE oil paintings of the Canadian Rockies, executed by Mr. G. Horne Russell, and recently placed on exhibition at Montreal, are of more than ordinary importance, not only because they mark a distinct advance in Canadian national art as applied to Rocky Mountain scenery, but also because these are the first pictures ever painted of the wild and romantic region through which the Grand Trunk Pacific is slowly forging its way eastward from Prince Rupert.

Mr. G. Horne Russell has long been recognized by the Canadian public as one of the foremost of Canadian artists. He is one of the most modest of men, and his utter lack of self-advertisement is probably responsible for the fact that official recognition of his great abilities came to him somewhat tardily. Though his work had been appearing in the exhibitions in Canada for years, it is less than twelve months ago since he was elected to membership of the Royal Canadian Academy — an honor never better deserved.

A native of Banff, in Banffshire, Scotland, Mr. Horne Russell came to Montreal some twenty years ago, bringing with him the training and traditions of the Scottish school of artists. Those early days were none too rosy for a man setting out to earn his living by his brush. He set cheerfully at work, however, and for years was making his bread and butter at portrait painting. He developed a quite extraordinary skill in this work.

With increasing success, the opportunities came to him to exercise his love for landscape, and he set himself to render typical Canadian scenery with the same fidelity and truthfulness that characterized his portrait work. That he has succeeded is now universally recognized. His pictures portray not only the contours of Canadian scenery; they breathe the very spirit of the land to which so many eyes are now being turned.

To many people in the mother country these latest mountain pictures of his will come as a new revelation of the daughter country so preëminently associated in the public mind with prairie lands and wheat. Here is an aspect of the country which has nothing to do with dollar-making and material progress; a series of glimpses into wild and beautiful regions to which until lately no white man had ever penetrated. Soon the tiny streak of steel, which looks so puny and tiny amid the vast mountain heights and depths here portrayed, will be carrying the passenger trains of the Grand Trunk Pacific, and tourists will be able to follow in comfort the footsteps of this artist-pioneer, and see from the windows of luxurious trains panoramas which must rank among the most wonderful and awe-inspiring scenes in the world.



MOUNT KITSELAS, SKEENA RIVER, BRITISH COLUMBIA.
Grand Trunk Pacific Railway.

These five pictures, each so individual and distinctive in its point of view, sum up, so far as pictures can sum up, the essential characteristics of the Rocky Mountains of northern British Columbia, and show wherein those mountains differ so notably from the Alps of Switzerland. Compared with the Rockies, the Alps, impressive as they are by reason of sheer bulk, are cold and cruel. The Rockies have the inestimable advantage of being forest-clad, and almost everywhere the lonely majesty and brooding mystery of vast mountain heights are seen in conjunction with glacier, forest and running water.

Here is none of the grayness that bare rock gives. The color-scheme is always as vast in its range as are the mountains themselves — changing with every season and with every minute of every day. Mr. Horne Russell has caught with admirable fidelity this shifting symphony of light and color in his pictures of "Mount Kitselas" (about one hundred miles east of Prince Rupert) and "Evening on the Skeena." In the former, with its snowcapped mountains

and swiftly flowing river, he presents the wonderful range of blues and purples which characterize the full blaze of noonday light striking over vast precipices and cañons.

The first-named picture is also interesting for other reasons. It shows one of the Skeena river steamers carrying supplies to the inland ports; and it also depicts the scene of the latest gold strike on the line of the Grand Trunk Pacific in northern British Columbia. The last-named picture brings the characteristic trees of the mountains — the cottonwood and the spruce — into contrast, and with its glimpses up the great mountain gorges, impresses the imagination with a sense of the loneliness and austerity of this wild region.

The picture of "Snowshoe Mountain" is a striking portrayal of one of nature's factories with rivers in the making. High upborne upon the massive shoulders of this great peak is one of the enormous glaciers, so plentiful in the Rockies, and from this glacier can be seen emerging the beginnings of a mighty river. Every glacier is the source of rivers, and here numerous tricklings from the far-flung glacial surface are seen uniting in a mountain torrent that rushes down from the snow-line and cuts a silvery pathway through great depths of living greens and blues and purples. It is one of those scenes that never fade from the minds of those who have traveled in the Rockies.

The two remaining pictures admirably illustrate corners of the cañons of the Skeena river, and, like the others, they are scenes that lie before the spectator from the very rails of the Grand Trunk Pacific. Indeed, in both pictures the railway itself is introduced, and it serves the useful purpose of giving the eye something by which to judge the immensity of the scenes portrayed. The torrential swiftness of the river with which the railway fights for passage through the gorge is strikingly suggested in both pictures. In one of them we see also the abysmal depths and awful grandeur of the immense chasms slashed as though with a knife through the mountain ranges, while in the other is rendered, with delightful pictorial effect, the austere beauty of glacier-crowned heights amid the clouds. Here the cold light of these vast heights, possessing at the same time a silvery element, is wonderfully suggested — and a last and crowning beauty of the Rockies is thus portrayed.

From the point of view of brushwork alone, these pictures are highly interesting. At a distance they appear crowded with detail, yet a closer inspection will show that every portion is done in bold, broad strokes, strong and sure and massive. The way in which the sheer majesty and bulk of the mountains and the infinite distances of the valleys are suggested, is as remarkable as is the truth with which the color and atmosphere has been rendered. It is no exaggeration to say that these pictures mark Mr. Horne Russell as the foremost living painter of the Rockies.



EVENING ON SKEENA RIVER, BRITISH COLUMBIA.

Sixty miles east of Prince Rupert, on the Grand Trunk Pacific Railway.

TOUGH COPY.

Mr. Charles Lowater, of the Spring Valley (Wis.) *Sun*, sends us a sample of "tough copy" for handbills and an advertisement which he received with instructions that "nothing be changed, except, may be, the spelling." Here it is:

GIVEN AWAY FREE OF CHARGE.

We would like your time and attention long enough for you to read this bill, read it carefuly, and then read it over again so you will be sure not to misseny thing there is in it, for it will make money for you.

We are going to actually give away with outonc peny cost toyou, one plate glass mirror. This is a fine piece of workman ship, is 24 x 48 inches inside the frame, and is 34 x 56 from out side too out side. The frame is a very nicely decorated, allgold gilted from top to bottom. Is a very fine ornament for cny parlor. This mirror can not be bought for less than $15.00 at eny furniture store and it would be a bargain at that.

Beginning on September the 15-1910 we will give cupon tickets with every purchase made amounting to 5 cents or more ? then when you get one dollars worth, you can exchange 5 hem for one number on the glass.

You get one chance with every dollars worth you purchase. The more numbers you have the surer you are to get the great prize. Now just roll up your sleeves and your pants and wade rightin to this offer for you will never get another such a chance as this.

On November the 25 th we will open the number that draws this prize? it will be put up in the store so that every one can see it. Then you must look at your lucky number and take the glass home with you. NEVER since you was borned to the light of this world did you ever get a chance to get as vulable a prize asthis one is. And further more, you will be white headed, black in the face, your toe nails will drop off, and your body turn to stone before you ever see another prize given away as vaulable as this one, by enyone unless it would be a John D. Rockefeller donation.

WE will give you an extra good chance to get those tickets, by offering you some extra good inducments, inthe way of bargins.

Summer dress goods that can be worn winter or summerwill be sold at a great reduction. 30& 35 cent goods will go for 19 cents.

A few paiers mens $1.00 pants 79cts.

We handle the best make of shoes on the market, (which you all know that have tried them) they are made by the Mayers Shoe Co., off Millwaukee. German made never wear out, try them and see.

WE have a good many low shoes yet and want to turn them off while they are new. They go at a discount of 20%.

Now we want to call your attention to the drug department.

We handle the famous Chamberlains remedies.

If you ever have eny need off a direa medicine we have it, itis guarenteed to stop eny 8 day clock. Just try one bottle. Buy your pills cough medicine, and Liniment from us. Try a bottle of billious Mans Friend for your stomach. (Besure and get it here)

For old sores, fresh cuts, and choped hands, try our soap and our salve nothing likeit.

There is one thing that we want to impress upon your mind and that is the floor oil. Just try one gallon on your floor. It is cheaperthan lindseed oil and far better. You never need scrub your floor as long as the oil last. It will sweep off and be as clean as if it had been scrubed. We also furnish the oilei to put it on with. We keep cream seper ator oil at 40cts? Gass engine oil, harvester machine oil, and wind mill oil.



ON THE SKEENA RIVER, BRITISH COLUMBIA.

Forty-five miles east of Prince Rupert, on the Grand Trunk Pacific Railway.



ON THE SKEENA RIVER, BRITISH COLUMBIA.

Fifty miles east of Prince Rupert, on the Grand Trunk Pacific Railway.

If there is eny thing in the way of earthen ware that you want we are here with the goods. We have all kinds of pots and jars, some with covers and some with out covers. Come and take a look at them.

We are the head quarters for all kinds of soap, buy only in large quanities, sell the same way because we sell cheap, you buy cheap. In fact we have an up to date grocery department, We buy nothing but heigh grade goods, sell them as cheap as others sell cheap stuff for.

If you want a number one $60.00 sewing machine, warented for twelve years, for only $"25 00 and pay $5.00 per Monthm until paid for, get it here. greatest bargain on earth, come and see.

Now dont for get the dates from Septemher the 15 to November the 25. All the old accounts that is paid up during this cupon sale will be entitled to tickets tothe ammount they pay.

Please pay, and get this great offer.

Come in and look at your self in this great mirror if you dont buy eny thing it will do you good, to see what a fine glass your neighhor is going to get.

We will welcome you here, and only to glad to visit with you if nothing else.

Wishing you one and all good luck, We are yours truly.

THE TARIFF APPLIED TO BOOKBINDING.

The art of extra binding in the bookmaking industry is likely to be driven out of this country for lack of sufficient tariff protection, says the Brooklyn *Eagle*. At least, that is the view held by an authority of the Brotherhood of Bookbinders, who says that in the past few years eleven employing binders of this city have failed, and that hundreds of bookbinders have been compelled to seek employment in other industries, while the binders of London and other European cities have their men employed, working overtime during the summer months, on American work for holiday trade. These conditions could be changed mate-

rially, it is argued, if Congress at the next session should pass a tariff regulation governing the importation of books bound in extra bindings.

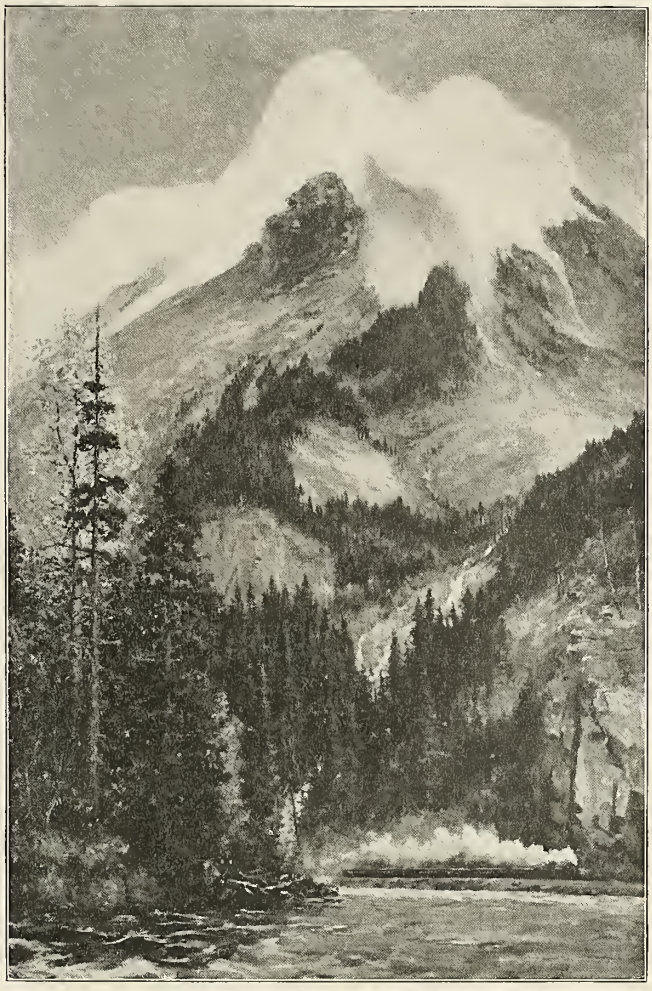
American bookbinders generally favor the present law, which levies a twenty-five per cent duty upon books that have been printed less than twenty years and bound in cloth or paper covers, but are seriously handicapped for want of sufficient protection on all books that are bound in extra binding. One of the principal grievances is that material used by the foreign binders and printed more than twenty years ago is admitted free, when coming in in bound book form, but is dutiable at the rate of twenty-five per cent when the American buys it from an American importer. In other words, material on which the American is compelled to pay a duty of twenty-five per cent is admitted free if it is in a book that has been bound abroad. This disadvantage, in addition to the cost of the labor, was found to be so great that booksellers could afford to send books from this country to Europe for binding and get them back at about two-thirds of the cost.

The present tariff allows all books printed in foreign languages to come in free. This seems, on its face, to be of no special interest to the extra binder, but the facts are, it is claimed, that fully one-third of the books sent from this country abroad to be bound in extra binding are printed in a foreign language. It is of vital interest to the extra binder that some change should be made in our present law that would obviate this abuse without preventing poor people, who are making their homes here, from obtaining books bound in cloth and paper covers and printed in their native language. The tariff also gives the privilege to all libraries, colleges, religious and scientific institutions to bring in two copies of any book in one shipment free. At first thought two copies do not seem to be a great number, but when one realizes that there are six thousand libraries in the United States, an entire edition is required to supply this demand alone.

In 1892 the United States Circuit Court in the district of Massachusetts rendered a decision that let down all bars which heretofore had prevented foreigners from supplying millions of dollars' worth of binding to Americans. The court decision was that if a book had been printed twenty years and was entitled to free admission with an old cover, it could also come in free with a new cover, although recently made. The effect of this decision was to cause publishers to send representatives to Paris, London and other European cities to collect rare editions of books that had been printed more than twenty years and send them to a European binder, who would bind them at an exceedingly low price.

While the Ways and Means Committee of the House of Representatives were considering the present Payne law, Local Union No. 77, of the Brotherhood of Bookbinders, in conjunction with the employers of this city, sent representatives to Washington to attend one of the meetings, who pointed out the hardships to both the employers and employees through tariff conditions, and requested that they make changes that would give the extra bookbinders of this country some protection. They showed the committee how a firm could buy one hundred sets of fifteen-volume Dickens in sheets from a publisher at from 25 cents to 50 cents per book and ship them abroad for binding, paying $1.25, and have them returned to this country bound in extra binding, placing the valuation of $1.25 for binding, 50 cents for sheets on which they will pay a duty of twenty-five per cent, making the binding cost $1.25 for the actual binding and 44 cents for the duty, or a total of $1.69 for binding cost; whereas if the firm were to have the binding done by an American binder, in a similar style, it would be obliged to pay $2 per volume, making a net profit of 31 cents per volume, less freight charges, or a total profit of $450 on one hundred sets. They showed the committee samples of work that had been done by an American firm, and informed it that certain collectors had work done by Americans costing from $25 to $1,000 per volume; that American collectors were perfectly satisfied with the work done in this country, but dissatisfied with the price that they were compelled to pay.

It would, therefore, seem very necessary for the bookbinders' unions and employers to take the matter in their own hands if they expect to get relief from existing conditions. It will be necessary for them to have personal interviews with their congressmen before the next session of Congress, it is urged, showing how the American bookbinder is suffering, how the laws, if allowed to exist as they now stand, will kill one of the most important industries of the country. They must be shown that the bookbinders, while living in a country that is admittedly in favor of protection, are suffering by being compelled to pay protection prices for all they consume, but are themselves laboring under free-trade conditions.



SNOWSHOE MOUNTAIN, SKEENA RIVER, BRITISH COLUMBIA.
Grand Trunk Pacific Railway.

LARGE enterprises make the few rich, but the majority prosper only through the carefulness and detail of thrift. He is already poverty-stricken whose habits are not thrifty. — *T. T. Munger.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

MONOTYPE COMPOSITION AND MAKE-UP.

The Walden Typesetting Company, 65-71 Plymouth place, Chicago, are specializing on intricate Monotype composition and make-up, and have facilities for handling anything that may be placed with them. Specimen of typefaces on request.

ELECTRIC COMPANY MAKES CHANGE.

The Triumph Electric Company, of Cincinnati, Ohio, announce a change in address and management of their Chicago office. Mr. W. R. Bonham succeeds Mr. F. L. Merrill as manager, and is located at No. 275 La Salle street, instead of in the Manhattan building, as formerly.

MODERN METHODS FOR MOUNTING AND REGISTERING PRINTING-PLATES.

The above is the title of an attractive booklet recently gotten out by H. B. Rouse & Co., "The Register Hook People," of Chicago. The booklet is neat in design, well printed in black and colors, and shows numerous illustrations of register hooks and appliances, together with interesting descriptive text. The cover is printed in black and gray, on gray stock. The booklet bears the imprint of the Manz Engraving Company, Chicago.

THE NEW ROSBACK CATALOGUE.

The F. P. Rosback Company, of Benton Harbor, Michigan, with offices in Chicago and New York, has recently issued an attractive catalogue descriptive of the various Rosback creations—stitchers, perforating machines, punching machines, etc. The catalogue is nicely printed in black and a light tint, an unusual feature being a cut-out index enabling one to turn at once to the descriptions of the machine in which one is most interested. The catalogue was designed and printed by J. P. Black & Co., Chicago.

A TYPOGRAPHIC TREAT COMING.

We know our readers will be interested to learn that C. B. Cottrell & Sons Company and Keystone Type Foundry are going to run a large series of color inserts in consecutive issues of THE INLAND PRINTER, beginning with this number. Space next preceding the frontispiece has been reserved in this magazine for these inserts, and the fact that they are to be designed and printed in the specimen-printing department of the Keystone Type Foundry is assurance that they will be up to the high standard of that foundry's advertising matter, and a little more, since they announce that each insert is to be an example of good typography and worth looking forward to.

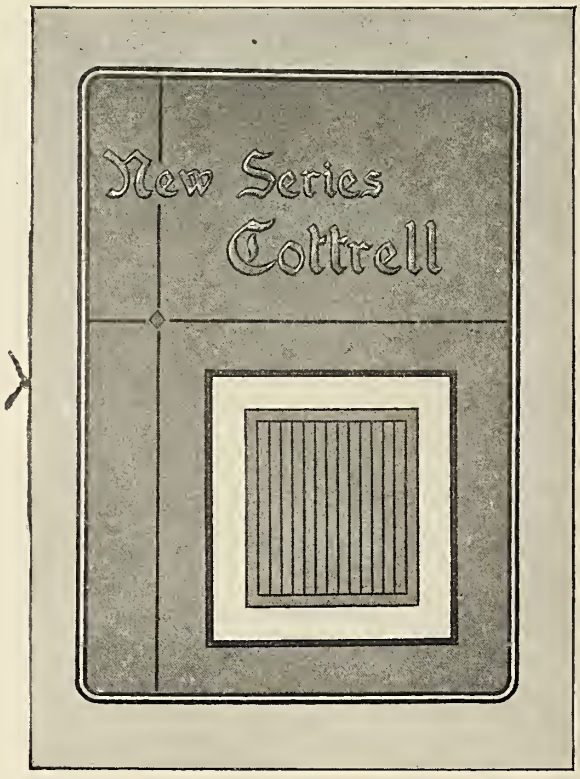
Each month one page of the insert will be given up to interesting facts concerning either single or two revolution Cottrell presses, and before the series is run the printing public will be enlightened with many interesting facts about these splendid flat-bed presses, which the Keystone is now marketing so successfully. The reverse of each insert will show a series of Keystone type — something particularly attractive and suitable to the season.

We invite the attention of our readers to this line of advertising from month to month, which is sure to be interesting.

A BEAUTIFUL BOOKLET.

The half-tone below shows the title-page of a beautiful, new, illustrated booklet just issued by the Keystone Type Foundry, descriptive of the Cottrell new series, high-speed, four-roller, two-revolution press, for which the Keystone is general selling agents.

This booklet is characteristic and another good example of "Keystone style." It has an embossed cover, printed in



colors, and is well done throughout. The inside pages are illustrated with cuts showing important mechanical features, being run in black on stock of rare quality, and there is a four-page, four-color insert, showing with what perfection the Cottrell two-revolution will register. These plates are the most severe tests that can be applied to registering a color-form and are very interesting to pressmen. Of course the presswork was done on Cottrells and shows what that excellent machine can do.

The booklet describes every feature and merit of the Cottrell two-revolution press, giving a fund of information about it that was never before compiled for a press of this style.

The general distribution of this book is now under way. If you are interested and fail to receive one, write the Keystone.

KEYSTONE'S SELLING AGENTS IN MEXICO.

By a new arrangement just consummated between Keystone Type Foundry and Parsons Trading Company, the latter, one of the largest and best known export houses in New York, printers and publishers in the republic of Mexico are now going to be put on the same footing as those of this country in the matter of buying their supplies and getting prompt and satisfactory service. The deal provides that Parsons Trading Company is to carry in the City of Mexico a large and complete stock of Keystone products, sufficient to enable them to promptly fill any order they may receive. A suitable warehouse specially fitted up to specifications supplied by the Keystone awaits the arrival of this stock, which will be in place early in November, when the new Mexican selling house will be ready to fill orders.

In addition to its own houses in Philadelphia, New York, Chicago, Detroit, Atlanta and San Francisco, the Keystone has the following selling agents, who carry large stocks of its products: Richmond Type & Electrotype Foundry, Richmond, Va.; Printers' Supply Company, Minneapolis, Minn.; Soldan & Co., London, Eng.; George M. Stewart, Montreal, Can.; Printers' Supplies, Limited, Halifax, N. S.; Parsons Trading Company, Mexico, D. F.

$240 IN PRIZES FOR PRINTERS.

The letter-head competition conducted by the American Type Founders Company through its publication, the *American Bulletin*, drew out 792 entries. The winners of the seventeen prizes are: E. A. Frommader (with Desaulniers & Co.), Moline, Ill., $50; J. F. Tucker (Marsh Printing Company), New Philadelphia, Ohio, $40; H. W. Benson (Eugene Smith Company), Aurora, Ill., $30; Charles C. Doyle (Britton Printing Company), Cleveland, Ohio, $25; A. A. De Mutte (Blackford & Creighton), Findlay, Ohio, $20; Percy Aikin (Rogers & Co.), Chicago, $15; L. H. McNeil (Blackford & Creighton), Findlay, Ohio, $10; and J. Henry Dye (Dye's Press), Angola, N. Y.; Albert G. Ernest (R. H. Connor & Co.), Buffalo, N. Y.; Howard C. Hull (Hackney & Moale Company), Asheville, N. C.; Charles H. Lekicier (University of Chicago Press), Chicago; Claude S. Long (Commercial Printing Company), Raleigh, N. C.; P. H. Lorentz (Knight Errant Company), Buckhannon, W. Va.; George Macbeth (R. H. Connor Company), Buffalo, N. Y.; Henry T. Morgan (Sterling Press), New York city; S. A. Newcomer (Printing Department Singer Manufacturing Company), Elizabethport, N. J.; B. O. Thunberg (Thomas Todd Company), Boston, Mass., $5 each. The portraits of the seventeen successful competitors and the names and addresses of all competitors will be printed in the November issue of the *American Bulletin*.

LOGEMANN LABEL-CUTTING PRESS.

This machine, made by the Logemann Brothers' Company, Milwaukee, Wisconsin, is designed for lithographers, bookbinders, printers or others who require a small machine for label cutting. Those whose business requires a large press, will find the new Logemann machine a very useful auxiliary, relieving the former of everything but the heaviest work. The most convenient method of handling label work is to have the labels printed on large sheets, which are divided into blocks of 12 by 18 inches before being sent to the cutting-press. This is true whether a large or a small press is used, and while the larger ones have been generally used in label cutting, the same results may be obtained from the smaller machines, which cost much less money to install, and of which the operating expenses are lower.

The Logemann label-cutting press is strongly built. The pitman is well guided and adjustable for wear. Power is transmitted by a friction clutch and machine cut gears which mesh perfectly, and it has a platen which is adjustable for dies of different sizes up to 5 by 6 inch. With these it will cut as many labels in a given period as a large machine, except in occasional instances where the nature of the design and the grade of the paper are such as to require the heavier press.

This machine possesses a number of other important advantages. It takes very little power from the line shaft or electric circuit; it can be easily and speedily fitted with dies of the different sizes; it requires no expert attention; all bearings are automatically lubricated; any girl or boy sufficiently intelligent to place the dies correctly is competent to run the machine.

NEW PLANT OF THE DEAN-HICKS PRINTING COMPANY.

The Dean-Hicks Printing Company, Grand Rapids, Michigan, with its associate, the Record Engraving Company, is at home in a fine new plant, perhaps as ideal a printing-office as has yet been built for general catalogue work.

The structure itself is of reinforced concrete, with pressed brick exterior, and is four stories high, covering 110 by 141 feet, with a fifty-six foot lot at present used for



NEW PLANT OF THE DEAN-HICKS PRINTING COMPANY, GRAND RAPIDS, MICHIGAN.

a playground, protecting its light on the only closed side, and providing for expansion.

The offices and stockrooms occupy the first floor, composing and press rooms the second, bindery the third, engraving the fourth. Through the center of the building is a fire division effected by enclosed stairway, elevator, toilet-rooms, light-shaft and fireproof vaults. Ample accommodations for the comfort of the workers are provided in separate lunch and recreation rooms, and in occasional rest and reading corners where the trade magazines and books are furnished. Steel lockers are provided for all. The receiving and shipping arrangements are notable in that they provide against stormy weather and are arranged for auto trucks.

A special equipment has been designed for the composing-room, including dustproof cabinets, with ample workroom and low enough to permit a clear view of the whole department. All this equipment is finished Mission style.

Stock will be handled almost entirely on trucks, and an automatic elevator provides that it may be sent to its destination without taking the time of a workman to go and return. In the same manner a modern dumb-waiter handles copy and proof.

The engraving-rooms are partitioned with glass, so that a general view of the entire plant may be had from any point. The darkrooms are of double-matched stock with black paper between, and are dead-black inside. The woodwork of this department, otherwise, is oiled and varnished, and all tubs and shelving painted.

Electric power is used from outside service, and the plant has its own steam heat from a boiler under the sidewalk. Complete, the new home represents an investment of about $80,000, and has been commended by a great number of visiting printers for its exceptional convenience and distribution of light.

The owners prepare the Grand Rapids *Furniture Record*, the leading trade-paper in its field, *Furniture Magazine*, in many respects one of the most beautiful publications printed, and have a large catalogue and railroad patronage based on fine half-tone and process colorwork. The craft is cordially invited by the Dean-Hicks-Record Companies to visit and inspect the plant.

A souvenir book, marked by a quiet elegance of design and manufacture, was issued by the Dean-Hicks Company on the occasion of the "housewarming" of the new premises, giving a history of the progress of the company, bearing the title "Efficiency — a Habit."

THE THOMPSON TYPECASTER IN EUROPE.

Having in mind the ultimate world-wide adoption of the Thompson Typecaster, the manufacturers of this simplest of all typecasters have completed plans for its invasion of the European field, where it already has several machines in operation. The latest move has been to place the Thompson Typecaster on exhibition in London at 180 Fleet street, under the auspices of the General Electric Company, which is also the agent for the General Composing Company, of Berlin, Germany, the manufacturers of the sensational Victorline slugcasting and composing machine.

Thus installed, in the heart of London's printing world, at the corner of Fleet street and Fetter lane, the Thompson Typecaster is attracting the attention of printers and type experts, and surprising all with the quality and accuracy of its product. Ordinary Linotype and Victorline matrices are used to cast single types and logotypes, while all styles of job type up to forty-eight point are made from matrices of its own.

Thompson Typecasters have long been in use in India and China, where they have revolutionized typemaking methods. Since the first one was installed several years ago, there has been a steady shipment to the Orient of Thompson Typecasters. They are also in use in Holland and Germany, and now, with the establishment of permanent connections in Europe through the General Composing Company, it is possible to supply European printers promptly, and so answer the urgent inquiry for these machines abroad.

The Thompson Typecaster has perhaps the most unique history of any machine designed to cast type. There has never been a single rejection of this machine after being placed on trial, while it has the distinction of having displaced, in one plant or another, every other make of typecaster on the market. It is constantly being adopted by printers who have had experience with other typecasters, and stands to-day years in advance of the art as revealed by the general run of typecasting machines. Its universal adoption by printers everywhere is an assurance of the future.

ADVICE RELATING TO THE PURCHASE OF A PROOF PRESS.

Good proofreading can only be done from good proofs. The old-fashioned, slow, crude, galley proof press will soon be as much an anachronism as the old hand press, chiefly because it is uneconomical. A printer has progressed when he realizes this fact. His next step will be to select a more advanced proofing apparatus. Most printers will be surprised to learn that thousands of self-inking, self-feeding hand or electrically driven proof presses are in use. They are, in fact, no new thing. Some of these presses made fifteen years ago are still in daily use, for they are remarkably durable, though light. Hitherto one firm has occupied this field alone, the F. Wesel Manufacturing Company, but other styles are now entering the market. The chief economy of an up-to-date proof press is in its self-inking apparatus, which, having two form rollers and two distributing rollers and a finely adjusted ink fountain, gives perfect inking and superior proofs. In addition to saving all the time required for hand inking, it saves three-fifths of the time used in taking a proof on any hand-inking proof press. If a printer is about to discard the ineffective, slow galley proof press he will not get all possible economy and all possible quality unless the press he selects is self-inking. However, no one press is better than another under all conditions; one is better for jobwork, another for bookwork, another for newspaper work; but none is worth considering if it is not self-inking, unless its purchaser is looking for half-way economies and half-way quality of product. To assist the progressive, the whole subject is fully discussed in a pamphlet "Twentieth-century Proofing: hand-driven, electric-driven, self-feeding, hand-feeding, self-inking," which will be sent gratis on application to the F. Wesel Manufacturing Company, of Brooklyn, New York, and Chicago, Illinois. It has opinions from J. S. Cushing, of the Norwood Press, Theo. L. De Vinne & Co., the superintendent of the specimen printing department of the American Type Founders Company, the Trow Printing Company, Phelps Publishing Company, and many other well-known concerns, and a list of users arranged by States and foreign countries.

THE PRINTER.

The more I see of the world and its people, the stronger grows my pride in the inhabitants of printerdom. I am glad to be a printer. The fraternity is abounding with men of great heart, tender sympathy and kindly spirit. The cold-blooded heartlessness and selfishness of the commercial age have overwhelmed my countrymen as a whole until charitable deeds are merely the necessary work of an organized commercial spirit. But the printer — God bless him — without pretensions, without doctrine, without creed and without hypocrisy — he refuses to relinquish that which seems to be a natural part of his calling — sympathy for the unfortunate. If I were stranded in a great desert of misery, more welcome to me than all the hordes of orthodox charity would be the sight of a kindly, intelligent printer.— *Yenrab.*

WHAT TO DO.

Doctor — If your wife faints again, just throw cold water over her — quite cold water, you understand — and then —

Caller — And then run for your life.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A LONDON FIRM is open to represent an American manufacturer of printers' and engravers' supplies and labor-saving devices, and novelties for the fancy trades. Address X. Y. Z., care COOPER, 104 Long Acre, London, W. C.

AN UNUSUAL OPPORTUNITY — Owner of newspaper-job printing-plant in suburbs of Boston wishes to sell printing-plant to give entire attention to paper; plant consists of new 35 by 47 Whitlock cylinder press, 2 Gordon jobbers, Acme power cutter, folder, electric motors, No. 3 Linotype machine, full equipment of type, etc.; over $14,000 business done in 1909; present owner will guarantee over $3,000 business annually in printing newspaper. M 38.

CHICAGO JOB-PRINTING OFFICE, established 15 years; good paying business now and more in prospect; present owner going into other business; $900 cash, terms on balance. M 58.

FOR RENT — Lithographic plant, in Philadelphia, Pa.; 2 presses, taking stone 42 by 62 and 36 by 52; die-cutting machine, punching machine, embossing machine, bronzing machine; everything complete; work ahead for two months; engravings and drawings on stones included; on account of other work I will turn over the whole business for a rent of $200 per month; this includes rent of building; a good opportunity for a young man wanting to start a business. M 63.

FOR SALE — First-class job business in Canadian city; long established; earning good interest on investment; modern equipment throughout; good reasons for selling; easy terms; capable of great development; excellent opportunity for bright young man. M 16.

FOR SALE — Good country newspaper and job outfit in a growing town in southern Idaho. M 946.

FOR SALE — Only paper (independent) and job-office in growing southeast Missouri town of 1,800. D. BRIGHT, East Prairie, Mo.

FOR SALE — The best one-man printing-office in Indiana; $65 per week clear; a bargain. GEO. W. BIRT, 711 Russell av., Indianapolis, Ind.

FOR SALE — Three-eighths interest in best daily, weekly and job plant in central Washington. M 17.

LINOTYPE OPERATORS and machinist desire location to install two or more Linotypes; open for a proposition. M 46.

LIVE NEW TOWN in Canadian Northwest wants a newspaper; unusual opportunity for printer and newspaper man to start in business. Write immediately for particulars to MILLER & RICHARD, 123 Princess st., Winnipeg, Manitoba, Canada.

$3,000 WILL BUY controlling interest in book and job-printing plant now doing $24,000 annually and has field and capacity for greater business; leading office in a prosperous manufacturing city; will bear strictest investigation. M 57.

Publishing.

A PRINTER can make money by publishing trade papers while doing job printing. HARRIS-DIBBLE COMPANY, Publishing Brokers, Masonic Temple, New York.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

FOR SALE — Complete newspaper plant, including linotype machines; A-1 condition; will sell complete or any part at a bargain. BOX 378, Ardmore, Okla.

FOR SALE — Hoe, 38 by 55, 4-roller, 2-revolution, printed-side-up delivery, air springs, table distribution, trip and back-up motion, roller stocks, side and overhead steam fixtures; in fine order; only sold for larger press; $850 f.o.b. cars, cash or easy terms. M 68.

FOR SALE: MACHINERY AND TYPE BARGAINS — On account of consolidation we offer the following at half price: Washington hand press, 29 by 43; Prouty job press, 12 by 18, new; Otto gas or gasoline engine, 14 H. P., practically good as new; Compositype type-casting machine, complete with molds and mats; lot of 6, 8, 10 and 12 point type, practically new. SOWERS PRINTING CO., Lebanon, Pa.

FOR SALE — One Elliott addressing machine, in good condition. R. J. HAIGHT, 324 Dearborn st., Chicago.

FOR SALE OR EXCHANGE — 1 large Waite power embossing press, 1 medium Waite power embossing press, 2 "D" plate-printing presses, 4 engraving machines for engraving steel dies and plates; all in first-class condition, or will trade for their equivalent in first-class type-printing presses, type, etc. M 42.

FOR SALE — Photoengraving plant, complete up-to-date equipment; 3 cameras; established 1893, in Buffalo, N. Y.; owing to ill-health of the proprietor will sell at a great sacrifice. M 41.

FOR SALE — Secondhand C. B. Cottrell & Sons 2-revolution cylinder press, bed 42 by 59, in fair condition, with chases and countershafting, including 3 pyramid pulleys, also Eclipse folder; replaced by Duplex press. Address HERALD ADVERTISER PUBLISHING CO., Dunkirk, N. Y.

ONE 43 by 56 Cottrell 2-revolution, 4-roller, air springs, front fly delivery, table distribution, cylinder trip, box frame, complete with roller stocks and motor pulley; in good order; price, $650, cash or terms. M 66.

PRINTERS' MACHINERY — We will accept trade or advertising in part payment for our used printers' and binders' machinery; we also give liberal terms; everything good and most useful, thoroughly rebuilt; get our list. H. BRONSON & SON, 409 Dearborn st., Chicago. 'Phone, Harrison 1335.

43 by 56 COTTRELL, 2-revolution, 4-roller, table distribution, air springs, tapeless delivery, 4 tracks, box frame, side and overhead steam fixtures; a bargain at $450 f.o.b. cars. M 67.

2,000 NEW ELECTROTYPED CUTS for sale at 10 cents each; regular prices 25 cents to 75 cents each; trade and ornamental. Send postal for proofs. GRAMLICH & BAUHAHN, 1999 Clinton av., New York city.

HELP WANTED.

ARE YOU LOOKING FOR WORK? — File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 5; linotype operators, 4; machinist-operators, 6; foremen and superintendents, 8; all-around men, 6; bookbinders and rulers, 5; make-up men, 2; stonemen, 2; job compositors, 7; half-tone finisher, 1; copper and steel plate printer, 1; pressmen, 8. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Bookbinders.

BINDERY FOREMAN — Nonunion, energetic man, between the ages of 25 and 35, to take charge of bindery handling edition and general line of commercial work; permanent position and good opportunity for advancement to one not afraid of hard work; references required as to ability and character. GREELEY PRINTERY, St. Louis, Mo.

"OROTYP" and "GOLD INK" are synonymous

A GOLD INK MUST WORK EASILY, COVER PERFECTLY, RETAIN ITS BRILLIANCY.

"OROTYP" will do all these and at no higher price than an unsatisfactory "so-called" Gold Ink. ***$3.00 per lb.***

Why not send for a can ON APPROVAL?

Four shades: Light Gold, Deep Gold, Aluminum, and Copper

MANUFACTURED BY

THE CANADIAN BRONZE POWDER WORKS

MONTREAL TORONTO VALLEYFIELD

Agents Wanted — DISTRIBUTING AGENT FOR UNITED STATES

JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

WANTED — One first-class forwarder and finisher of blank books and one good ruler and stock cutter; good proposition and pay for men who know their business and appreciate good treatment. Address J. A. COHOON, Apartado 255, Torreon, Coab., Mexico.

WANTED — Young man who is a fair ruler to learn forwarding and finishing; good opportunity under competent man. Address, stating experience and wages, HEADLIGHT, Pittsburg, Kan.

Editors.

EDITOR WANTED who has some knowledge of printing business; state experience, age and wages required in first letter. M 15.

Engravers.

PHOTOENGRAVER — Experienced finisher, zinc and copper etcher, router and blocker; nonunion; steady employment. Address, with references, GREELEY PRINTERY, St. Louis, Mo.

WANTED — Several good line and half-tone finishers to fill positions vacated by strikers; permanent positions for competent men. BURBANK ENGRAVING CO., 221 High st., Boston, Mass.

WANTED — Zinc etcher; one who can etch sharp, clean and deep; preferably one who has done work for a paper-box factory and who is expert in etching coarse newspaper zinc half-tones; will pay $28 per week, but will not pay transportation; hurry. McDERMID ENGRAVING CO., Spokane, Wash.

Foremen, Managers and Superintendents.

WANTED — Manager or superintendent who will invest $2,500 or more for controlling interest in book and job printing plant, now doing a business of more than $2,000 a month and capable of doing more under efficient management; located in prominent manufacturing town. M 56.

Operators and Machinists.

PRINTERS from small cities are usually all-around men, hence make the best linotype operators; he demand from small dailies for this class of operators is astonishing; increase your earnings, add to your self-respect by keeping abreast of the times; save time and money by attending the largest, best equipped linotype school in the country. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York.

Pressmen.

PRESSMAN for small city newspaper in Ontario, Canada; web and job presses; permanent job for sober, competent man. M 30.

WANTED — Cylinder pressman for colorwork on cartons; must be first-class man of good habits; nonunion; will pay good wages for right man; state where previously employed on carton work and give experience and also show references. M 29.

Proofreaders.

PROOFREADER WANTED — Competent man for fine catalogue and commercial work. M 25.

Salesmen.

SALESMAN for high-grade catalogue, printing and engraving wanted by inland Pennsylvania house to travel Middle States; must be experienced and able to produce. M 742.

WANTED — By printing company located in the Central States, an experienced salesman; references as to habits and ability required; every opportunity to a good man. In answering, please state salary desired. M 518.

WANTED — Experienced salesman to handle Michigan territory; must be competent estimator on general printing and catalogue work; also photoengraving; state qualifications and references fully. M 39.

WANTED — Salesman for St. Louis; must have experience in lithographing, printing and paper; will pay $150 month to good man; give full particulars in first letter. HESSE ENVELOPE & LITHO CO., St. Louis, Mo.

WANTED — Salesman who visits the printing trade to sell paper-cutting knives. Liberal salary. M 8.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4

A LINOTYPE SCHOOL AT HOME — The Eclipse keyboard includes the best linotype keyboard course on the market; starts the beginner on the right path; will make a "swift" of the operator who lacks speed; either standard or two-letter arrangement; circular on request. ECLIPSE KEYBOARD COMPANY, 117 South Bonner st., Dayton, Ohio; Canadian Agent, A. E. Moissan, Box 1118, Winnipeg, Manitoba.

LINOTYPE INSTRUCTION — Special fall rate: 12 weeks' thorough operator-machinist course, $80; one of the largest, best equipped schools in the country; battery of 6 Linotypes; instruction given day or night; extensive employment bureau, from 5 to 10 calls for operators weekly; correspond immediately — waiting list large. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av. (near 24th st.), New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

MISCELLANEOUS.

MAKE CUTS ON CONGER ENGRAVING PLATES — "It's a cinch," because we do the difficult part of preparing the plates; guaranteed quickest, cheapest. Ask Booklet E. UTILITY MFG. CO., Linneus, Mo.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? — The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Bookbinders.

WANTED — Position as finisher and forwarder in a well-established bindery by an all-around bookbinder; am thoroughly competent. M 932.

Compositors.

COMPOSITOR wants steady position as a type distributor in up-to-date job-printing or newspaper office; accurate and sober; can do good work on hand press; 23 years; union. 2608 FULLERTON AV., Chicago, Ill.

EXPERIENCED LADY COMPOSITOR, capable and efficient, desires position; 3 years in last position. M 31.

Engravers.

PHOTO RETOUCHER that can do half-tone or three-color work desires to locate permanently with live firm. M 13.

PHOTOGRAPHER — Experienced in general commercial work, orthochromatic work and wet plates; also the Collotype process. M 50.

PHOTOGRAPHER — Half-tone, for black and white; color negatives for direct or indirect process; also negatives for offset press. M 866.

Estimators.

WANTED — By a young man, position as clerk, estimator and outside man; long experience; very best references furnished. M 28.

Foremen, Managers and Superintendents.

AS MANAGER, superintendent or city salesman by man of 15 years' experience in above positions; good executive, careful buyer, good salesman; age 36 years; at present employed; experience covers both printing and commercial lithography; best of references furnished. M 22.

FOREMAN COMPOSING-ROOM — Superintendent of printing, wide-awake and progressive, 20 years' experience in job and book branch, familiar with high-grade printing, holding present foremanship over 3 years, absolutely capable of handling help, desires to make change; union. M 32.

FOREMAN COMPOSING-ROOM, union, above the average, long years' experience, English and German; job and publication work; goes anywhere. M 33.

LAYOUT MAN (30), line printing and original advertisement design, bronze medallist in color harmony and design; invaluable to firm appreciating originality and initiative; see testimonials and specimens; I am an exceptional craftsman; union; New York preferred. M 48.

POSITION WANTED as mechanical superintendent or foreman in linotype book-composition plant; several years' experience; desire change. M 1.

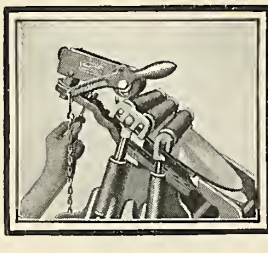
POSITION WANTED as superintendent or foreman of a bookbinding establishment by a man thoroughly competent in all branches, including marbling, ornamental gilt-edging and art binding; at present occupying a position in a large establishment doing high-grade job and edition work; good organizer. M 44.

SITUATION WANTED by first-class compositor, age 31, 16 years' experience; original and tasty in laying out catalogues, booklets, ads., etc., of the better class; capable of taking charge; nonunion; married; no bad habits; good references. M 49.

SITUATION WANTED by man competent to take charge of a high-grade engraving and printing business or agency for printers' machinery and engravers' supplies and sundries. M 11.

SITUATION WANTED — Union man; as foreman or ad.-man evening paper between Chicago and Rockies; steady work only; come immediately. M 738.

SUPERINTENDENT, foreman, make-up or job compositor; 12 years' experience job and newspaper, country and city; single, 26 years old, sober and clean; at present and 3 years superintendent news and job plant, but desire change to New England or Eastern States; state needs and wages first letter. C. W. H., Box 107, Greenville, N. C.



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — *More Impressions* and *Better Work*. ***For Chandler & Price, Challenge, and all Gordon Presses.***

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

SUPERINTENDING AND MANAGING PRINTER of experience and ability wants position; any locality; first-class references. Address PRINTER, 28½ Myrtle st., Boston, Mass., care R. A. Weston.

WANTED — As superintendent; 17 years' experience; competent to handle the best of work; sober; can furnish best of references. M 69.

Lithographers.

LITHOGRAPHIC COLOR ARTIST, with some experience in the three-color etching process, desires position in a first-class half-tone and three-color printing-house at a moderate salary to start in with. M 55.

Operators and Machinists.

EIGHT-YEAR MONOTYPE CASTER OPERATOR desires change; good reasons; union; versed with latest keyboard and caster improvements; go anywhere. M 703.

TWO PRACTICAL MEN, with long experience in printing business, especially in linotype work, desire to install one or two Linotypes in up-to-date printing-house; or will consider proposition to lease a plant of two or more machines. M 2.

Photogravure.

PHOTOGRAVURE ENGRAVER, thorough experience throughout, desires position with good house. M 21.

Pressmen.

SITUATION WANTED as working foreman by first-class all-around pressman; 12 years' experience. M 648.

SITUATION WANTED by a Chicago pressroom foreman; can take charge of any size pressroom; good manager; first-class man on half-tone and color work; state number of presses and salary; union; no objection to out of town. M 59.

SITUATION WANTED — Pressman, take charge; 24 years' experience in all branches; Miehle, Huber and others; commercial, book, color and half-tone work. WILLIAM SCHOTT, 419 East 137th st., New York.

WANTED — Position as pressman, cylinders or jobbers; good on half-tone, color and embossing; can take charge; West preferred. M 45.

Salesmen.

SALESMAN — Practical printer, past 2 years successful New York city type salesman, wants similar position with headquarters at Portland, Oregon. M 43.

Stereotypers.

FIRST-CLASS STEREOTYPER, with good references, wants position as foreman or journeyman; union. M 40.

WANTED TO PURCHASE.

COMPOSITYPE MATRICES WANTED — Give list and state price. Also interested in odd-size molds, 9, 11, 16 and 20 point. M 35.

WANTED — Miscellaneous-equipment presses, power cutter, cabinets, bronzing machine, etc.; must be good make, modern, good condition. M 54.

WANTED — Secondhand small press for copperplate printing, suitable for printing calling cards from small engraved copper plates. THE A. L. NORTON CO., Newark, Ohio.

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DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-11

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Inepd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-11

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NEW LINE of bas-reliefs, published by H. E. Smith Company, Indianapolis, Ind. 12-10

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SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-11

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BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 114 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

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HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper-joggers, "Giant" Gordon press-brakes. Printers' form-trucks. 5-11

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BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

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McCAFFERTY, H., 141 E. 25th st., New York. 3-11

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MURRAY MACHINERY COMPANY, Kansas City, Mo. All kinds of electrotyping, stereotyping and photoengraving machinery. 3-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-11

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FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 43-49 Randolph st., Chicago. (See advt.) 3-11

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WESTERN EMBOSSING COMPANY. Every description of hot-die embossing. Post-cards, labels, catalogue covers, leather, cut-letter signs, advertising novelties. Send for estimate. Office and works, 2954 Sheffield av., Chicago, Ill. (See advt.) 5-11

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ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 12-10

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JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-10

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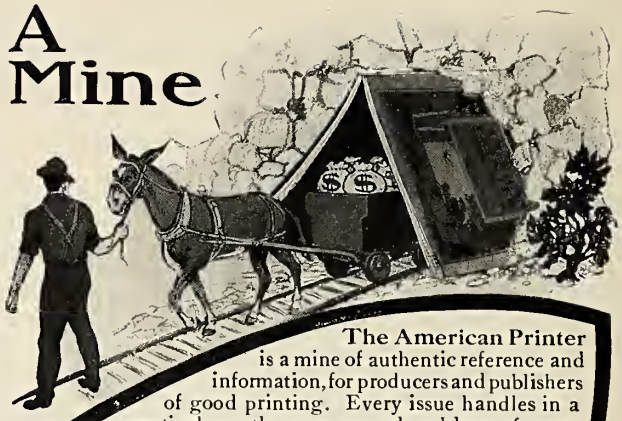
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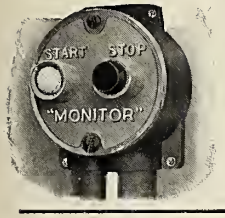
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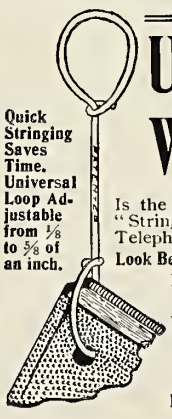
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The kind of gloss that you can add to any kind of printing inks and make them print extremely glossy on any kind of paper. It makes no difference whether it is rough paper or the finest coated stock.

It saves you that "extra impression," and also, to a large extent, prevents offsetting. These are broad statements, but are attested to every day by printers who use my Ink Gloss.

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Marks a new era in practical printing. Lustreless, yet takes and transforms half-tones. Lends rare charm to one color and multicolor work. Send for free Specimen Book.

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WE MAKE THE BEST THAT CAN BE MADE

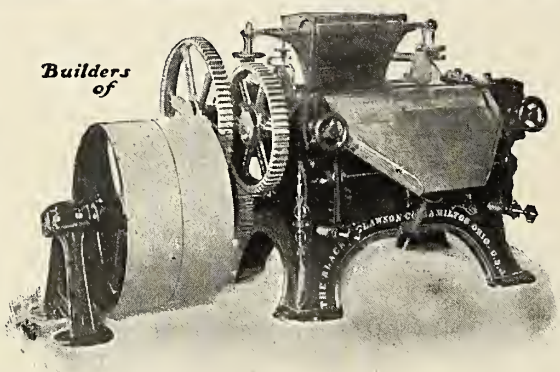
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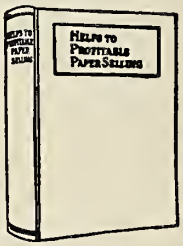
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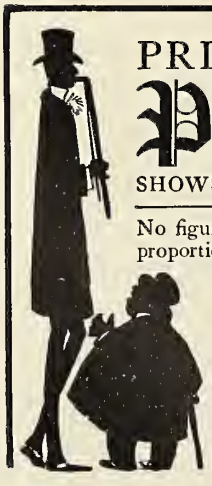
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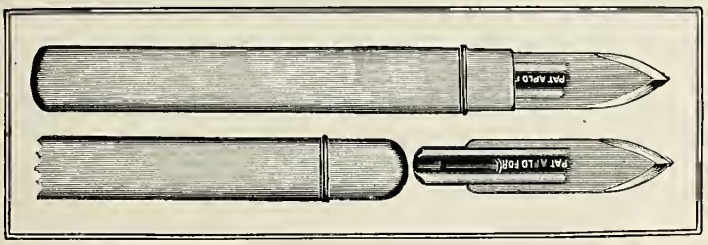
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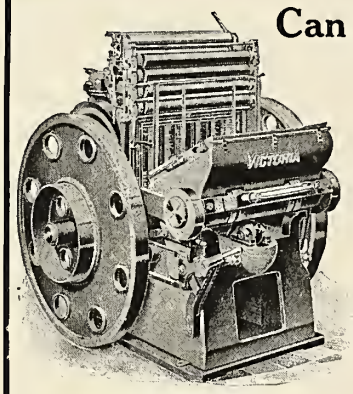
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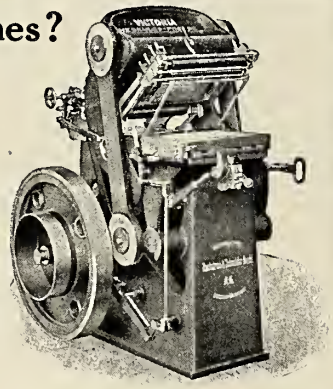
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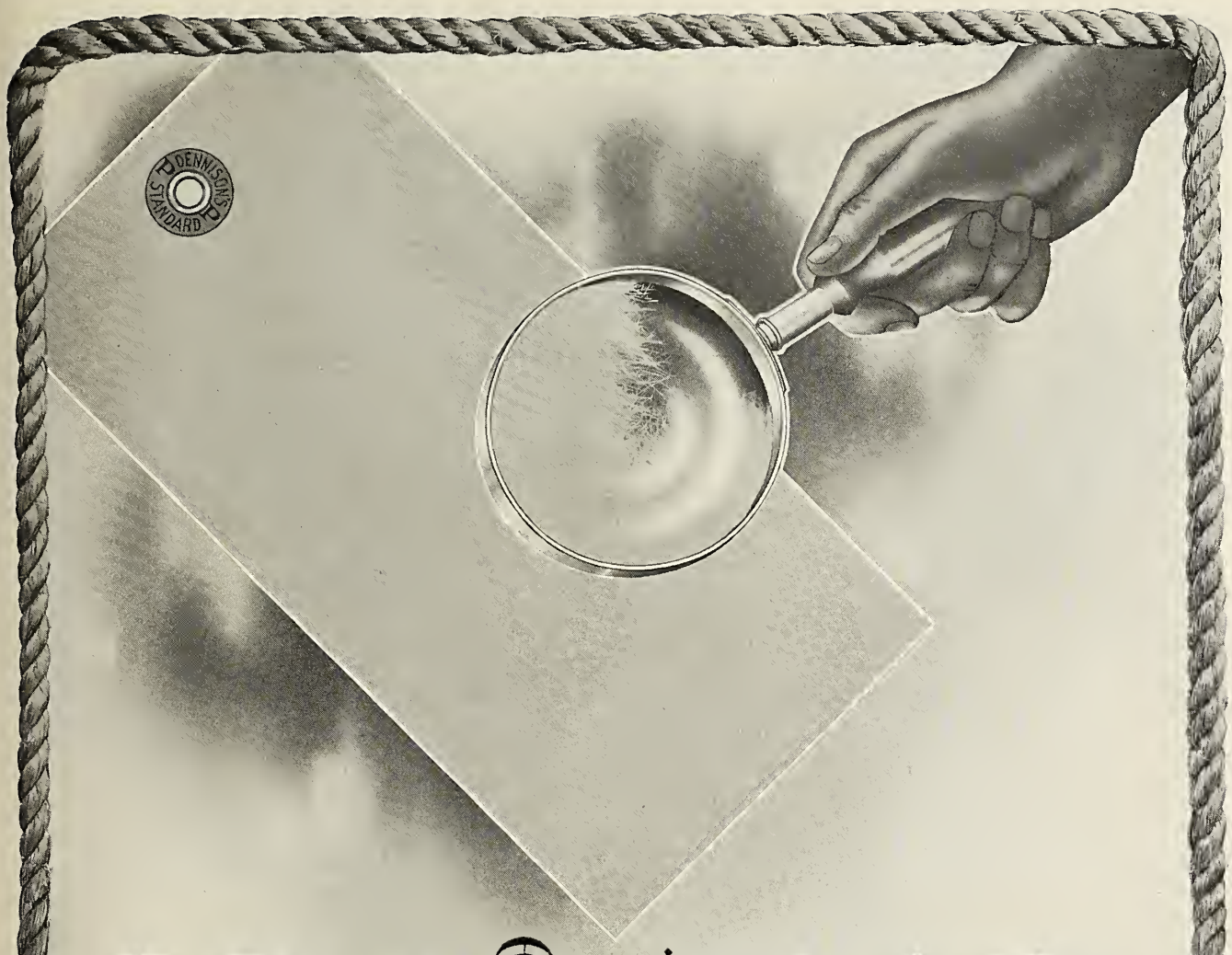
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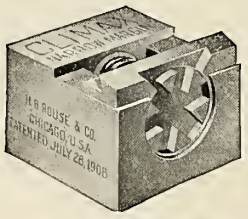
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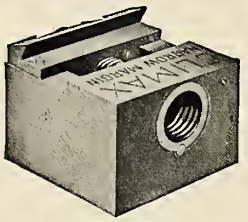
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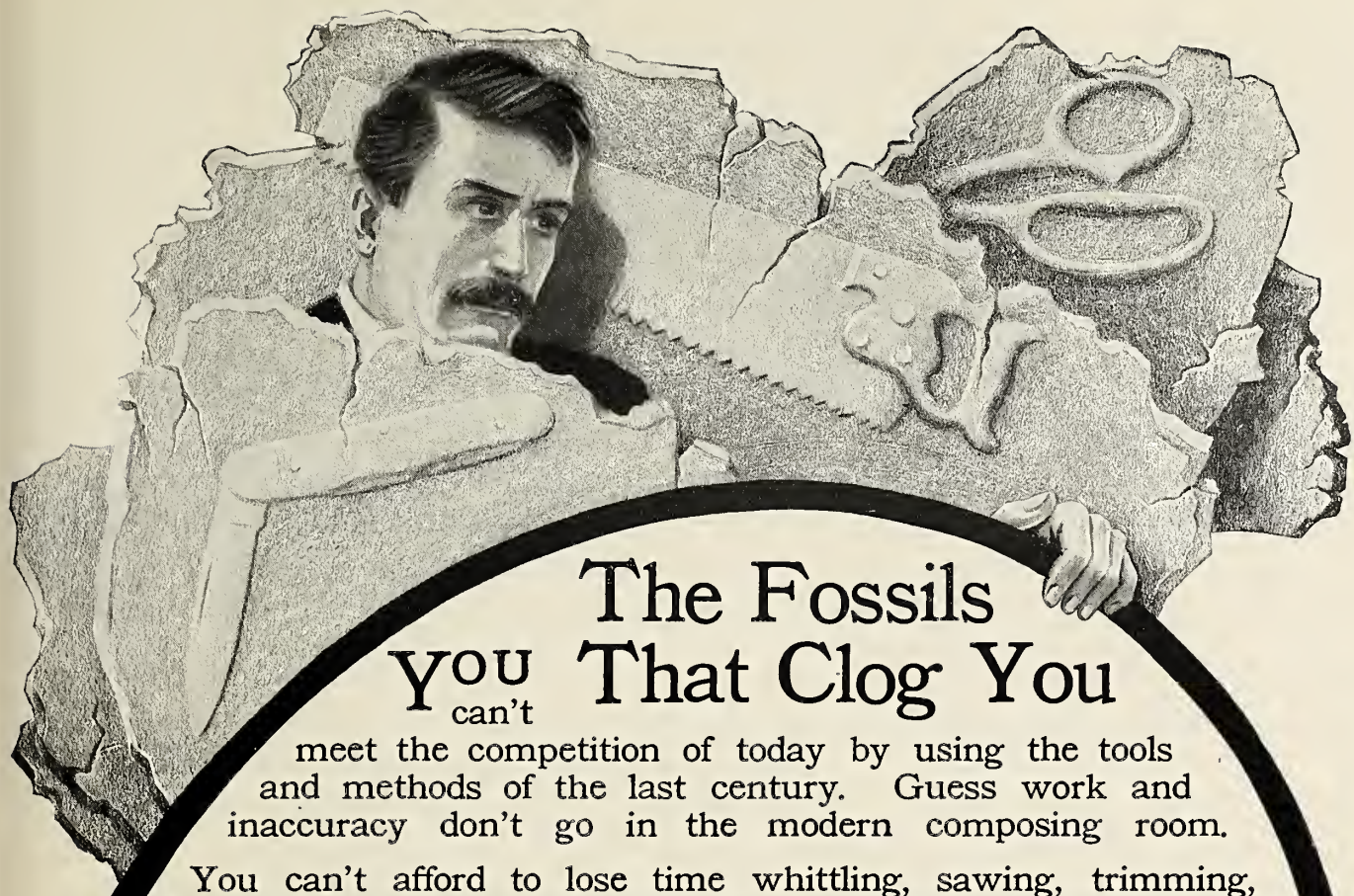
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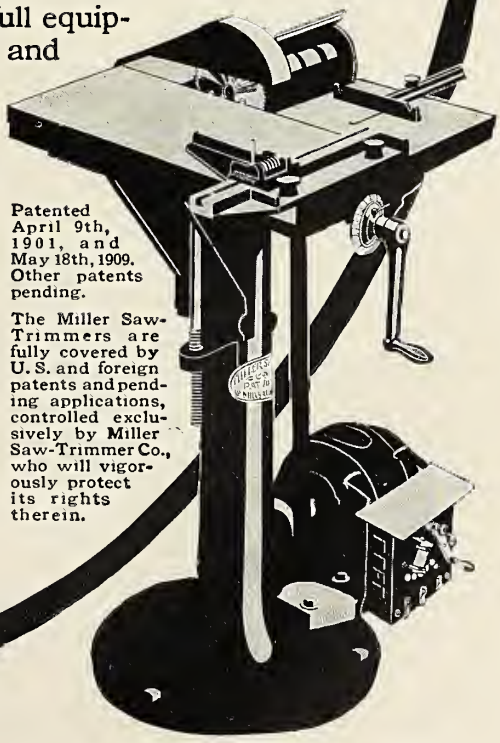
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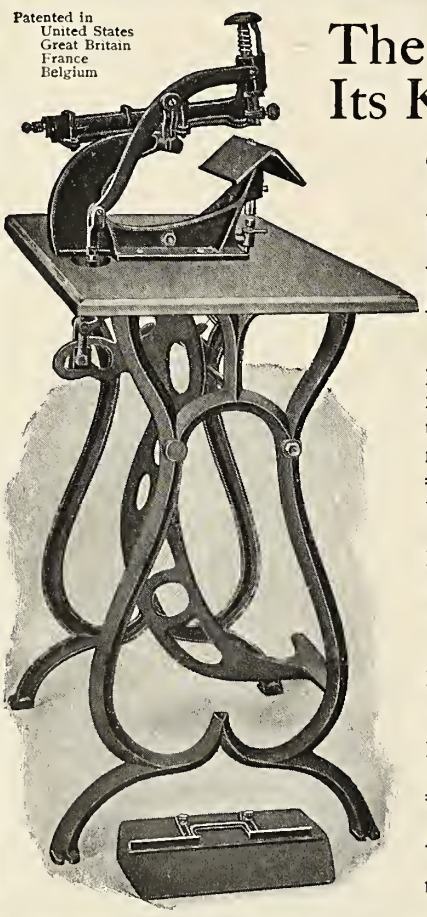
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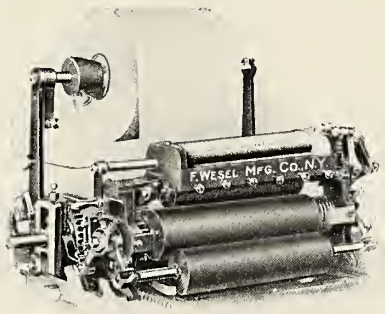


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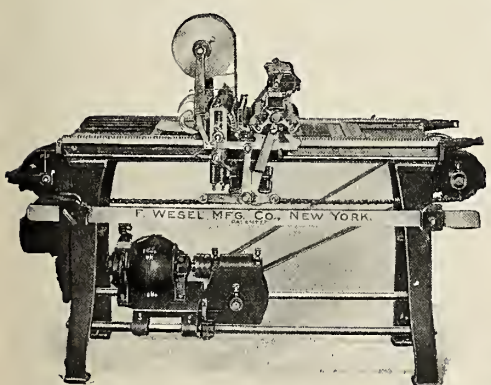
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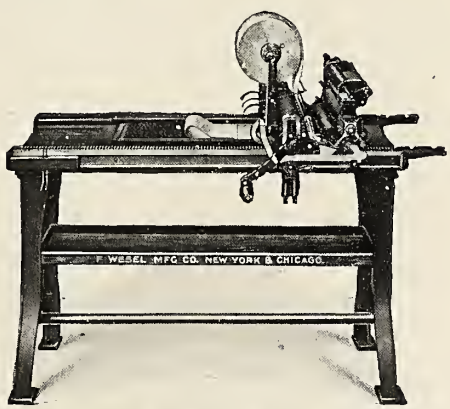
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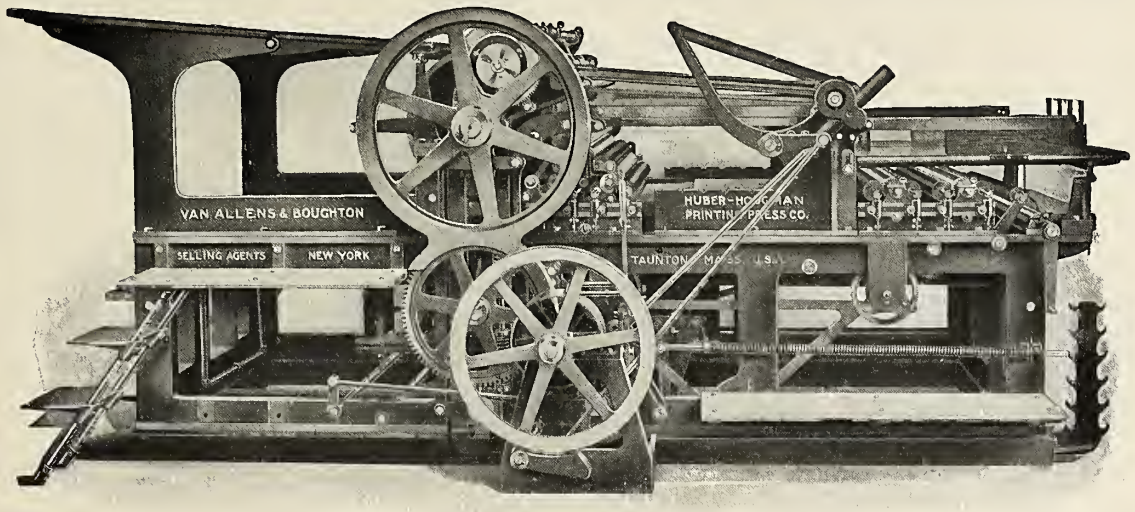
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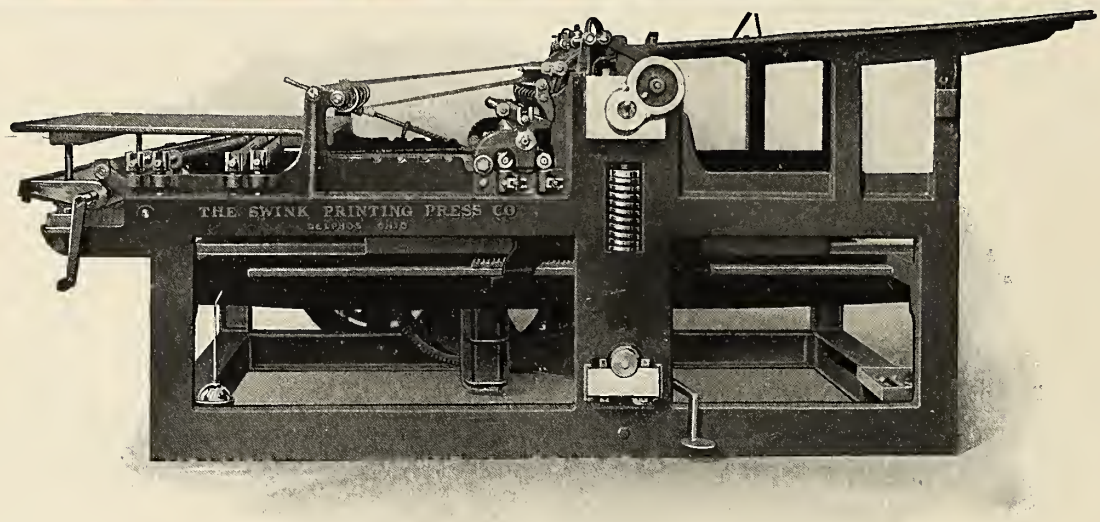
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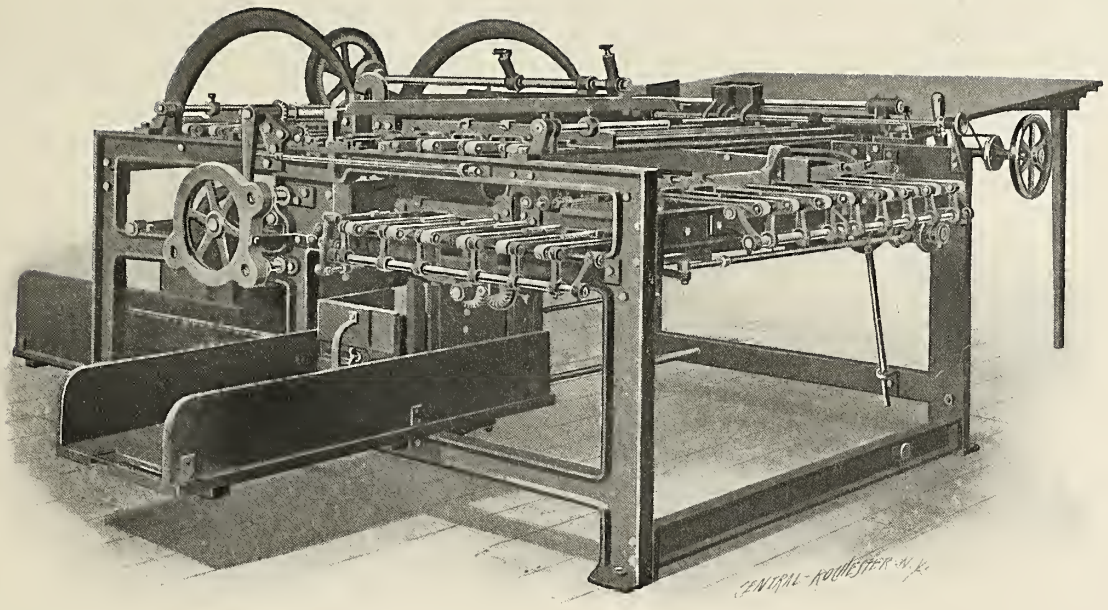


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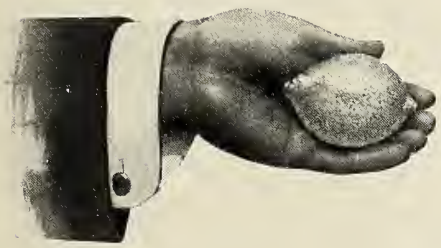
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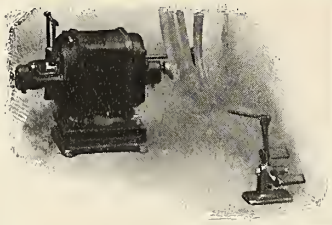


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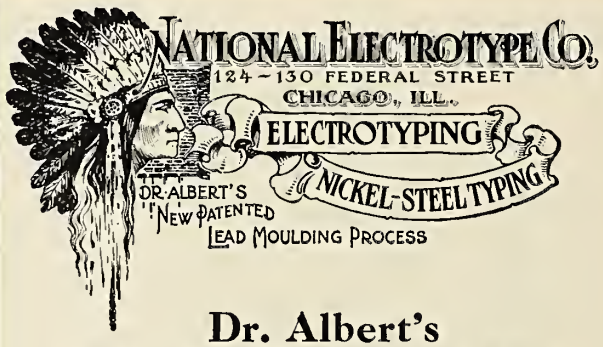
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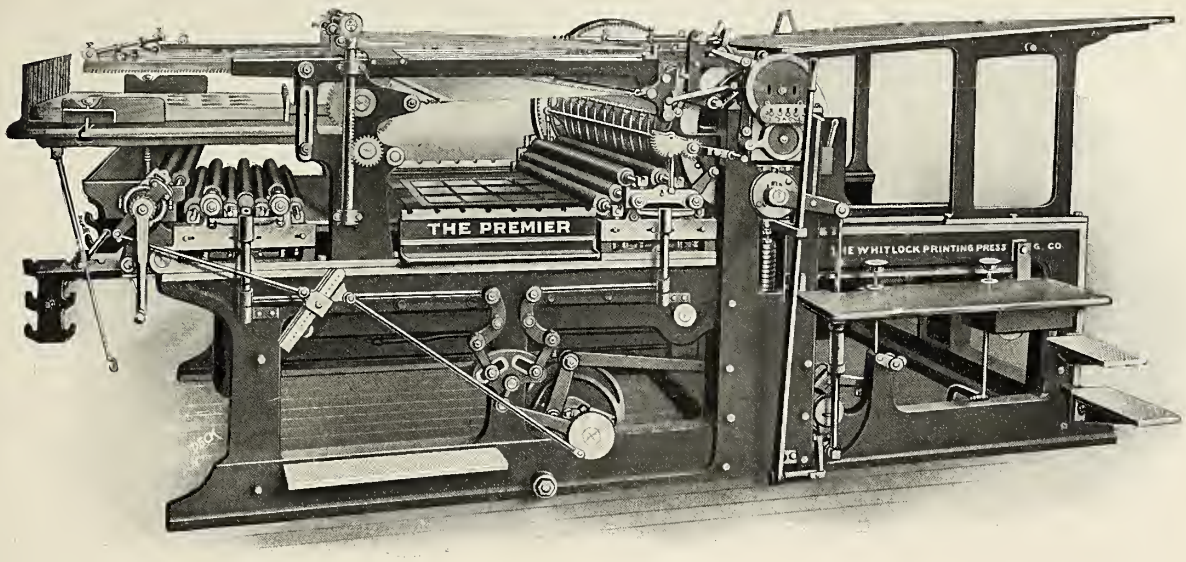
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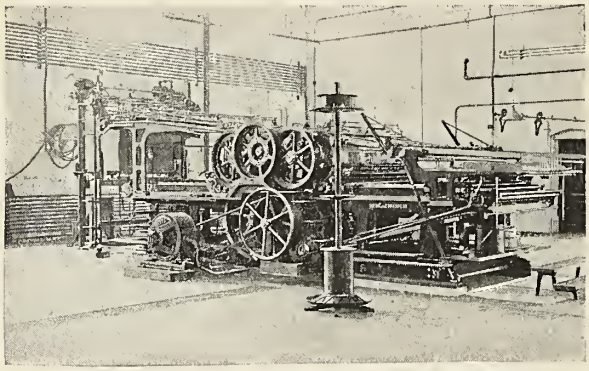
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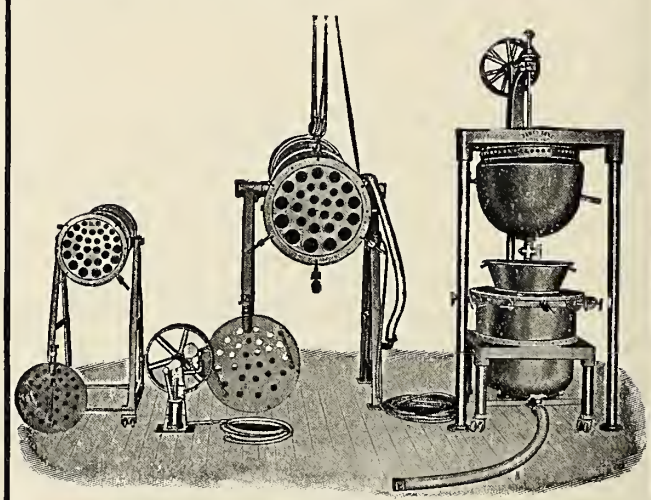
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$100.00 in Gold for Artistic Work on Buckeye Covers

If you failed to read the Buckeye Prize Announcement in the October Inland Printer, *write to-day* for circular which tells how you can get part of *$100.00 in Gold for Artistic Work on Buckeye Covers,* and how we are spending *$1,000.00 a month to increase your business.*

On account of the great interest manifested in the competition, the closing date has been extended one month, and *you accordingly have until January 1* to enter specimens of your work. Specimens may be booklets, catalogs, circulars, folders, envelopes, house organs, or any pieces of advertising matter printed wholly or in part on Buckeye Cover.

In addition to the prizes, we will pay liberally for meritorious designs suitable for use in our advertising.

Send for circular of terms and conditions to-day, and get your specimens started.

Even if you fail to win a prize, you will win the appreciation of your customers by *improving their advertising without increasing its cost,* and you will learn some facts about the beauty and workability of Buckeye Cover that will be valuable to you as long as you remain in the printing business.

No cover-stock at anywhere near the Buckeye price is anywhere near so good as Buckeye Cover — it is the biggest cover value on the market.

Carried by representative jobbers in all principal cities, any of whom will gladly furnish sample sheets for dummies. If no jobber is near you, write direct to mill.

JUDGES

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CHAS. A. MacFARLANE, Chas. A. MacFarlane Adv. Service, Chicago.
C. B. FORSYTHE, Sales Manager, Beckett Paper Co.



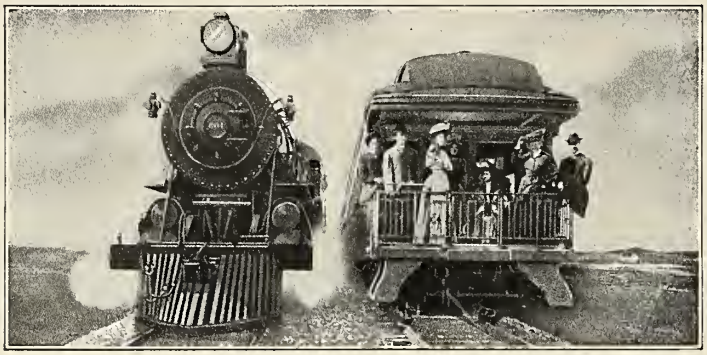
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With drawing-room, electric lights and fans



Chicago
to
Ft. Worth
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Route: "The Only Way" and "Katy"

SOUTHBOUND:

Lv. CHICAGO	via C. & A.	No. 7	11:43 p.m.
Ar. ST. LOUIS.....	"	"	7:58 a.m.
Lv. ST. LOUIS.....	via M. K. & T.	No. 9	10:05 a.m.
Ar. FT. SCOTT.....	"	"	8:50 p.m.
" PARSONS	"	"	10:45 p.m.
" MUSKOGEE	"	"	1:45 a.m.
" McALESTER	"	"	3:30 a.m.
" DENISON	"	"	6:10 a.m.
" DALLAS	"	"	9:15 a.m.
" FT. WORTH.....	"	"	9:35 a.m.
" HILLSBORO	"	"	11:45 a.m.
" WACO	"	"	12:55 p.m.
" AUSTIN	"	"	4:55 p.m.
" SAN ANTONIO....	"	"	7:45 p.m.
Ar. HOUSTON	"	"	9:55 p.m.

NORTHBOUND:

Lv. GALVESTON	via M. K. & T.	No. 10	4:10 a.m.
" HOUSTON	"	"	7:00 a.m.
" SAN ANTONIO....	"	"	10:00 a.m.
" AUSTIN	"	"	1:00 p.m.
" WACO	"	"	4:40 p.m.
" HILLSBORO	"	"	6:05 p.m.
" FT. WORTH.....	"	"	7:55 p.m.
" DALLAS	"	"	8:15 p.m.
" DENISON	"	"	11:25 p.m.
" McALESTER	"	"	2:08 a.m.
" MUSKOGEE	"	"	3:53 a.m.
" PARSONS	"	"	7:20 a.m.
" FT. SCOTT.....	"	"	8:37 a.m.
Ar. ST. LOUIS.....	"	"	7:20 p.m.
Lv. ST. LOUIS.....	via C. & A.	No. 6	9:00 p.m.
Ar. CHICAGO	"	"	7:00 a.m.

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By N. S. AMSTUTZ

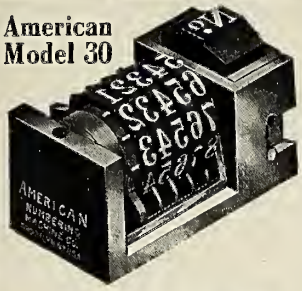
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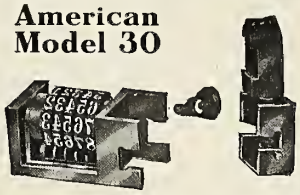
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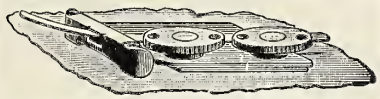
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Both these ideas have some reasons for being, but we are not concerned about those reasons now.

Compositors who take the I. T. U. Course soon learn that these popular contentions are wrong. The history of their conversion is given in these extracts from a letter written by a Brooklyn student, whose experience is typical:

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The Assortment will astonish him;
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Of *any* device ever put forth for the

SANITARY REMOVAL OF DUST

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It Is Noiseless and Dustless

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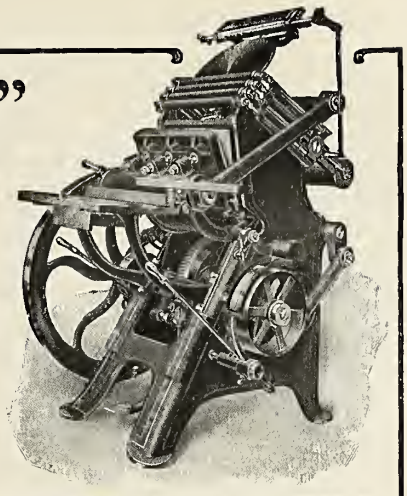
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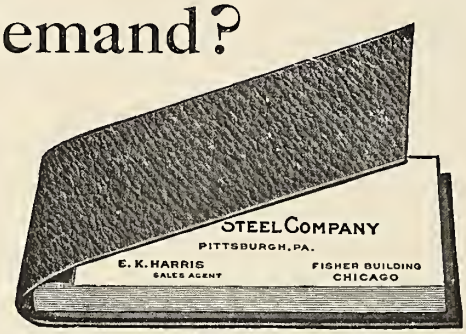
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Appearance of Our Neat Cards in Case

The printer who desires to cater to the best business instincts of his community can hardly do so successfully, or to the degree he might, unless he is prepared to furnish on demand the

Peerless Patent Book Form Cards

These cards, whether they be printed or engraved, are the best and the cheapest cards obtainable, and draw to you the kind of trade you are proud to serve.

Just stop and think what a trade-winner it is to show your customers a card bound in book form, detachable yet handy, clean and smooth; never mixed up with other cards, and yet distinctive enough to catch the attention of their prospects or callers!

Send for a sample tab and see for yourself. They will produce the same results on your customers that they do on you. Write to-day for our proposition to the trade.

The John B. Wiggins Company

Engravers, Die Embossers, Plate Printers

7-9 East Adams Street **Chicago**

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TO SEE THE

REDINGTON COUNTER

for

JOB PRESSES

Always Accurate
High or Low Speed
Will Not Jump
or Repeat

PRICE $5.00 IN U. S. A.

Address your dealer or write direct

F. B. REDINGTON CO.

CHICAGO

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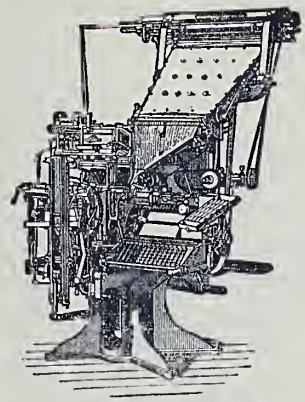
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possible to produce
emanates from the

CONCORDIA PUBLISHING HOUSE

ST. LOUIS, MO.

All the composition is done on four Linotypes. Typographically their publications are the equal of any in the world.



Quick-Change Model 5

Other leading St. Louis Book and Job Printers who find the Linotype way the profitable way are:

Lambert, Deacon & Hull Co.	Use 2 Linotypes.
Woodward & Tiernan	Use 5 Linotypes.
Buxton & Skinner	Use 7 Linotypes.
Feldbush-Bowman Printing Co. . . .	Use 1 Linotype.
Shallcross Printing & Stationery Co. . .	Use 2 Linotypes.
Freegard Press	Use 1 Linotype.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

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SAN FRANCISCO: 638-646 Sacramento St.

NEW ORLEANS: 332 Camp St.

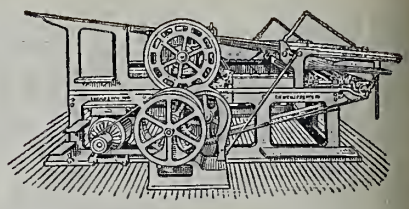
MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.
} Parsons Trading Co.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street
STOCKHOLM—Akt.-Bol. Gumaelius & Komp.
ST. PETERSBURG—Leopold Heller
COPENHAGEN—Lange & Raaschau

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of Miehle Presses shipped during the month of *September, 1910*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Maryland Color Printing Co.	Baltimore, Md.	1
Previously purchased twenty-four Miehles.		
Poole Brothers	Chicago, Ill.	1
Previously purchased seventeen Miehles.		
Erste Westbohmische Druckindustrie	Pilsen, Bohemia	1
Telegram Printing Co.	Winnipeg, Man.	1
Previously purchased two Miehles.		
Arcanum Printing Co.	Chicago, Ill.	1
Previously purchased two Miehles.		
New York Public Library	New York city	1
The Post Publishing Co.	Frederick, Md.	1
Columbia Herald Newspaper Co.	Columbia, Mo.	1
Kalamazoo Vegetable Parchment Co.	Kalamazoo, Mich.	1
Rouss & Mann	Toronto, Ont.	1
Geo. Sheppard Printing Co.	Toronto, Ont.	1
The Commercial Press Co.	Racine, Wis.	1
Previously purchased four Miehles.		
Cadillac Printing Co.	Detroit, Mich.	2
Previously purchased three Miehles.		
Druckerei Gutenburg	Madgeburg, Germany	1
Previously purchased one Miehle.		
E. Gundlach, Act. Ges.	Bielfeld, Germany	1
M. T. Swartz	Omaha, Neb.	1
Previously purchased two Miehles.		
Shattock & McKay Co.	Chicago, Ill.	1
Chicago Legal News Co.	Chicago, Ill.	1
Previously purchased three Miehles.		
The Boehme & Rauch Co.	Monroe, Mich.	4
Previously purchased six Miehles.		
Montreal Herald	Montreal, Que.	2
Previously purchased eleven Miehles.		
Lagonda Publishing Co.	Springfield, Ohio	1
Purse Printing Co.	Chattanooga, Tenn.	1
Previously purchased two Miehles.		
Jerome H. Remick Printing Co.	Detroit, Mich.	1
Previously purchased seven Miehles.		
Century Catalog Co.	Indianapolis, Ind.	1
Dunie & Hirschfield	Cincinnati, Ohio	1
Buxton & Skinner Staty. Co.	St. Louis, Mo.	2
Previously purchased six Miehles.		
Edw. P. Hoyer	Milwaukee, Wis.	1
Art Color Printing Co.	New York city	2
Previously purchased eight Miehles.		
Monarch Printing Co.	Quincy, Ill.	2
Previously purchased one Miehle.		
R. Baur & Son	Wilkesbarre, Pa.	1
Previously purchased one Miehle.		
The Chronicle-News Pub. Co.	Trinidad, Colo.	1
Frank C. Afferton	New York city	1
Butterick Publishing Co.	New York city	4
Previously purchased eighteen Miehles.		
Superior Folding Box Co.	St. Louis, Mo.	1
Nevins-Church Press	Irvington-on-Hudson, N. Y.	1
Previously purchased for this and other branches ten Miehles.		
Hamlin B. Miller	Marshalltown, Iowa.	1
Superior Printing House	New York city	1
Jefferson Theater Program Co.	Chicago, Ill.	1
Previously purchased five Miehles.		
Desaulniers & Co.	Moline, Ill.	1
Previously purchased six Miehles.		
Canton Magazine Co.	Canton, Ohio	2
Oliver B. Wood	Worcester, Mass.	1
Previously purchased two Miehles.		
Williams Printing Co.	New York city	2
Previously purchased fourteen Miehles.		
H. R. Lemen	Council Bluffs, Iowa.	1
Southern Printing Co.	New York city	2
Previously purchased one Miehle.		
Wm. F. Fell Co.	Philadelphia, Pa.	1
Previously purchased ten Miehles.		
A. Oudshoorn	Paris, France	1
Hoover-Watson Printing Co.	Indianapolis, Ind.	1
American Press Association	New York city	1
Albertan Publishing Co.	Calgary, Alta.	1
Columbian Three Color Co.	Chicago, Ill.	4
Peviously purchased fifteen Miehles.		
Gould Press Printing Co.	St. Louis, Mo.	1
Previously purchased four Miehles.		
The F. A. Bassett Co.	Springfield, Mass.	1
Previously purchased four Miehles.		
Westfield Leader Ptg. & Pub. Co.	Westfield, N. J.	1
Los Angeles Newspaper Union	Los Angeles, Cal.	1
Provident Print Shop	Los Angeles, Cal.	1
The McDonald Ptg. Co.	Cincinnati, Ohio	1
Chas. C. Chain	Bushnell, Ill.	1
The De Vinne Press	New York city	1
Previously purchased sixteen Miehles.		
The Globe Folding Box Co.	Cincinnati, Ohio	1
Previously purchased one Miehle.		

Shipments for September, 1910, **76** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

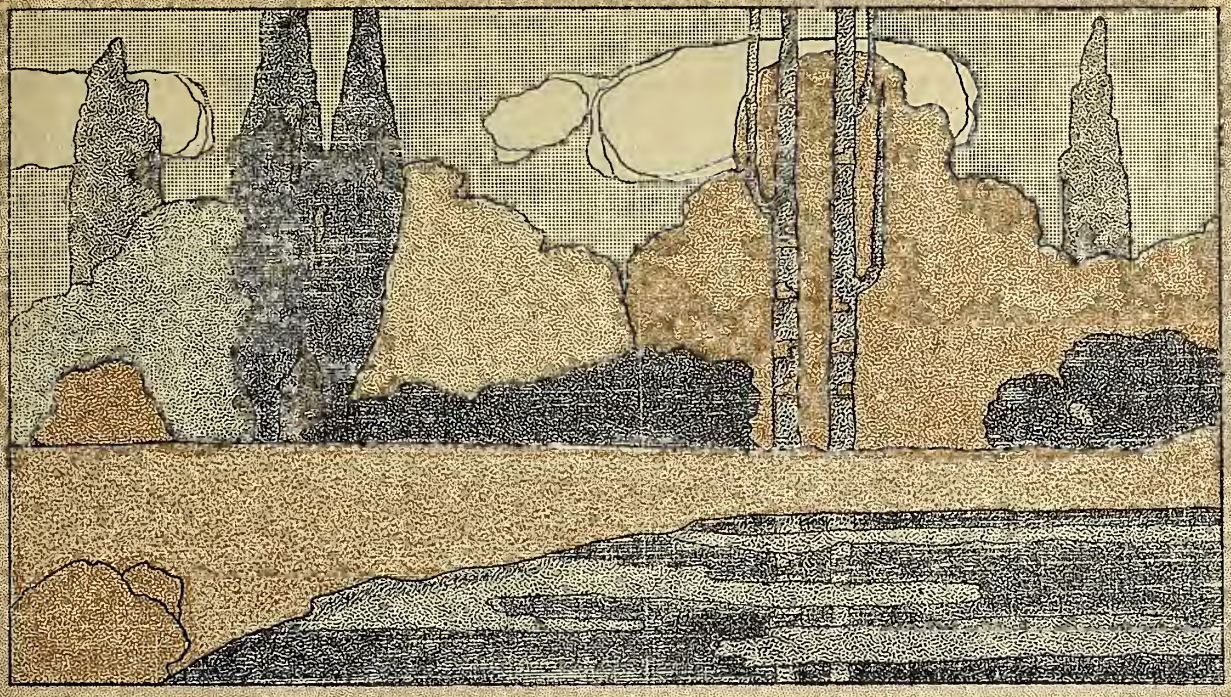
Factory, COR. FOURTEENTH AND ROBEY STREETS

(South Side Office, 274 Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. **Philadelphia Office, Commonwealth Bldg.** **Boston Office, 164 Federal Street.**

6 Grunewaldstrasse, Steglitz-Berlin, Germany. **179 Rue de Paris, Charenton, Paris.**



The Inland Printer

The Leading Trade Journal of the world in the printing and allied industries

Smithsonian Institution
DEC 5 1910
National Museum

December 1910 Price 30 cents

You Are Paying

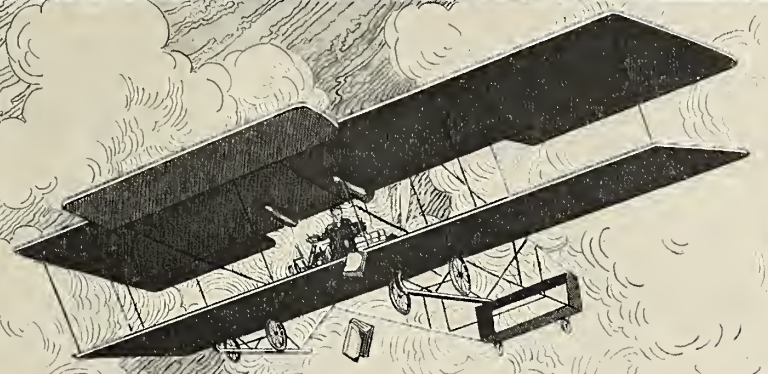
For Doubletone Inks and Ullmanines
Whether you use them or not.
If you use them, you are repaid
And more, by your profits,
On superior work, and the business
You take from competitors.

If you do not use
Doubletone Inks and Ullmanines,
Nevertheless you are paying for them
In loss of business, profits and prestige.
What you lose—others gain.

As long as you ARE paying
For Doubletone Inks and Ullmanines,
Why not use them—and get
the profits
You now are giving away?

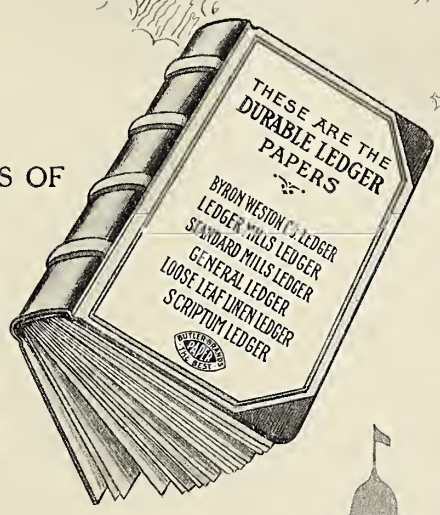
Sigmund Ullman Co

New York
Philadelphia
Chicago
Cincinnati



LEDGERS AND RECORDS MADE OF BUTLER'S "DURABLE LEDGER" PAPERS WEATHER THE SEVEREST USAGE

You ought to use and recommend BUTLER BRANDS because they more than satisfy. We want you to have samples of our "Durable Ledger" papers to judge of their merits for yourself.



DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER CO., Milwaukee, Wis.
INTERSTATE PAPER CO., Kansas City, Mo.
SOUTHWESTERN PAPER CO., Dallas, Tex.
SOUTHWESTERN PAPER CO., Houston, Tex.
PACIFIC COAST PAPER CO., San Francisco, Cal.
SIERRA PAPER CO., ... Los Angeles, Cal.
OAKLAND PAPER CO., . . . Oakland, Cal.
CENTRAL MICHIGAN PAPER CO., Grand Rapids, Mich.
MUTUAL PAPER CO., ... Seattle, Wash.

AMERICAN TYPE FOUNDERS CO., Spokane, Wash.
AMERICAN TYPE FOUNDERS CO., Vancouver, B. C.
NATIONAL PAPER & TYPE CO. (Export Only), N. Y. City
NATIONAL PAPER & TYPE CO., City of Mexico, Mex.
NATIONAL PAPER & TYPE CO., City of Monterey, Mex.
NATIONAL PAPER & TYPE CO., Havana, Cuba

J. W. BUTLER PAPER COMPANY

CHICAGO ESTABLISHED·1844

BUTLER·BRANDS PAPER THE BEST

The Printer Can Make or Unmake His Reputation

by the quality of his output—therefore let the character of your product reflect your judgment of that which is *elect* and best suited for your patrons.

Advertisers and buyers of catalogue, booklet or special printed matter naturally depend upon the printer's judgment and expect him to have in hand all the new and effective paper creations. And remember—the correct Cover creates favorable introduction.

THE  MARK

KAMARGO MILLS

FOUNDED 1808

make and are continually making new Cover ideas and it's these new things that make business-getters.

We will supply sufficient Cover Paper for dummy purposes. Compare *quality* and *price*.

Our most unusual cover effects stocked by the following houses:

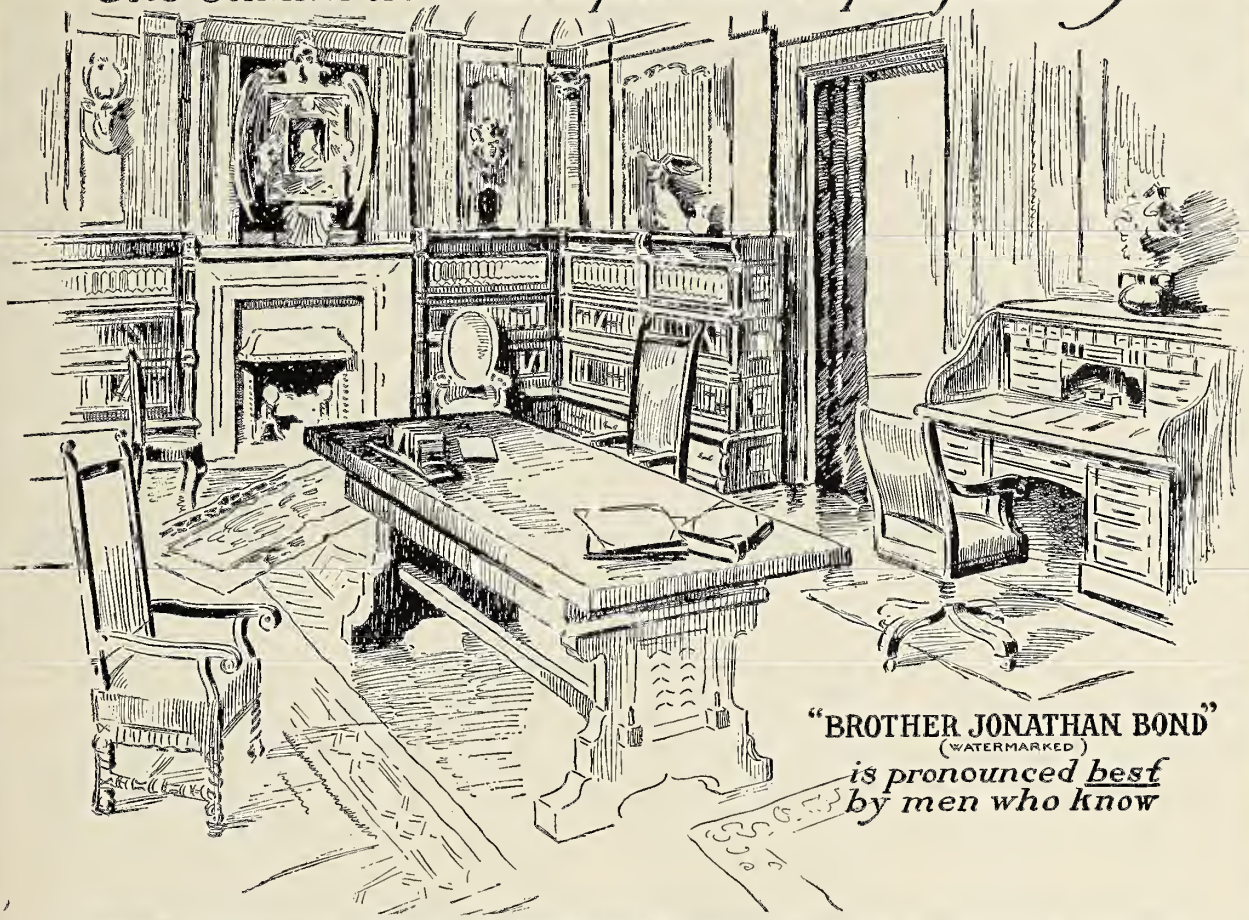
Lasher & Lathrop	New York, N. Y.
Riegel & Co., Inc.	Philadelphia, Pa.
A. Storrs & Bement Co.	Boston, Mass.
R. L. Greene Paper Co.	Providence, R. I.
F. N. McDonald & Co.	Baltimore, Md.
Hudson Valley Paper Co.	Albany, N. Y.
Alling & Cory Co.	Rochester, N. Y.
Alling & Cory Co.	Buffalo, N. Y.
Alling & Cory Co.	Pittsburg, Pa.
J. & F. B. Garrett Co.	Syracuse, N. Y.
Megargee Brothers	Scranton, Pa.
Donaldson Paper Co.	Harrisburg, Pa.
R. P. Andrews Paper Co.	Washington, D. C.
Richmond Paper Mfg. Co.	Richmond, Va.
Union Paper & Twine Co.	Cleveland, Ohio
Beecher, Peck & Lewis	Detroit, Mich.
Whitaker Paper Co.	Cincinnati, Ohio
James White Paper Co.	Chicago, Ill.
Standard Paper Co.	Milwaukee, Wis.
John Leslie Paper Co.	Minneapolis, Minn.
Graham Paper Co.	St. Louis, Mo.
Graham Paper Co.	Nashville, Tenn.
Graham Paper Co.	New Orleans, La.
Tennessee Paper Co.	Memphis, Tenn.
Carpenter Paper Co.	Omaha, Neb.
Carpenter Paper Co.	Des Moines, Iowa
Carpenter Paper Co. of Utah	Salt Lake City, Utah
Kansas City Paper House	Kansas City, Mo.
Peters Paper Co.	Denver, Colo.
West-Cullum Paper Co.	Dallas, Tex.
Blake, Moffitt & Towne	San Francisco, Cal.
Blake, Moffitt & Towne	Los Angeles, Cal.
Blake, McFall Co.	Portland, Ore.
American Paper Co.	Seattle, Wash.
Tacoma Paper & Stationery Co.	Tacoma, Wash.
Spokane Paper & Stationery Co.	Spokane, Wash.
Henry Lindenmeyer & Sons	London, Eng.
W. V. Dawson & Co.	Montreal, P. Q.
Schmidt & Ziegler	Manila, P. I.

ASK FOR SAMPLES

KNOWLTON BROTHERS, *Incorporated*

WATERTOWN, N. Y., U. S. A.

The Commercial Correspondence Paper of the Day



"BROTHER JONATHAN BOND"
(WATERMARKED)
is pronounced best by men who know

THE reasons why BROTHER JONATHAN BOND is of such distinctive, fine quality are: It is made under the most ideal conditions, by approved methods, with the best mechanical equipment, of carefully selected linen rags, by ambitious "dyed-in-the-wool" papermakers.

BROTHER JONATHAN BOND is not as high-priced as would naturally be imagined, because we are enabled by modern facilities, perfect organization, chain of distributing houses and great volume of business to keep our costs down to the lowest point. The benefits revert to you.

BROTHER JONATHAN BOND is to be had in White and nine beautiful Tints in Plain Finish, and White and two Tints in Linen Finish. Envelopes to match. You must have samples to satisfy yourself as to the exceptional merits of this paper. We want you to put the paper to every test you can think of. We want you to use BROTHER JONATHAN BOND, because it is made for YOU.

Write for samples for testing.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. . . . . Milwaukee, Wis.
Interstate Paper Co. . . . . Kansas City, Mo.
Southwestern Paper Co. . . . . Dallas, Tex.
Southwestern Paper Co. . . . . Houston, Tex.
Pacific Coast Paper Co. . . . . San Francisco, Cal.
Sierra Paper Co. . . . . Los Angeles, Cal.
Oakland Paper Co. . . . . Oakland, Cal.
Central Michigan Paper Co. . . . Grand Rapids, Mich.
Mutual Paper Co. . . . . Seattle, Wash.
American Type Founders Co. . . . . Spokane, Wash.
American Type Founders Co. . . . . Vancouver, British Col.
National Paper & Type Co. . . . . New York City (Export only)
National Paper & Type Co., City of Mexico, Mex.
National Paper & Type Co. . . . . City of Monterey, Mex.
National Paper & Type Co. . . . . Havana, Cuba

BUTLER BRANDS PAPER THE BEST

Address Division 1

J. W. BUTLER PAPER COMPANY

Established 1844

CHICAGO

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
316-318 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

The Line of Least Resistance

Here, there and everywhere are men trying hard to tie knots in the line of least resistance.

Some of them, unfortunately, are in the printing trade.

This advertisement is written for them. It doesn't concern the others.

These folks rush into a Business Man's office and say, "We see you have specified Old Hampshire Bond on the order for letter-heads you sent us. Now, we can get this Old Hampshire Bond for you if you want to pay for reputation and advertising, but that's all nonsense, Mr. Business Man. We have some Little Eva Linen that we are selling to some nice people, and 'tis said it is every bit as good as Old Hampshire Bond, and at half the price. Are you on?"
Sometimes the Business Man falls for the subtle suggestion.

But the name

OLD HAMPSHIRE BOND

"LOOK FOR THE WATER-MARK"

is impressed upon him, stronger than ever before.

He finds letter-heads on Old Hampshire Bond in his mail. His friends use it.

Before long he says to himself, "It may be foolish to buy Old Hampshire Bond, but there are a lot of people affected that way and I notice they generally stand well with Mr. Bradstreet and Mr. Dun. I wonder why old Cheatem didn't want to sell it to me. There's a hole in the fence somewhere."

The next morning Mr. Business Man calls in Jones and says, "Jones, I want you to get us up some new stationery on that Old Hampshire Bond paper. And there is no use in asking Cheatem & Co. to figure on the job. They will only run around here with a long story and try to sell you something else. Find some up-to-date printer."

This is quite true. There is very little profit or glory in bucking human nature. If a man wants Old Hampshire Bond he will get it sooner or later. If you don't help him get it sooner, some one else will later.

And all this is written in a friendly spirit. Co-operation is the order of the day

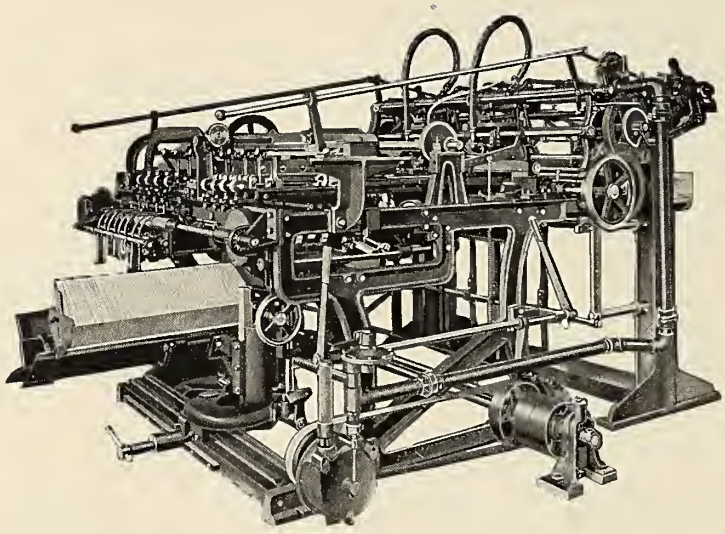


Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively

South Hadley Falls, Mass.

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

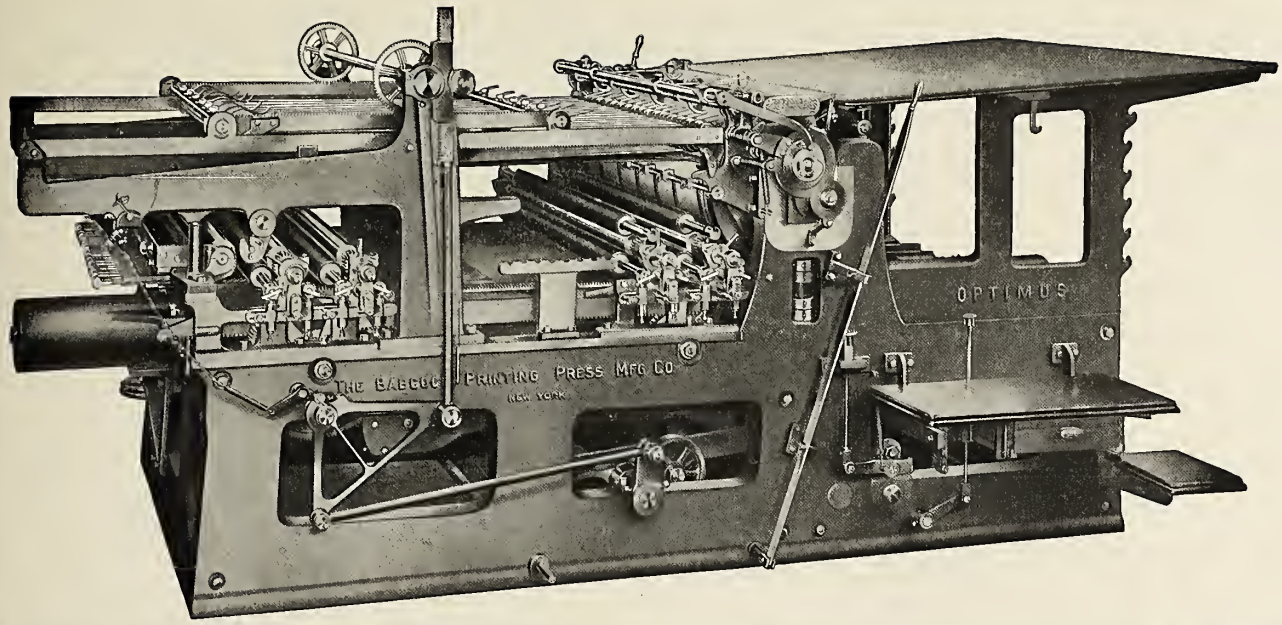
The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The Price is in the Machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Founory, Omaha, Nebraska; Minnesota Type Founory Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The assertion that the Optimus is stronger than any other is of small value without the reasons why. These ads. give them. That their force may be understood we make comparisons. Even more forceful will be a call at any pressroom where the Optimus is in use with any of its competitors. There, in actual work, is the evidence that convinces; and in this ultimate test the Optimus everywhere and always proves its superior rigidity. Almost regardless of other qualities the press that is strongest is the best.

As one of the reasons for the extraordinary impressional strength of the Optimus, the advantages of a correct cylinder lift were described last month. As Optimus cylinder boxes are practically its cylinder lift, and as much of rigidity and endurance must depend upon them, the manner of their making is important.

The Optimus has a split box, a box made in two pieces that are separable. With the two parts firmly fastened together the box is bored, then carefully reamed with two reamers. Separated, the interiors are easily accessible to the workman, who scrapes them until a perfect surface is secured. Finally assembled, the shaft lies within the box touching in every part for a full bearing over its entire surface. This perfection gives slow wear; and after years of use the split box gives an easy take-up. These Optimus boxes are solidly fixed to the side-frames, and compel them to bear the strains of impression. So perfect is all this that only the Optimus never shows the weakness of guttering.

The pipe box is generally used. It is made from a single piece, and cannot be taken apart. The inside cannot be scraped very well to work off the high spots; the shaft works on these and when wear reduces them the shaft is loose; there is no take-up, and a bad condition remains. These boxes are not fixed to the side-frames, which have little to do with impressional resistance, but play up and down with the cylinder, which is both lifted and held to impression by long rods, toggles and springs, quite contrary to the admirable Optimus practice of concentrated strength, simplicity and directness.

SET IN AUTHORS ROMAN AND AUTHORS ROMAN ITALIC

TRADE DIRECTORY FOR MACHINERY AND SUPPLIES PRINTERS, LITHOGRAPHERS, METAL DECORATORS

BRONZE POWDERS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

BRONZE SIEVES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

BRONZING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

COATING MACHINES FOR METAL
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

COLORTYPE INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

DUSTING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

EMBOSSING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

ENGRAVERS' PROVING INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

GOLD INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

GRAINING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

INK MILLS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LACQUERING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LICHTDRUCK INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC HAND PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC RULING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC STONE
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

LITHOGRAPHIC SUPPLIES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

METAL DECORATING PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

METAL DUSTING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

OFFSET BLANKETS, SUPPLIES AND INK
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

OFFSET PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

PRINTERS' VARNISHES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

PRINTING INKS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

ROUGHING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

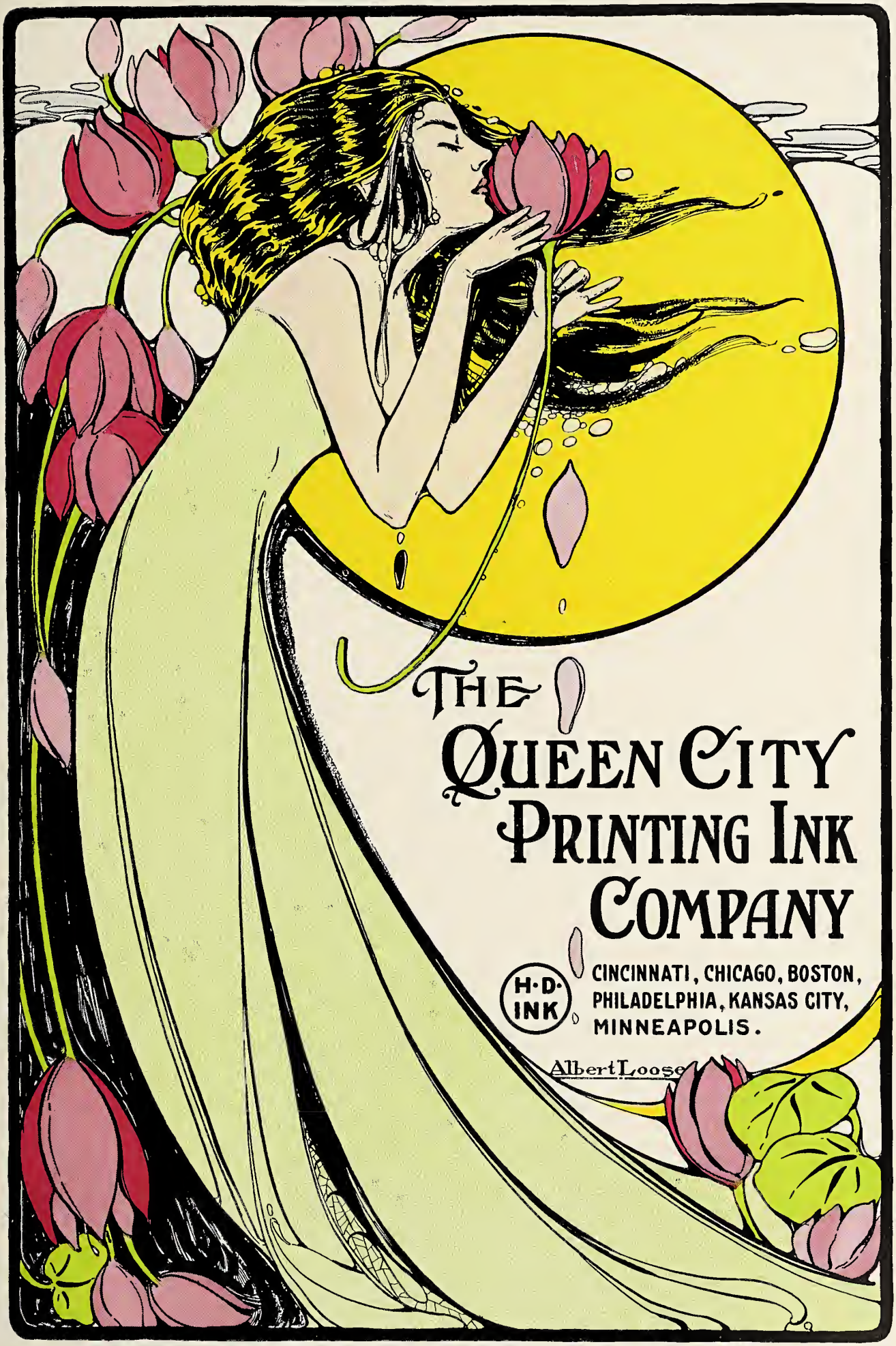
RUBBER BLANKETS
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

RUBBER TRANSFER CYLINDER HAND PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

SPECIAL MACHINERY
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

STIPPLING MACHINES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston

TIN LITHO PRESSES
THE FUCHS & LANG MFG. CO.....New York, Chicago, Phila., Boston


THE
QUEEN CITY
PRINTING INK
COMPANY
H·D·
INK
CINCINNATI, CHICAGO, BOSTON,
PHILADELPHIA, KANSAS CITY,
MINNEAPOLIS.
Albert Loose



LIGHT DUAL-TONE SEPIA, 5560.

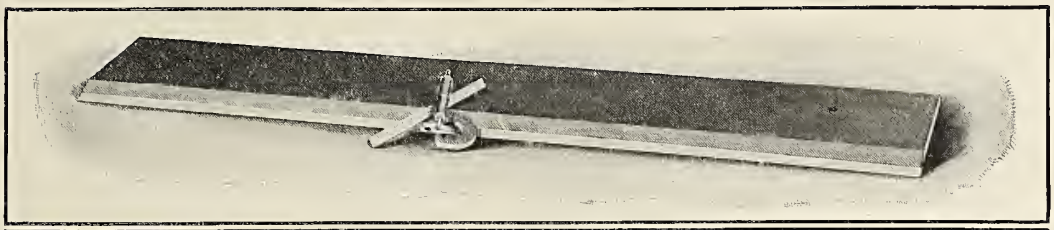
The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADE' PHIA

KANSAS CITY, MO. - MINNEAPOLIS

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



To the Trade:

We beg to announce a NEW

Coes · MICRO-GROUND · Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.

Same package. Same warrant. Ask us.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

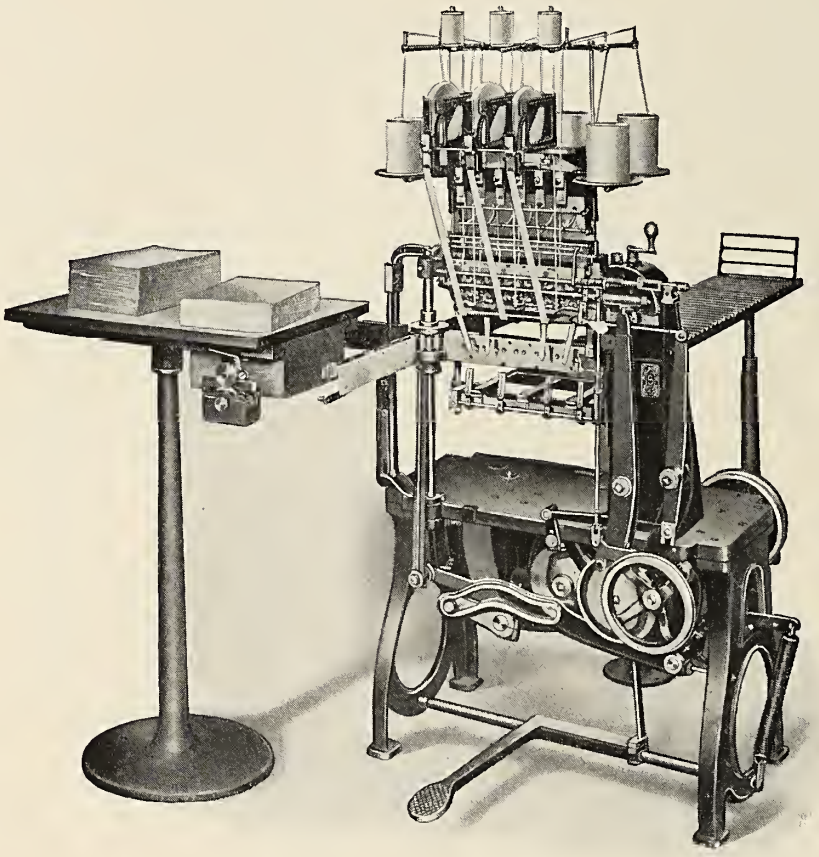
NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

New Model No. 3 Smyth
Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over.

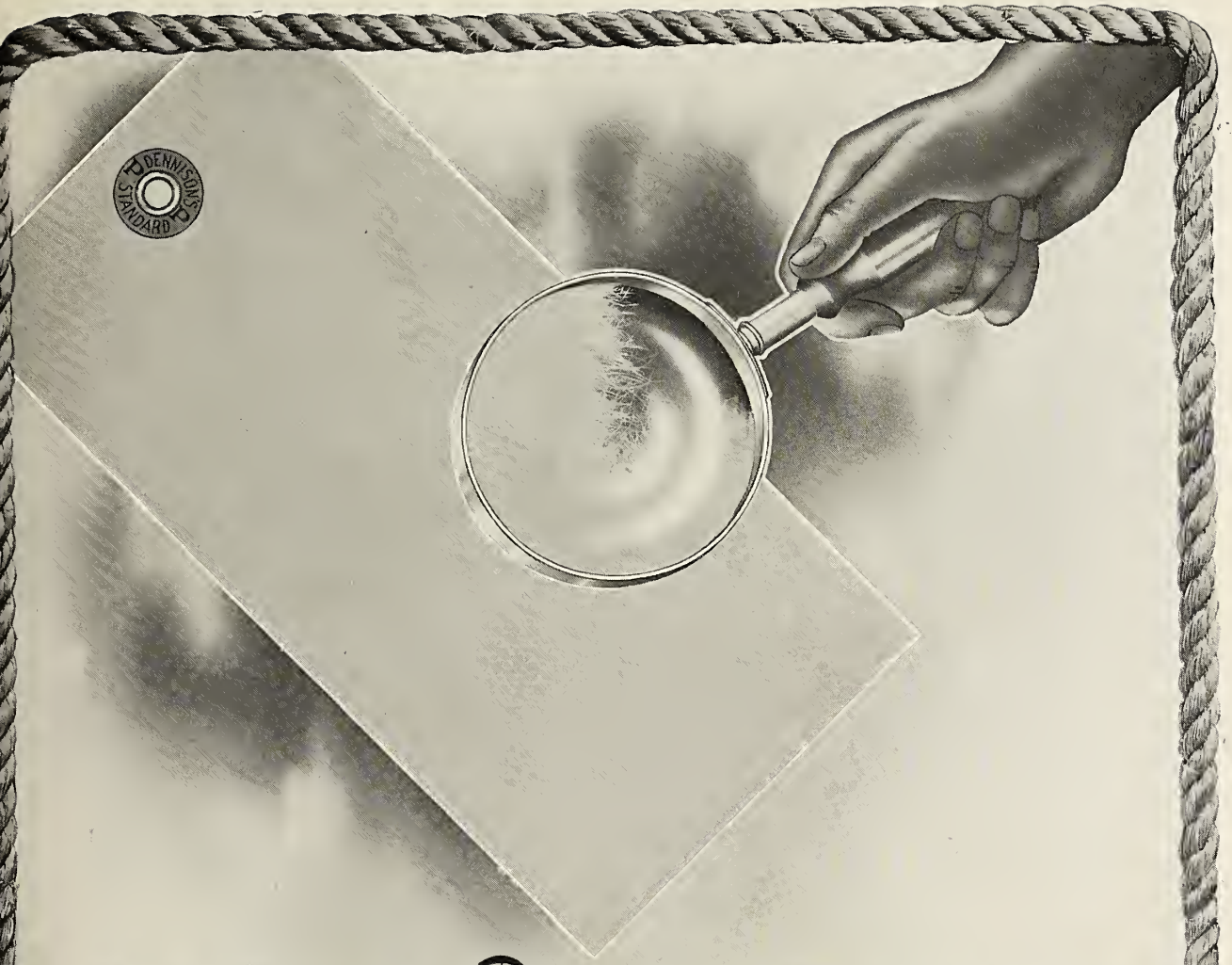
Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK



The Fibres of a Dennison Standard Tag

Thousands of fine rope fibres, closely knit together, each one as tough as the hemp from which it came, — this is

The Strength Secret of a Dennison Standard Tag

Imagine the combined resistance to wear and tear, the imperviousness to water, the immunity from accidents and loss offered by such a stock! All far-seeing printers recommend Dennison Standard Tags. They know of no better insurance against trouble and disaster.

Dennison Manufacturing Company

THE TAG MAKERS

BOSTON
26 Franklin Street

CHICAGO
25 Randolph Street

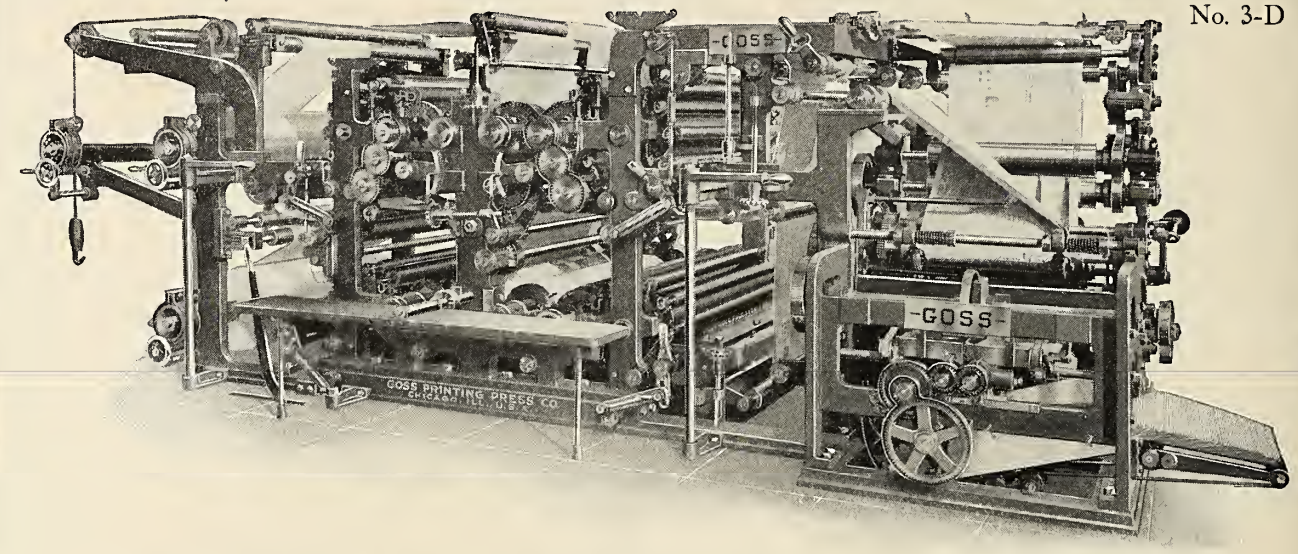
NEW YORK
15 John Street
15 West 27th Street

PHILADELPHIA
1007 Chestnut Street

ST. LOUIS
413 North Fourth Street

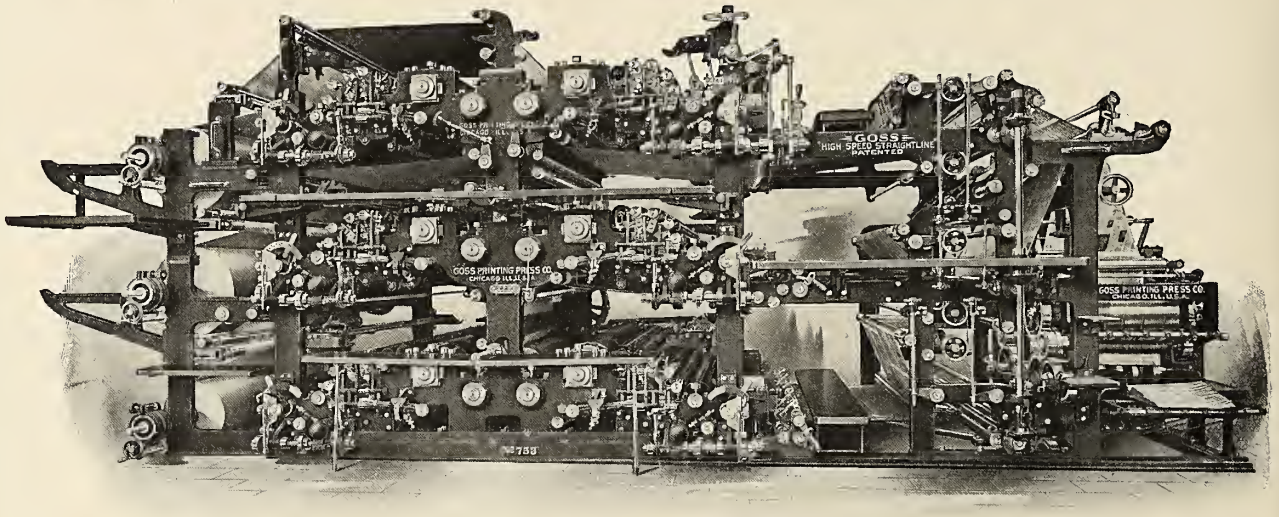
The New GOSS "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

The New GOSS High-Speed Sextuple Press—No. 160



Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains (regular piano key action).
All roller sockets automatically locked.
No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new HIGH-SPEED *PATENTED* FOLDING AND DELIVERING DEVICE.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th St. and Ashland Ave., Chicago, Ill.

NEW YORK OFFICE:
1 Madison Ave., Metropolitan Bldg., New York City.

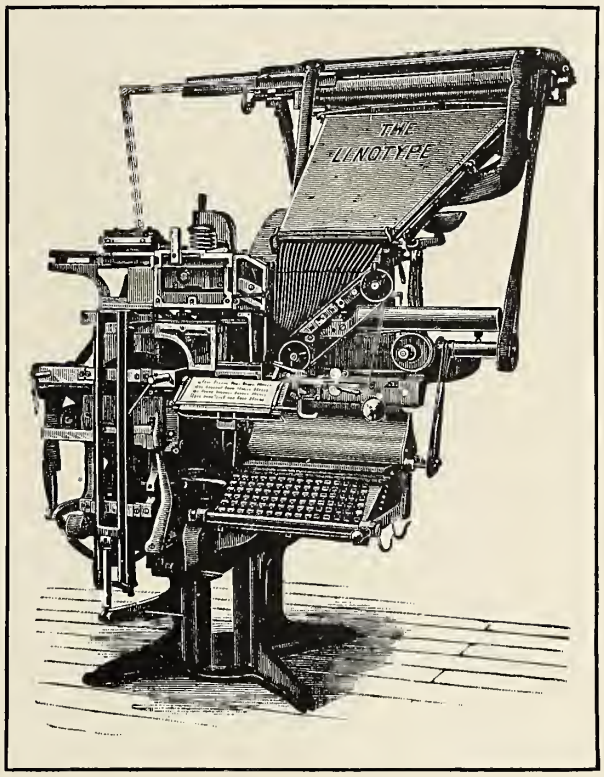
LONDON OFFICE:
93 Fleet Street, London, E. C., England.

ALL sizes of matrices from **5 pt.** to **11 pt.,** inclusive,

ALL sizes of bodies from **5 pt.** to **14 pt.,** inclusive,

ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,

Can be used in the



Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

Price, including one magazine, one font new 2-letter matrices, one set of spacebands and 2-letter U. A. mold, **$2,000.00.**

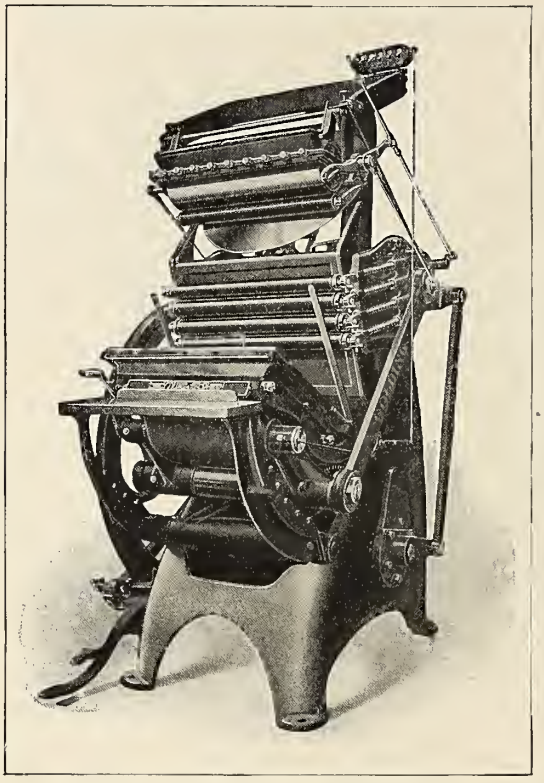
Machines ready to ship. Write for terms.

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

545-547-549 Wabash Ave., CHICAGO, ILL.

Elimination — Acquisition — Installation — Transformation



Anything that will increase your profits must interest you.

You can average 15,000 impressions a day on a 10 x 15 Golding Jobber with a possible speed of 2,500 per hour, against 1,200 on any crank-action, cam-controlled quarto. This means a gain of 5,000 per day or 1,500,000 per year.

This subject is discussed in a new and interesting way in our book, **"For The Man Who Pays."**

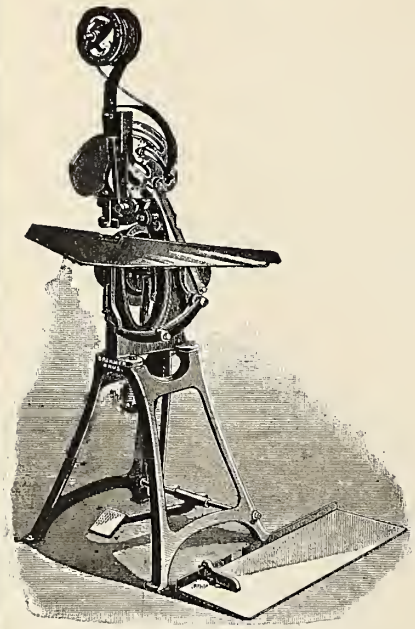
We want 15,000 printers to request a copy of the book and *learn the true value of a job-printing press.*

The BOOK IS FREE. Ask for it.

The Golding Jobbers and Embossers, Pearl Press, Official Press, Golding and Pearl Paper Cutters, Tools, etc. For Sale by all Printers' Supply Dealers.

GOLDING MANUFACTURING CO.
FRANKLIN, MASS.

SIMPLICITY MEANS TIME

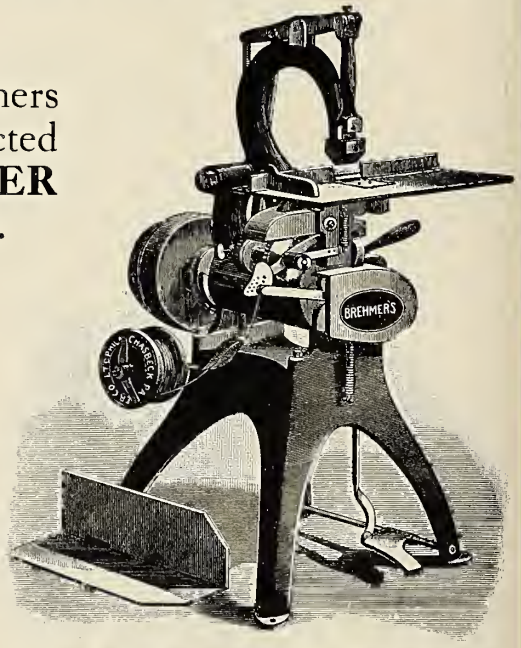


No. 33. For Booklet and other General Printers' Stitching.

There are no stitchers so simply constructed as the **BREHMER** Wire Stitchers.

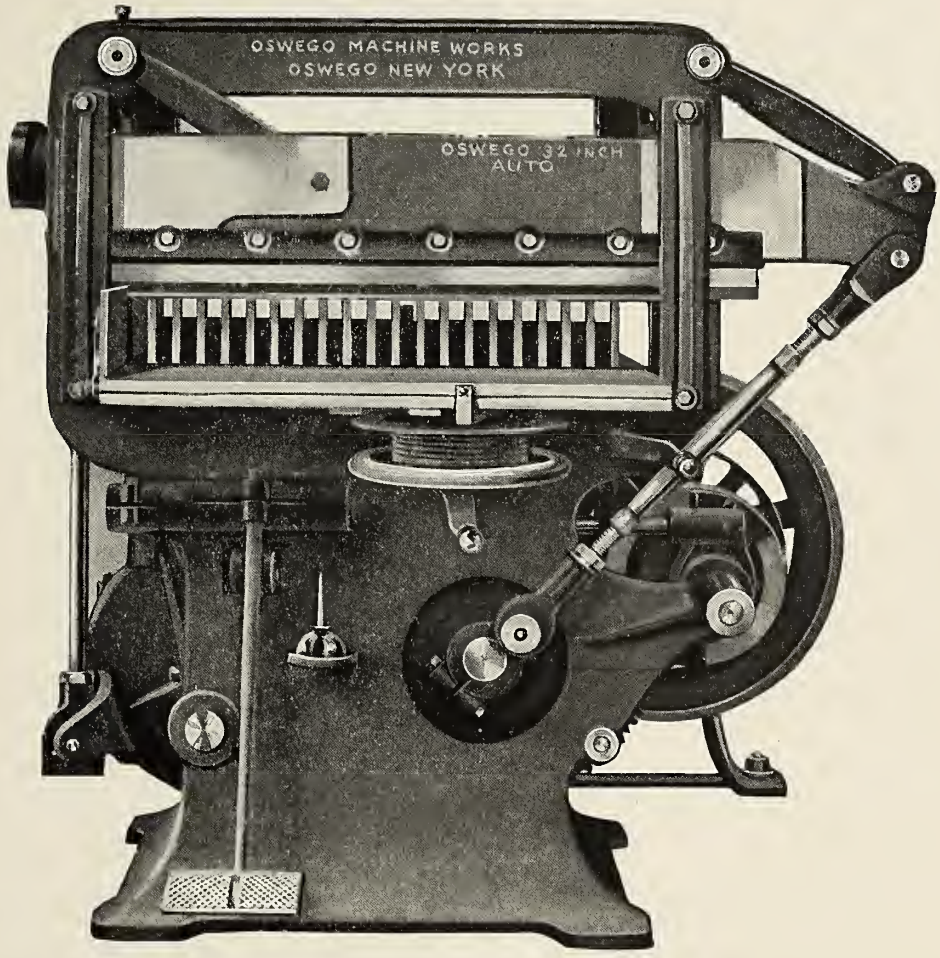
Easiest to operate
Perfect stitching
Greatest output
Absolutely dependable

Over 30,000 in use



No. 58. For heavier work up to ¾". Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY
609 Chestnut Street — **PHILADELPHIA**



THE HIGH-SPEED OSWEGO

AUTOMATIC CLAMP

making 27 cuts a minute, is another one of the BROWN & CARVER line that has a reliable clamp, and cuts fast and accurately.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works, OSWEGO, N. Y.

NEW YORK OFFICE: 150 Nassau Street
W. S. TIMMIS, Manager

CHICAGO BRANCH: 241 Monadnock Block
J. M. IVES, Manager



UTILITY-ACCORD BOOKLET PAPERS



THESE papers have the essential qualities of the true booklet or folder paper—printing, embossing and folding well. They are produced in two sizes and weights—Cover, 20 x 25, 60 lbs., and Book, 25 x 38, 70 lbs., permitting cover and text pages of same color.

WRITE FOR SAMPLE-BOOK OF
UTILITY-ACCORD BOOKLET PAPERS

NIAGARA PAPER MILLS
LOCKPORT, N. Y.

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"

Announcement

$350.00 for a Name

We have perfected a Black Ink especially adapted for Fine Work on Coated or Enamelled Papers.

This Ink admits of Printing, Turning and Binding the Job all within one Hour Day. It dries immediately on the Stock but does not dry hard in Rollers or Forms.

Many names have suggested themselves for this Wonder but for want of a better one we are calling it at present our

Wonder Black

We may decide finally to continue the name "Wonder" but meantime offer the following Prizes;

$200.00 for First
$100.00 for Second
$ 50.00 for Third best suggestions

(p.t.o)

for a name that will Most Perfectly describe this Ink & yet be Short & Euphonious.

Competition Open to all Printers (only) and until March 1st 1911

Address all communications in this connection to "Name Contest" The Ault & Wiborg Co. Cincinnati O.

Announcement of the Prize Winner will be made in the Journal in the April issue

TELEPHONE NUMBERS—THIS AND THE BRYANT

Press of REDFIELD BROTHERS, Inc., *Designers and Printers of* Fine Books, Publications, Catalogues & Advertising Booklets. Makers *of* Half-tone & Line Engravings. 311-319 West Forty-third Street, New York City

October 5th, 1910.

Ault & Wiborg Company,
534 Pearl Street,
New York, N. Y.

Gentlemen:

In trying out your new "Wonder" black, we found that this ink dried in marvellously quick time. The sheets were printed on a high finish coated paper without slip-sheeting, and were backed up in thirty minutes after printing the first side. We found we could handle them without difficulty and keep them absolutely clean and free from offset. They were bound and trimmed within two hours after printing without any trouble from offsetting. The complete process, including delivery to our customer, was made the same day. The astonishing feature of this ink is that it does not seem to dry on the press.

We can use such an ink to great advantage for quick work and see a great future for it.

Very truly yours,

REDFIELD BROTHERS, Inc.

J. H. Redfield

¶ ALL CONTRACTS are upon the express condition that strikes, accidents or other causes beyond our control shall release us from liability for delay or failure to perform. ¶ ALL PLATES and Paper held a reasonable time, but not insured against loss by fire.

¶ QUOTATIONS on paper work are guaranteed open for the day they are given. Prices to be subject to change or withdrawal without notice, according to prevailing market rates.



Strathmore Talks

[No. 16]

¶ When an article is the best it is bound to cost more. Also, such an article is bound to have advantages that make it worth more. If you use a cheaper article, it follows you lose some advantages.

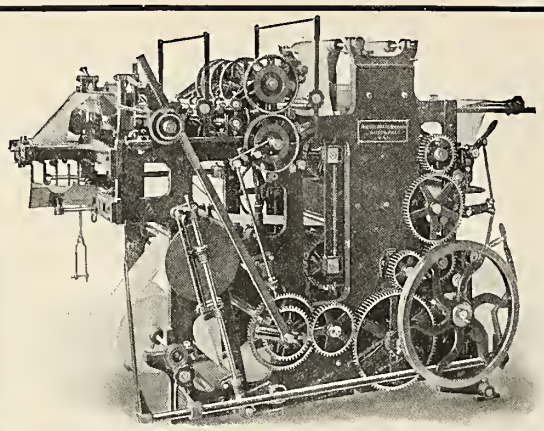
¶ It's so with Commercial Stationery. It's so with Cover work. It's so with booklets, circulars and any printing that is sent before the public.

¶ The quality alone of the "Strathmore Quality" Papers makes them cost more, but in obtaining this superior quality we gain other features that are impossible to secure with cheaper "furnishes" or an organization not trained and equipped for the best.

¶ For instance: Can you match the beautiful, clear, pure color and parchmentlike finish of Strathmore Parchment? Or the leathery toughness of Old Stratford Parchment Cover? Or the unmistakable quality distinctiveness of the texture of Strathmore Deckle Edge or Old Stratford Book?

¶ You insure yourself and insure your customer by saying "Strathmore Quality for this job."

MITTINEAGUE PAPER COMPANY
The "STRATHMORE QUALITY" Mills
MITTINEAGUE, MASS., U.S.A.



Cut shows one of our Perfecting Automatic Presses with Folder.

Automatic Presses

BED, PLATEN OR ROTARY
for producing finished products in one operation

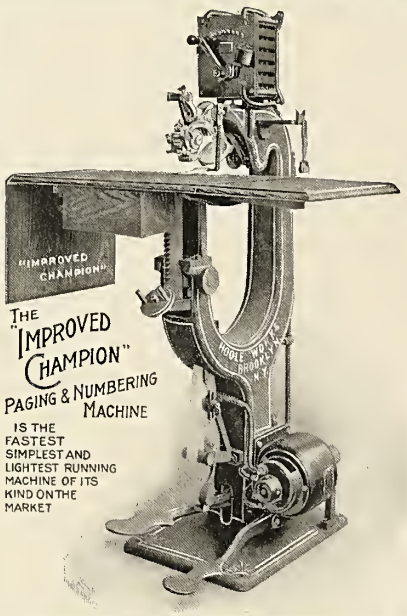
WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products.
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.
FACTORY
944-948 Dorchester Ave., BOSTON, MASS.

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.



"HOOLE" Paging and Numbering Machine

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

THE THINGS WE DO

DRAWINGS of any description, and for every purpose, in PEN AND INK OR WASH, for LETTERHEADS, CATALOGS, COVERS, MAGAZINES OR AD DESIGNS.

MECHANICAL DRAWINGS FROM BLUE PRINTS OR PENCIL SKETCHES.
BIRDS-EYE VIEWS.
RETOUCHING PHOTOGRAPHS.

HALF-TONES, ZINC ETCHINGS, COLOR WORK OF EVERY DESCRIPTION, IN TWO, THREE OR MORE COLORS, WOOD ENGRAVING, WAX ENGRAVING, ELECTROTYPING, STEELOTYPING, NICKELTYPING, STEREOTYPING, COMMERCIAL PHOTOGRAPHING.

JUERGENS BROS. CO.
167 ADAMS STREET, CHICAGO.



Bind your Inland Printers at Home with an ARNOLD SECURITY BINDER

Artistic :: Simple :: Durable

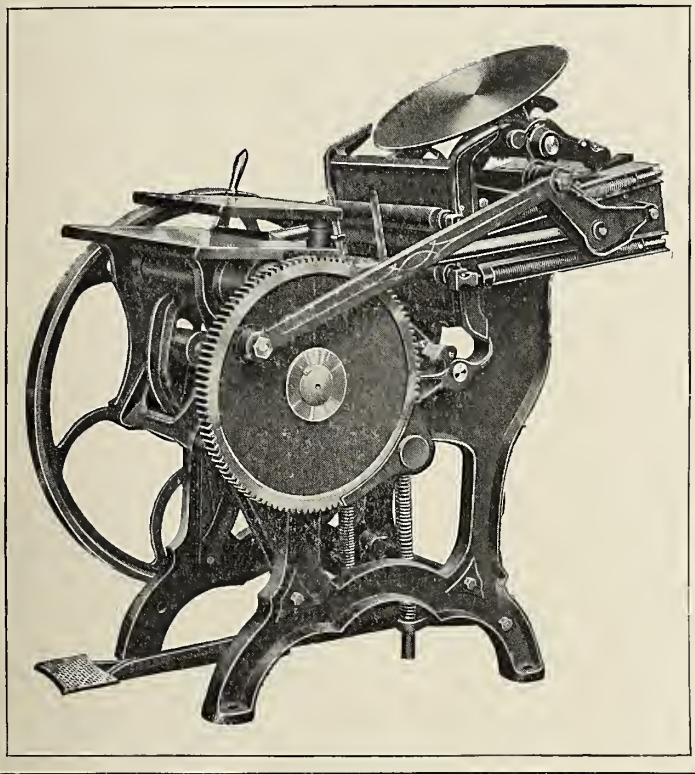
NO TOOLS, PUNCHING OR STITCHING—YOUR HANDS THE ONLY TOOLS

THE "ARNOLD SECURITY BINDER" is the modern method of keeping your magazines together and in good condition. It has the finished appearance of a bound book and is the ideal magazine cabinet, keeping the magazines fresh and in consecutive order. It can be used as a permanent binding or emptied and refilled as the magazines become out of date. A magazine can be inserted or removed at any time without disturbing the others.

Binder for One Volume, six issues, $1.00 Two Binders, covering full year, $1.80

Address, THE INLAND PRINTER . . . . . 120-130 Sherman Street, CHICAGO

You Must Consider



Quality and Service when about to buy a Job Press.

THE PEERLESS JOB PRESS

is as nearly perfect as can be made, and its record of durability, character of work and economical "up-keep" is an important consideration to the buyer.

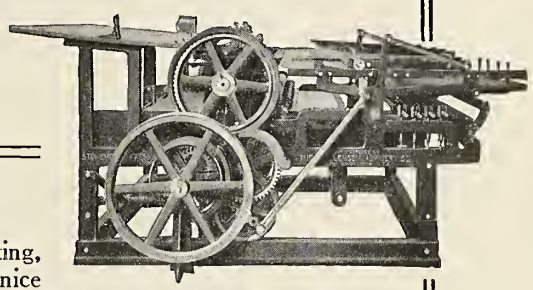
Our handsome Illustrated Catalogue (different from any other) tells you of many important features worth your knowing.

Peerless Printing Press Co.

THE CRANSTON WORKS

70 JACKSON STREET, PALMYRA, N. Y., U. S. A.

An "Ad" by the "Press-Tester"



Stonemetz Two-Revolution

SAY, FELLOWS, did you ever get so enthusiastic over a thing, a job of printing, for instance, that you just wanted to get right up and tell all the people how nice it was? Felt that if you could but convince 'em of your ability to turn out work of this nature, they simply couldn't help giving you their orders for printing?

That's just the way I feel when it comes to getting up an advertisement that will interest you fellows in the STONEMETZ TWO-REVOLUTION CYLINDER PRESS. When I see a line of STONEMETZ PRESSES on the testing floor and note their free, easy, quiet movement at high speed and the ease with which they take the heavy test forms without jar or rumble, I say to myself, "If I could only show 'em that string of beauties."

Now, I'm a pressman, practically born and brought up in a pressroom, and you'll believe *me*, if words can convey the truth. I've run just about every make of press that was ever built, and when I say that the STONEMETZ bed movement has got 'em all "skinned," and that I'll stake my reputation as a pressman on the fact, why you can judge just how enthusiastic I am over the STONEMETZ PRESS.

The bed movement isn't the whole thing, either (although you can take it from me, it's the chief essential to a good press); there's the strong, rigid impression, the splendid ink distribution, the little conveniences that save the pressman time and labor—the STONEMETZ has got 'em all. And *register*—say, name any old kind of a test for register. I've tried that out time and time again—simply perfect, can't be otherwise with just two bearings between bed and cylinder.

But say, fellows, I could go on this way for an hour. Why not write in and have the main squeeze send you some of the nice *booklets* and things we've printed on the STONEMETZ? They tell the story better than I can and at the same time give you an idea of the class of work you can turn out on the press. Write to-day.

THE CHALLENGE MACHINERY COMPANY

Salesroom and Warehouse, 194-196 Fifth Av., Chicago GRAND HAVEN, MICH., U. S. A.

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

THE SAVAGE IMPOSING-STONE FRAMES

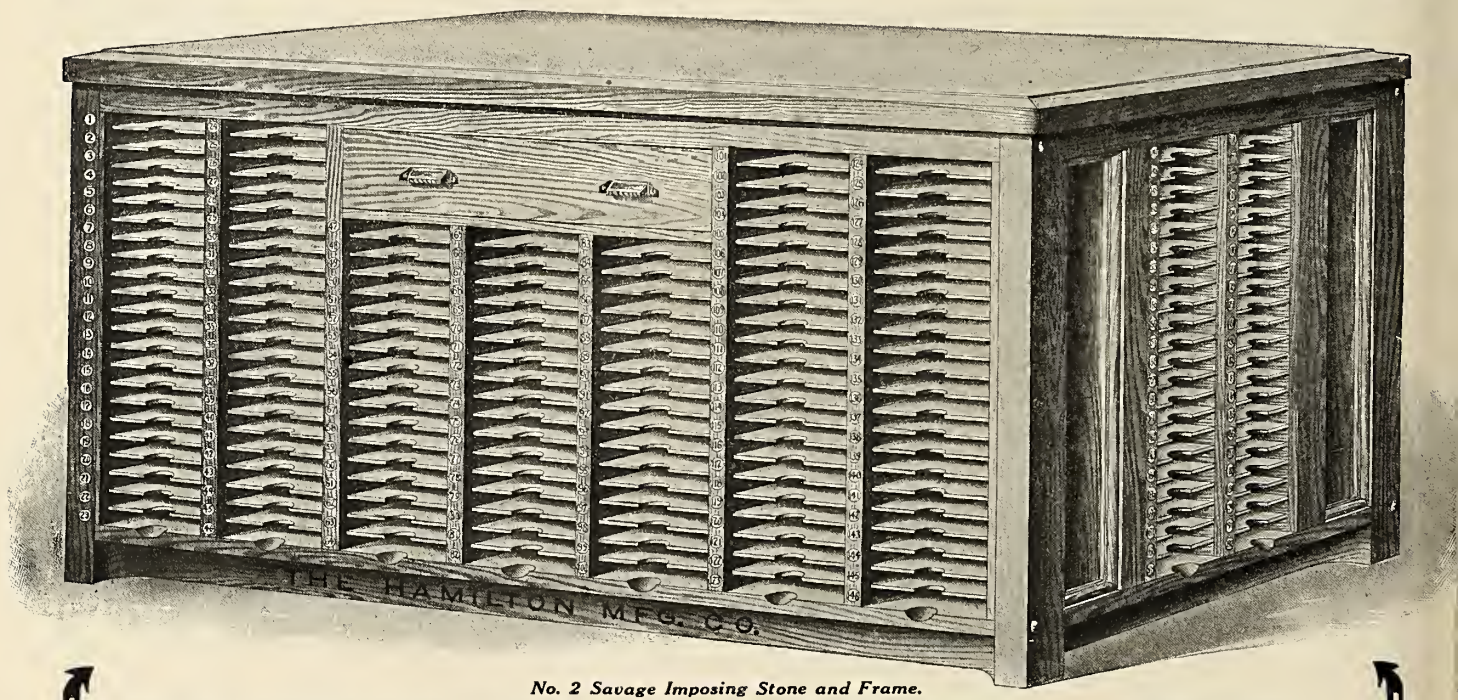
THE SAVAGE IMPOSING-STONE FRAMES are designed to carry individual galleys. The shelves are numbered consecutively, and by marking the proofs of the pages with the corresponding numbers of the shelves upon which the pages are stored, any particular page can be located instantly when wanted.

While especially valuable for pages of tariffs, directories, catalogs, etc., this arrangement is equally adapted to forms of every description. Some disposition, temporary at least, must be made of every form set up. If left on the stone, it occupies working space; if placed upon letter-boards or stacked upon shelving, no one but the compositor who put it there can find it. When found, it is frequently underneath or surrounded by other matter which has to be removed and replaced, with consequent loss of time and damage to material.

These Frames provide a place for every form, out of the way, where it does not occupy valuable working space, yet where any compositor can go directly to the galley containing the desired page without unnecessary loss of time, and without disturbing or handling other pages.

The pages being on galleys can be handled quickly and conveniently, without danger of pi. Corrections can frequently be made on the galleys, and proofs taken if desired.

These Frames have recessed sanitary bases, as shown by the illustration.



No. 2 Savage Imposing Stone and Frame.

Savage Imposing-Stone Frame No. 1— Size of stone, 36 x 60 inches; capacity, 302 galleys; galley compartments, 9 inches wide, 13⅛ inches deep, taking a standard 8¾ x 13 galvanized iron galley. Galley shelves on both sides and both ends of the frame. All galley shelves are numbered consecutively. List price, complete with stone **$135**

Savage Imposing-Stone Frame No. 2 — Size of stone, 48 x 72 inches; capacity, 384 galleys. List price, complete with stone, **$165**

SEND FOR COMPLETE DESCRIPTIVE CIRCULAR.

If you are interested in the question of MODERNIZED COMPOSING-ROOM FURNITURE, fill out the coupon and send it to us. Our representative will show you what can be done to increase *your* profits and relieve the congestion in *your* office.

THE HAMILTON MFG. CO., Two Rivers, Wis.:

Gentlemen,--The Imposing-Stone Frames with individual galley shelves and galleys, which you recently furnished us, have proved extremely valuable in economy of time and labor. We regard this plan of carrying standing matter upon individual galleys as far superior to any other method. It provides a place for every page with every page in its place, where it is quickly accessible, and therefore effecting a great saving in time results. We installed five of these Frames with 1,800 galleys and they have paid for themselves in a few months.

Yours very truly, *THE J. B. SAVAGE CO.,*
Per Chas. P. Carl, Supt.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City.....State.....

Have you a copy of "Composing-room Economy"? .....

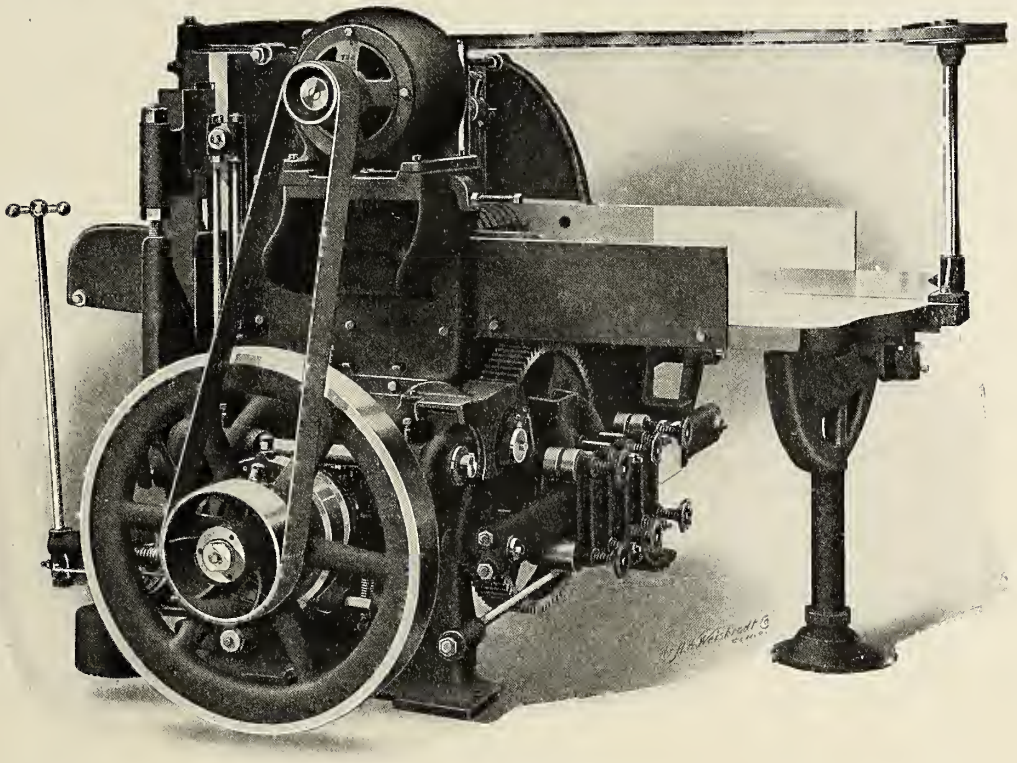
THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

The Seybold Twentieth Century Automatic Cutting Machine



SEYBOLD PATENTS

REAR SIDE VIEW—38-in., 44-in. and 50-in. Sizes.

The above illustration affords an excellent idea of the Automatic Clamp Friction Device, one of the many *original* Seybold construction features contained in the Twentieth Century Cutter. Extending, as it does, the full width of the machine and driving both ends of the clamp simultaneously from a central position, absolutely uniform pressure throughout the entire surface of the clamp is assured and guaranteed.

Simple and convenient provision for adjusting the friction device and regulating the clamping pressure to meet actual requirements, is an incidental but desirable feature.

Please ask for our little booklet "Testimony" and full particulars.

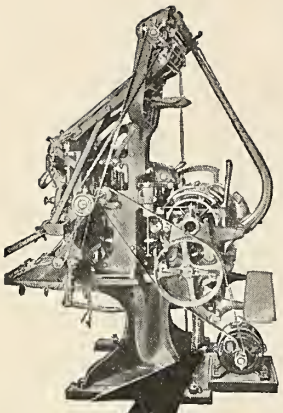
THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.; Venney Printers Supply Co., 150 S. Ervay St., Dallas, Tex.



Small Power Specialists

For Linotype Machines, Printing Presses, Cutting Machines, Binders, etc.

Our whole attention and activity are devoted to this work. In this way we have made

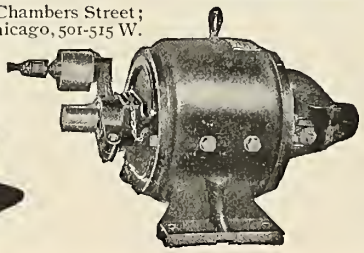
Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, 1/30 to 15 H. P.)

far superior to any other motor on the market.
We have a supply of motors of all types, for printing-shops, on hand all the time at our factory and at the branch offices, ready for immediate shipment. We have a consulting department for your power problem. Service free. Write us.

THE ROBBINS & MYERS COMPANY
1325-1425 Lagonda Avenue - - - - Springfield, Ohio

Branches in New York, 155 Chambers Street; Philadelphia, 1109 Arch St.; Chicago, 501-515 W. Jackson Boulevard; Boston, 176 Federal St.; Cleveland, 1408 W. 3d St., N. W.; New Orleans, 312 Carondelet St.; St Louis, Locust and 11th Streets; Kansas City, 930 Wyandotte St.



EDUCATE YOUR CUSTOMERS

to use high-grade blotting papers as a means of effectively reaching the public eye.

There is more money to be made in *specialty* printing than ordinary jobwork, and our high-grade blotting papers will interest you.

VIENNA MOIRE BLOTTING (in colors) and *Plate Finish* **WORLD, HOLLYWOOD** and **RELIANCE.** Our **DIRECTOIRE BLOTTING** is a novelty of exquisite patterns.

ALBEMARLE HALF-TONE BLOTTING

a brand-new creation, having surface that will yield to half-tone or color process printing and lithographing with a superb effect. Made in white and five colors.

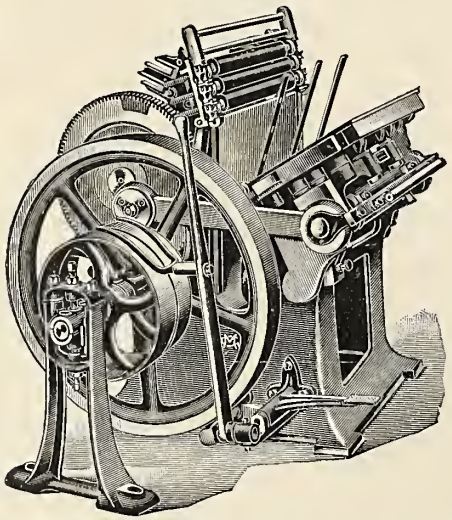
Samples of our entire line will be mailed upon request.

THE ALBEMARLE PAPER MANUFACTURING CO.

Makers of Blotting .·. RICHMOND, VIRGINIA

EDWARDS, DUNLOP & CO., Ltd. . . . . Sydney and Brisbane
Sole Agents for Australia.

A REPUTATION SUSTAINED BY ACTUAL SERVICE



for high-class work—such as half-tone, four-color work, embossing, cutting and creasing—*The M. Gally*

Improved Universal

enjoys the reputation of being the press best adapted for high-grade production, efficiency, speed and durability, and has stood the test alongside of all comers.

We have other presses of equal merit, hence why not get our illustrated catalogue, prices, terms, etc.

THE NATIONAL MACHINE COMPANY

Manufacturers

HARTFORD, CONNECTICUT

Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg.

Copperplate Engraving

is becoming more popular, as is indicated by a constant increasing demand. It's the established "elect" form of announcement of every character, invitations, cards, etc.

Steel Die Embossing

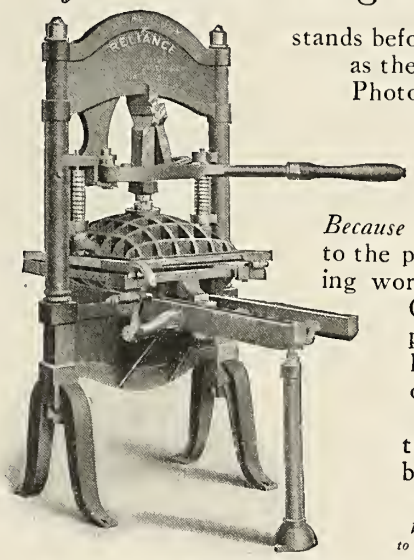
for business letter-heads, personal correspondence, business cards, etc., is the one dignified and proper style.

Send Us Your Orders. We will fill and ship according to your directions—an opportunity for you to take on a side line without investment, and which will yield you a handsome *net profit.*

Get Our Plans. We supply the local printer with full line of samples, how to take orders, etc.

OVER 40 YEARS ON STATE ST.
WM. FREUND & SONS
EST. 1865 INC. 1893
STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS
45 TO 49 RANDOLPH STREET
STEEL DIE EMBOSSING CHICAGO
PHONE RANDOLPH 805

The Reliance Proof Press for Photo-Engravers



stands before the world as the "Standard" Photo-Engravers' Proof Press

Why?

Because it has proved to the photo-engraving world that IT ONLY has produced the highest class of proofs of half-tones that have *ever* been *attained.*

SEVEN SIZES

Write for circular to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

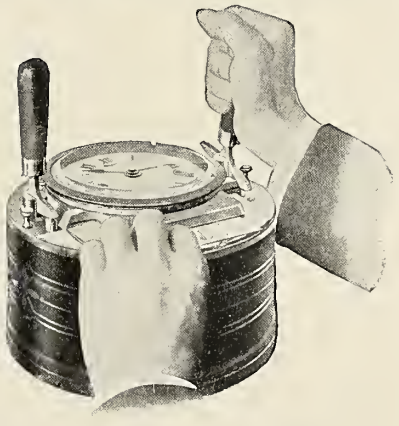
Also manufacturers of the Famous Shniedewend Printers' Proof Press and Reliance Lever Paper Cutter.

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.

SOLD ALSO BY ALL DEALERS

Accurate Cost Records

IF your workmen are writing their own divisions of time on jobs, or if they are making a pencil-mark through a series of printed units to denote their working time on each operation, you are **surely** getting many errors in your records. You may **possibly** be getting records which are "faked" to suit the purpose of the workmen.



If you use the Calculagraph, it will mechanically perform the operation of subtraction and record the **actual working time.**

It will make no clerical errors.

Its records can not be "faked" or tampered with.

And your mechanics will have more time to devote to productive labor.

Ask for our booklet—"Accurate Cost Records in the Printing Business"; it's free.

Calculagraph Company

1460 Jewelers Building
New York City



If Gutenberg Walked Into Your Shop

EVERYTHING changed—advanced—revolutionized. Not a recognizable point to strike familiarly on his bewildered eyes—except one. The same old patching and plugging—the whittling, pasting, wedging, time-killing methods of justification—these he could hug to his heart as the last remnant of his pioneer days.

The Miller Saw-Trimmer

is the only tool that will place your composing room on the 20th century level with the rest of your shop. It accomplishes accurately and quickly what all your lead cutters, mitering machines, saws, chisels, gimlets, wedges, jack-knives and entire kit of tools are made to accomplish by a deal of tinkering and loss of time.

This letter from the Smith-Grieves Typesetting Co., Kansas City, is typical of hundreds we have received.

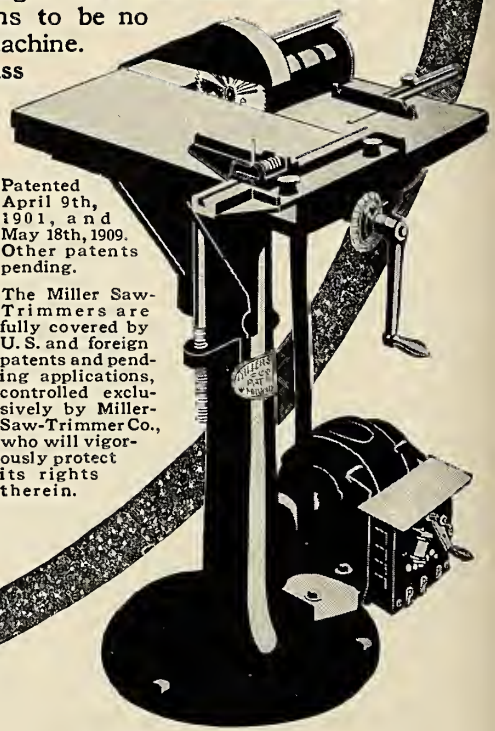
"We could not be induced to part with the Saw-Trimmer we purchased from you about a year ago. We find new uses for it every day; in fact, there seems to be no limit to the usefulness of the machine. **We don't see how a first-class printing office can get along without it.**"

It can't. In fact, an office cannot be first-class without it.

Get one on 30 days' free trial and prove to yourself that it will save money and time on every job you turn out. If it doesn't show you that it will pay you big to keep it, send it back at our expense. That is the final proof and we **want** you to take advantage of the offer.

Write an order today.

Miller Saw-Trimmer Co.
ALMA, MICH.

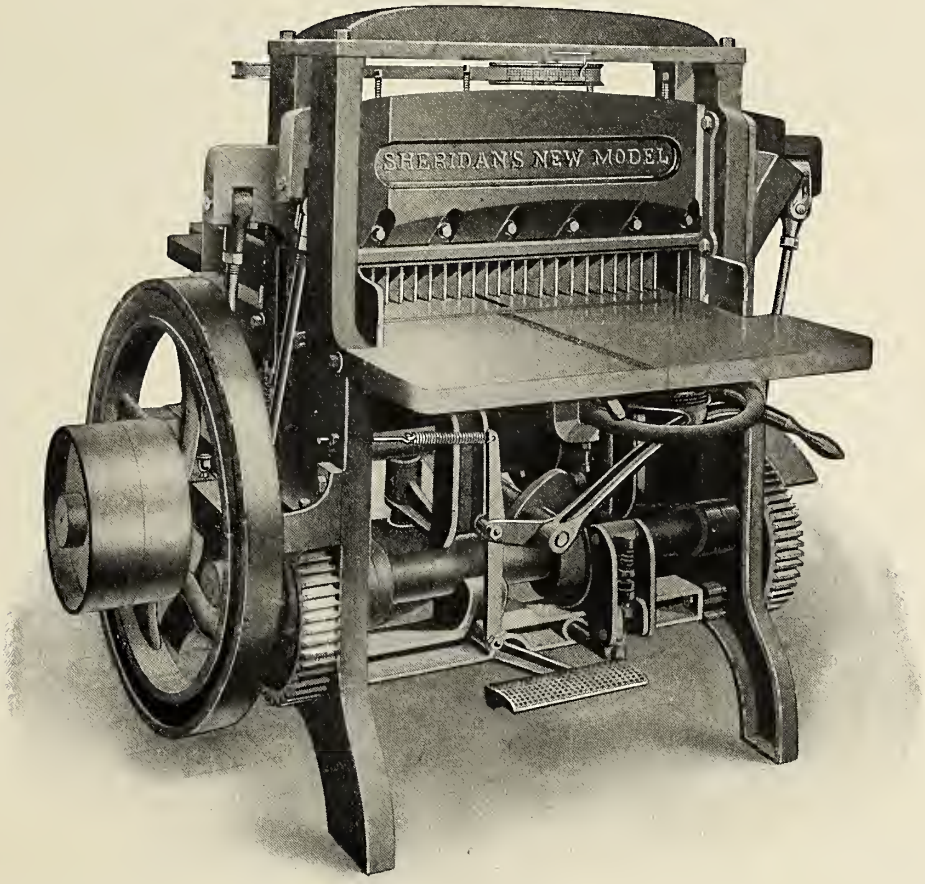


Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller-Saw-Trimmer Co., who will vigorously protect its rights therein.

Sheridan's New Model

Automatic Clamp—Improved—Up to Date

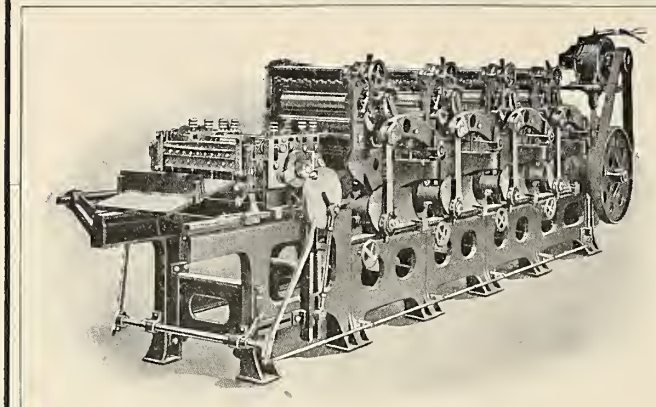


Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . . 149 Franklin Street
LONDON . . 65-69 Mount Pleasant



SHIPPING TAGS
FOLDING BOXES
TRADING STAMPS
THEATER TICKETS
SOUVENIR POST CARDS
SAMPLE BOOKS
ETC.

All of these classes of printing can be done at large profit on the

CASIMIR PRINTING PRESS

A few of the many advantages of the CASIMIR Printing Press are:

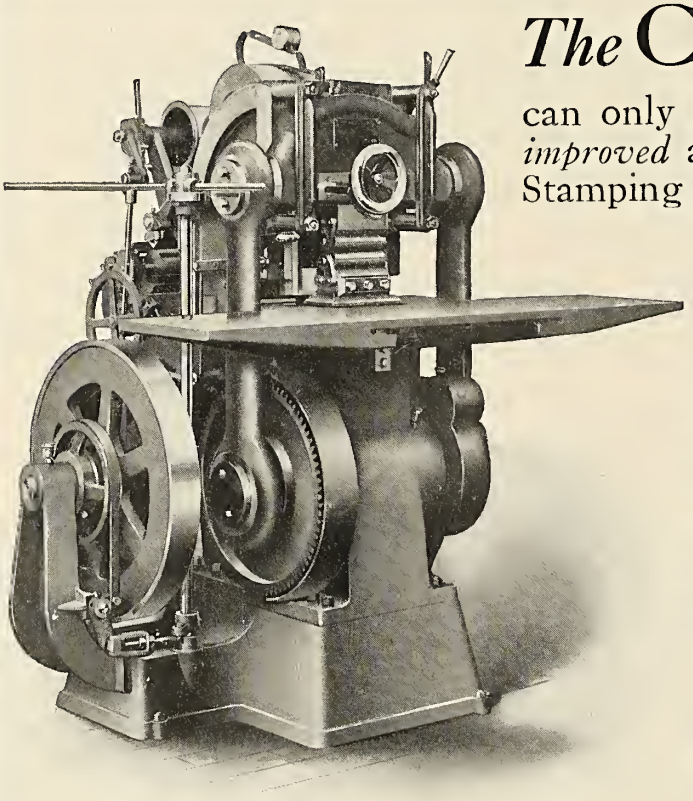
- ***PERFECT DISTRIBUTION OF INK, flat plates or type (not curved plates).***
- ***PERFECT REGISTER up to 8,000 impressions per hour.***
- ***BUILT ON THE UNIT SYSTEM, making possible the addition of extra sections or attachments at any time.***

Adaptable to most any class of work; built in three sizes, 7 x 14, 9 x 18, 12 x 21, to fit all requirements; rigid and substantial construction; insures an unyielding impression and long life. Send to-day for catalogue and further details.

CASIMIR VON PHILP COMPANY, BETHLEHEM, PA., Manufacturers.

Sole Selling Agents West of and Including Cincinnati:
A. F. WANNER & CO.
Everything in Printers' Machinery
340-342 Dearborn St., Chicago, Ill.

Sole Selling Agents East of Cincinnati:
ANDREWS & MARSH MFG. CO.
540 Pearl St., New York



The Cost *of* Embossing

can only be reduced by the installation of *improved* and *efficient* Steel Die and Plate Stamping Presses.

It's All in the Making

and the result of careful study of present-day requirements executed by skilled workmanship—the sole purpose of creating a press having speed, accuracy, efficiency and durability—that we are in a position to offer a Press a little in advance of that expected.

It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press

The Modern Machine Co.
Belleville, Ill.

Southwestern Agents: VENNEY PRINTERS' SUPPLY CO., 150 South Ervay Street, DALLAS, TEX.

"Imitation is the Sincerest Flattery"

FOR OVER TWENTY-FIVE YEARS OUR

$1.00 Insurance Policy Ink

Has stood at the head of all Job Inks for printing on hard-surface papers, drying quickly with a gloss, and not offsetting. Other houses have tried unsuccessfully to imitate it, but our process of making this Ink makes it unqualifiedly the *Finest Grade of Job Ink* on the market.

On receipt of one dollar we will forward by express prepaid one pound to any part of the United States or Canada.

FRED'K H. LEVEY CO.

FRED'K H. LEVEY, President — CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President — WM. S. BATE, Secretary

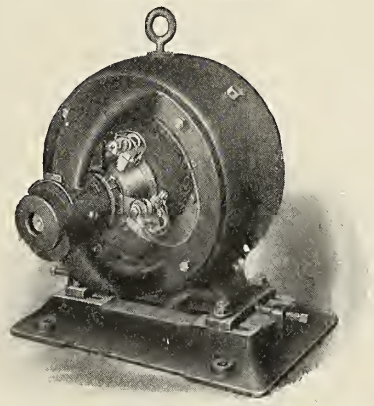
Manufacturers of High Grade Printing Inks

NEW YORK, 59 Beekman St. — CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. — SEATTLE, 411 Occidental Ave.

For All Classes of Printing Machinery
where cost of operation is closely guarded,
where longevity of service is expected,

The Peerless Motor

is pre-eminently qualified by actual test for these requirements.



The printers who are most successful have installed the Peerless System of Individual Motor Drive; their cost systems have shown that both good work and good profits demand it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

CHICAGO, 46 Van Buren Street — NEW YORK, 43 West 27th Street

MONEY *for* WASTE PAPER



Will You Exchange?

If you have any waste paper *at all* it can be disposed of at a *handsome profit!* Even if you are already receiving what *you think* is a fair price, do not be content, but write us at once and let us show you what our Special Service will do for you. Printers or Publishing Houses usually have a tremendous amount of high-class waste paper, shavings, etc. The waste from newspaper rolls, before it is printed on, white book paper shavings, ledger and bond paper trimming, brings from $18 to $45 per ton when baled in a

LITTLE GIANT *Baling Press*

The Little Giant is the most durable, efficient, easily operated and inexpensive press of any making the same size bales on the market. It means money in your pocket to investigate. THE LONGER YOU WAIT, THE MORE YOU WILL REGRET IT. Fill out the coupon *now* and receive full particulars by return mail.

LITTLE GIANT HAY PRESS CO.
Alma, Mich.

CATALOG COUPON

Little Giant Hay Press Co. — *Inland Printer*
Alma, Mich.

Please send me your latest catalog on Little Giant Baling Presses, and show me how to obtain highest prices for baled waste.

Name .....

Address .....

Your Name .....

.....

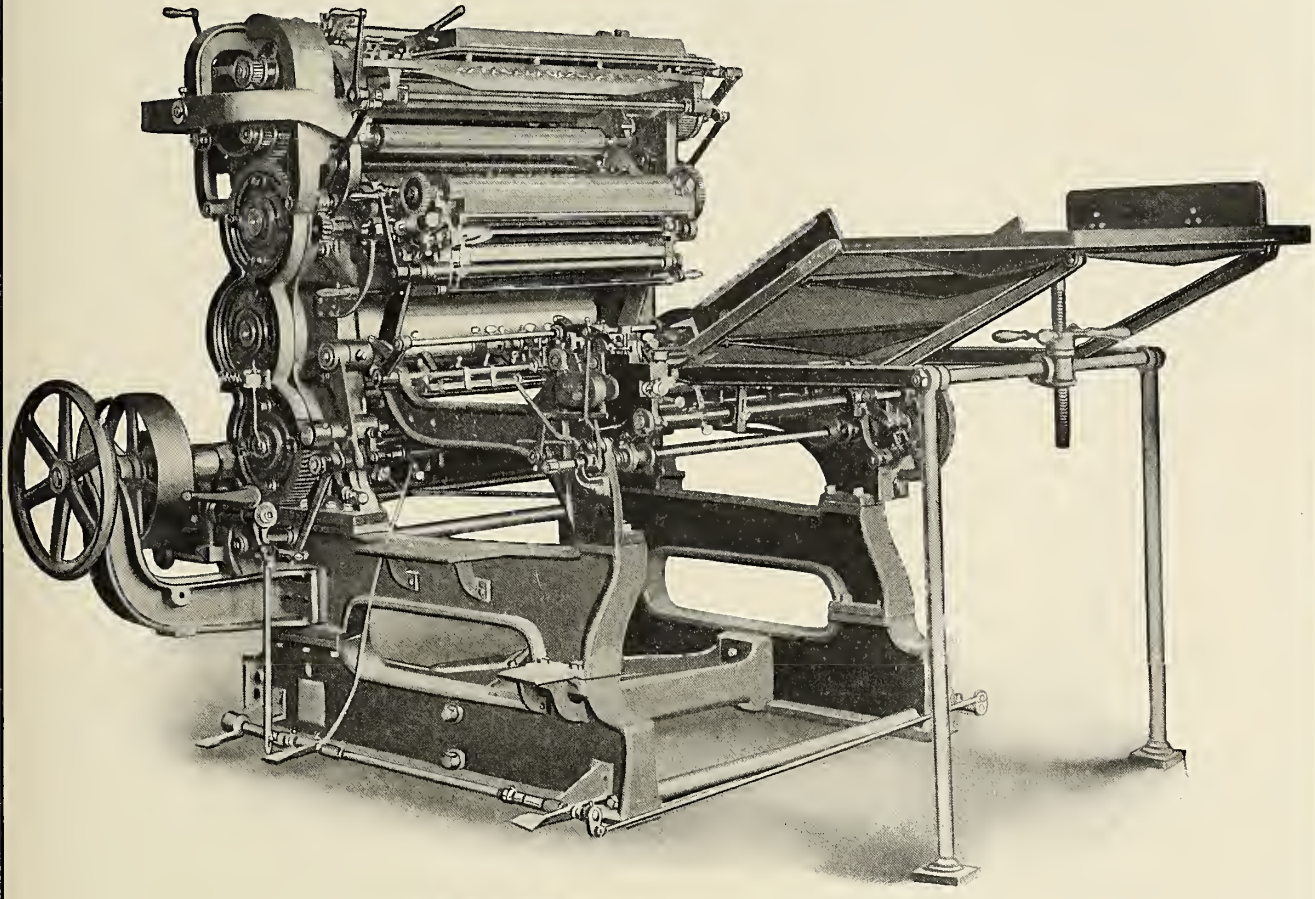
To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York

Harris Offset Presses Make Good



815,750 Impressions on 85 Different Jobs

in one month is what one of our customers tells us he secured recently on one Harris Offset Press, and he further says this is not unusual. Have you a machine that will approach this record for efficiency? If not, write

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Buildings

Do You Operate a Duplex Press?

I am ready to equip your 8, 10, or 12 page Duplex Press with my spring tension feed device, on trial for one year, which does away with *All Belts*.

On Credential Following Attachments Installed October 4, 1907

Wm. Paterson, Schenectady, N. Y. Amsterdam, N. Y., Jan. 11, 1909.

Dear Sir:—I wish to compliment you on the success of your patent on your automatic spring tension feed device which you attached to our Duplex Press. It not only does all you claim for it, but much more, in the saving of paper and time otherwise lost by the breaking of the web, which was quite frequent while we were using the old belt attachment.

I can not say too much for the device and I cheerfully recommend it to users of the Duplex who find trouble with the old feed arrangement. I beg to remain,

Very truly yours,
R. Lee Reynolds,
Proprietor "Morning Sentinel," Amsterdam, N. Y.

Address

Wm. Paterson Box 669 Schenectady, N. Y.

Canadian Address, 18 Churchill Ave., Toronto, Ont.

BRITE-LITE



The Rustless Furniture

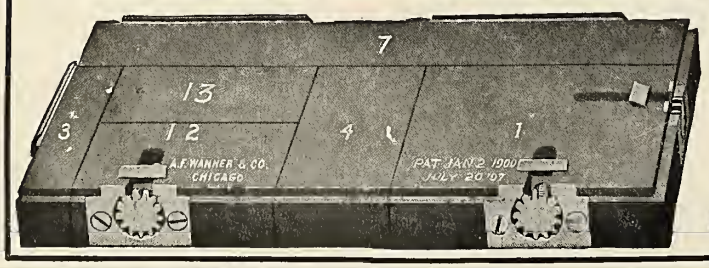
Should be purchased now before the full rush of Fall work is on.

BRITE-LITE Furniture weighs less than any other Furniture. It is one-third the weight of ordinary metal Furniture. Though light, it has the crushing strength of iron—and is as accurate as type. You will enjoy the lighter, more accurate forms insures. It will save your back—your press and your money. Send to-day for catalogue and sample free. BRITE-LITE

What Every Printer Wants

is a patent block that will accommodate the greatest variety of work, and at the same time with strength to stand years of hard knocks. The block with the most talking points isn't always the best. THE WILSON BLOCK has one talking point that really talks—It has been on the market now over ten years and is being ordered and re-ordered by the largest printers in the country. W. B. Conkey Co., Hammond, Ind., have bought in all over $10,000 worth of these blocks; W. F. Hall Printing Co., Chicago, over $5,000; Federal Printing Co., New York, $3,000, etc. Must be a reason why they stick to THE WILSON after trying other makes.

Now seriously, Mr. Printer—if you are printing from plates—THE WILSON BLOCK demands your consideration. You will find it a well-spent effort to ask us to send our catalogue. Do it now.



Sold by Responsible Typefounders and Dealers

MANUFACTURED BY

A. F. WANNER & COMPANY

340-342 Dearborn Street, CHICAGO, ILL.

Really Cheap Ink

Is only the ink that gives perfect satisfaction. Ink that satisfies the artistic mind and *saves its own cost* by its perfect working qualities is the cheapest ink regardless of its price per pound.

The beautiful catalogue of B. Altmann & Co., the leading New York Fifth Avenue Dry Goods House, was printed on D & C highly glazed enamel paper without slip-sheeting with

HUBER'S CLASSIC HALFTONE BLACK

THE RESULTS

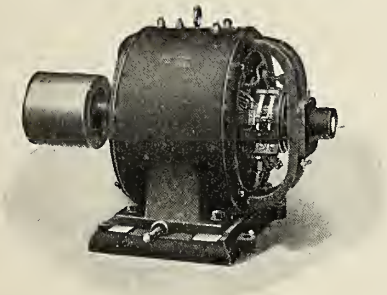
Perfect Printing :: Perfect Halftones :: Perfect Solids
No Peeling :: No Offsetting

The Ink Not Needing Slip-sheeting
SAVED ITS OWN COST

J. M. HUBER 350 DEARBORN ST. CHICAGO
JOHN MIEHLE, JR., MANAGER

New York Boston Philadelphia St. Louis

TRIUMPH MOTORS

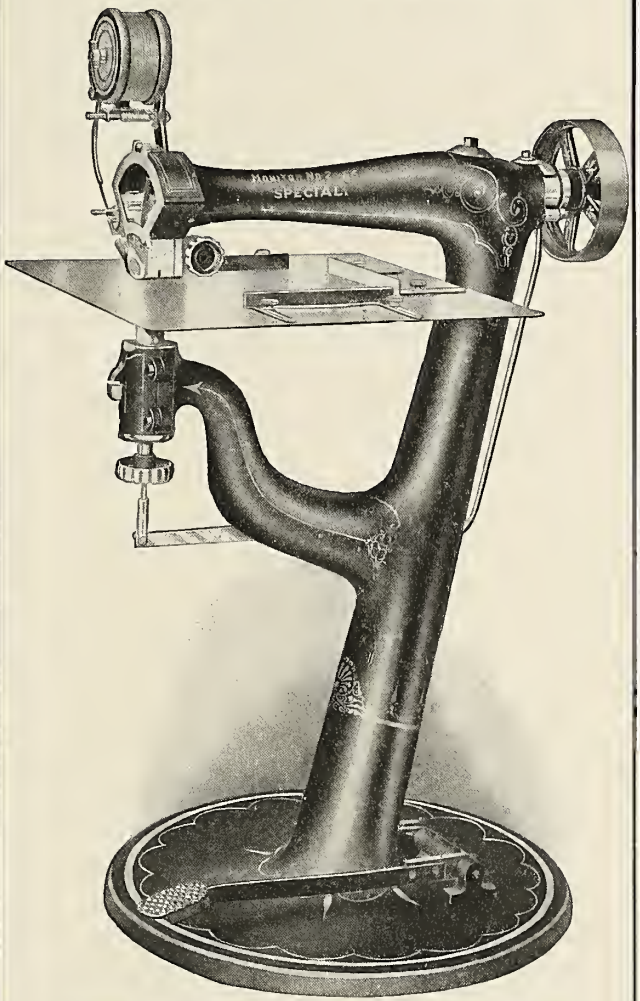


Our Bulletin "The Printer's Guide" gives proper motor recommendations for all standard presses — speed, method of connection, etc. This book will be invaluable to you — write for it.

We are specialists on printing press equipment

The Triumph Electric Co.
Cincinnati, Ohio

Latham's MONITOR CALENDAR STITCHERS



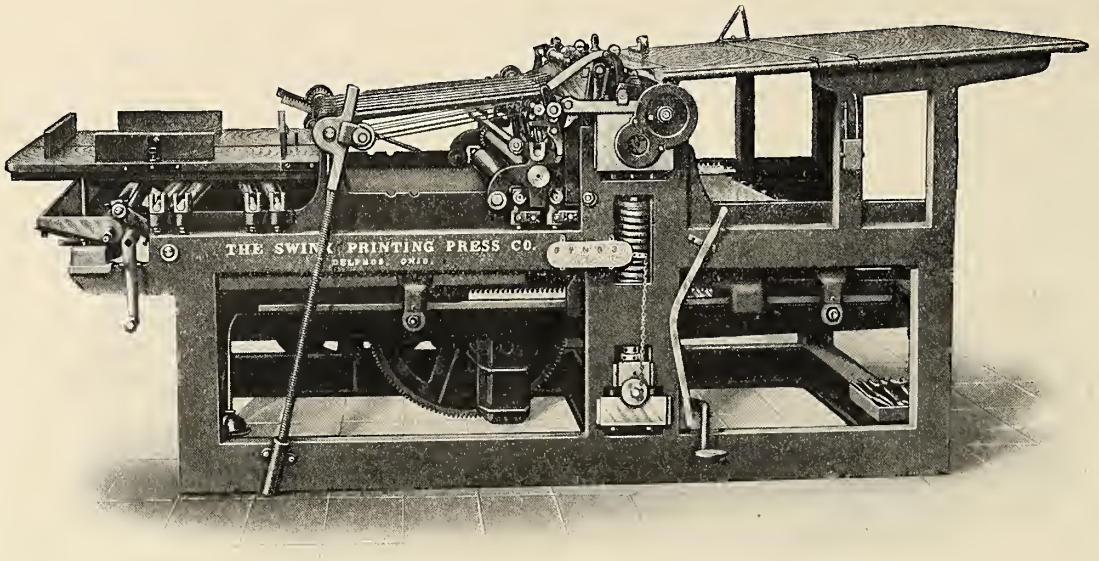
Latham's No. 2 and 2½ Monitor Calendar Stitcher.

We have designed the above machines for houses making a specialty of large calendar work. They can also be used for ordinary flat or saddle stitching.

SPECIAL FEATURES:
Size of table 24 x 24 in., with gauges as shown in cut.
Distance from clinchers to frame, 18 in.
Capacity: No. 2, 2 sheets to ⅜ in.
Uses wire No. 5, 25 to 30 round and 20 x 25 flat.
No. 2½, 2 sheets to ¼ in.; uses wire No. 25 to 30 round.

MANUFACTURED BY

Latham Machinery Co.
Chicago, 306 So. Canal St.
New York, 8 Reade St. *Boston, 220 Devonshire St.*



THE SWINK HIGH-GRADE PRESS
TWO-REVOLUTION

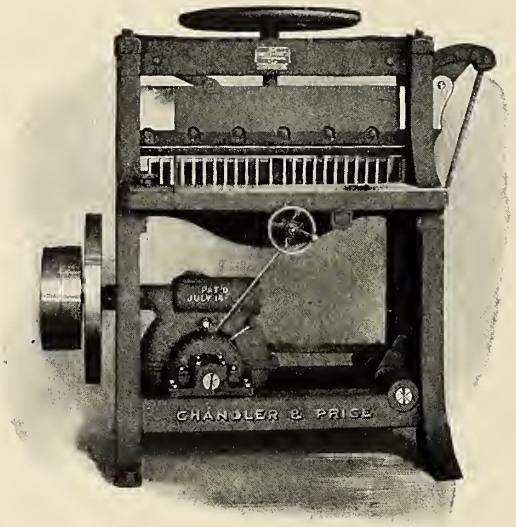
is to-day the best and biggest surprise to the conservative printer, an improvement over the complicated presses sold before. Very few pieces of mechanism to THE SWINK. The bed motion is so perfect, so simple, so efficient, that it will run for years without wear, and this is recognized at a glance. THE SWINK is easy to operate and is noted for its speed, sharp impression and perfect register. Size of bed, 27 x 40. Be progressive and investigate THE SWINK.

THE SWINK PRINTING PRESS CO.
Factory and General Offices, DELPHOS, OHIO

The

Chandler & Price

Power Cutter



Simple and Strong and Never Cuts Wrong

3 sizes: 30-in., 32-in. and 34-in.

For Sale by Dealers

The Chandler & Price Co., *Manufacturers*

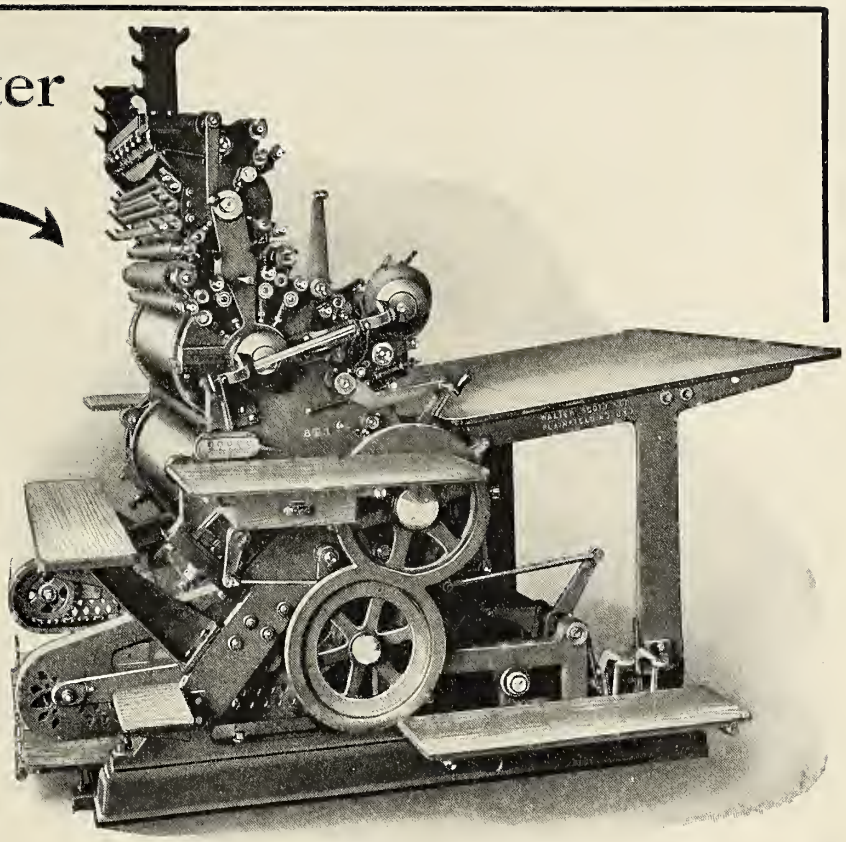
Cleveland, Ohio

Accurate Register At All Speeds

There is a world of satisfaction in feeling sure that no matter what the hurry or how fast the job is run off, the work is of the Highest Quality and in perfect register. Such satisfaction is attainable only by using the

Scott Offset Press

which has been proven to be perfectly satisfactory on all kinds of Offset Work, including the *Most Difficult Color Printing*



FEEDER SIDE OF SCOTT OFFSET PRESS

The *Scott* Offset Press is the *Only* Offset Press

which allows sufficient time for properly registering the sheets for colorwork; it is the *only* offset press with fine grain SEMI-STEEL cylinders ground to a perfectly true surface on their own journals, thus providing for a perfect impression; it is the *only* offset press which gives a perfectly even color distribution under all conditions; it is the *only* offset press having the blanket and impression cylinders journaled in square boxes connected with entirely automatic trips controlling the cylinders independently or together, and it is the *only* offset press with a positive delivery, no wear to give trouble, no tapes, no adjusting.

STANDARD SIZES: 28 x 38 34 x 46 34 x 52 34 x 58 38 x 52 38 x 58

For full information, prices, etc., address

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 41 Park Row CHICAGO, Monadnock Block

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TRADE MARK J P I Co

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And Your Ink Troubles will be Fewer in 1911

THE QUALITY IS ALWAYS RIGHT
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THE JAENECKE PRINTING INK COMPANY

NEW YORK PHILADELPHIA ST. LOUIS

Main Office and Works—NEWARK, N. J. **CHICAGO OFFICE, 351 Dearborn Street**

IMITATION FALLS SHORT OF THE GENUINE



FOR years the PEERLESS PERFORATOR has stood as a model for imitators. It has withstood all tests, and is still recognized by the posted buyer—the buyer who would look to *service* and *future*, as the one dependable Perforator. ¶ Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired.*

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T. W. & C. B. SHERIDAN . . CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.

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118 to 124 South Clinton Street
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E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

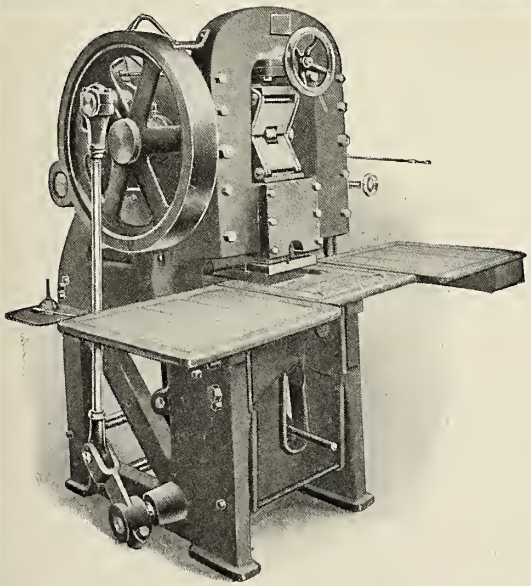
A Cover-page Contest

THE STAR TOOL MANUFACTURING COMPANY, of Springfield, Ohio, manufacturers of the popular *STAR COMPOSING STICK*, announce a Cover-page Contest, to open November 1 and close January 15. The subject is a cover-page for a catalogue, and valuable prizes are offered for the designs selected for first, second and third places, with honorable mention for the next ten. The results of the contest, together with photographs of the prize-winning contestants and reproductions of a portion of the designs submitted, will appear in the March issue of The Inland Printer.

¶ Refer to our colored insert which appeared in the November Inland Printer, or write direct to us for full particulars regarding character of copy, the rules, and the awards.

¶ This Cover-page Contest is open to all wide-awake compositors and is worth your investigation.

The Carver Automatic Die Press



IS unexcelled for quantity or quality of production, economy of operation, adaptability for variety of work, and longevity of service. Will stamp in the center of 18 x 20 inch sheet. A hair-line register is guaranteed. From 30 to 60 lbs. wiping paper practical for such purpose is used. The simplicity of our ink mixing and grinding fountain makes it the easiest and quickest for cleaning and changing colors. The rollers run at different speeds, giving a grinding or scraping action.

NOTICE.—*This* feature is protected by patents.

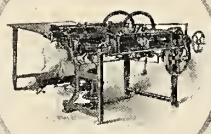
We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches.

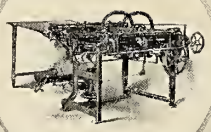
C. R. Carver Company

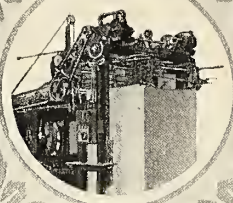
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

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PARSONS TRADING CO., Sydney, Mexico City and New York.







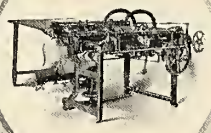
FOLDERS

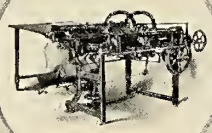
Twenty-six types, with an endless variety of attachments and sizes. Your needs are completely met in this complete line. Let us tell you about them, and then the question of buying and installing them will take care of itself.



FEEDERS

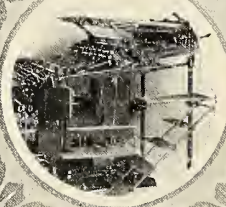
The Cross Continuous and Dexter Pile types give a better quality and larger product of automatically registered sheets than can be procured by any other known method.

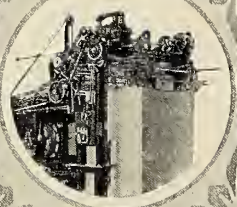




CUTTERS

Rapidity and absolute accuracy, simplicity and strength beyond the possibility of strain, are the characteristics of the Dexter Automatic Clamp Cutter. It is so sound in principle that we do not offer a "New Model" every year or so.



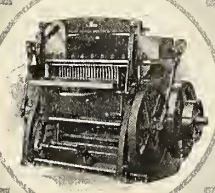


DEXTER FOLDER CO.

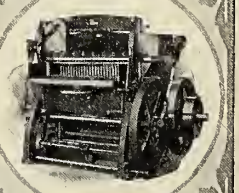
New York *Chicago* *Boston*

Philadelphia *San Francisco*

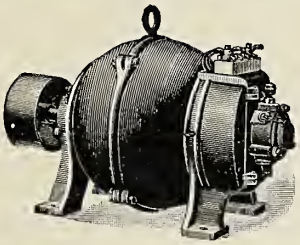
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Canadian Agents: The J. L. Morrison Company, Toronto, Canada.







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MOTORS THAT MOST PRINTERS USE

The perfection of design and the thoroughness of construction have made the Sprague Electric Motors universal favorites for driving printing presses, stereotyping and electrotyping machines, cutters, folders, stitchers, Linotype and Monotype machines, etc. They do the work with economy and precision and are used extensively throughout this country and abroad.

Sprague Electric Motors will reduce your power expense 15 to 50 per cent.

Bulletin No. 2294 shows a great variety of applications. Some of them may contain ideas for you. Send for a copy.

SPRAGUE ELECTRIC COMPANY

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BRANCH OFFICES IN PRINCIPAL CITIES

FAC-SIMILE OF LABEL.



See that this label is on each ream.

One of the latest additions to our list of watermarked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

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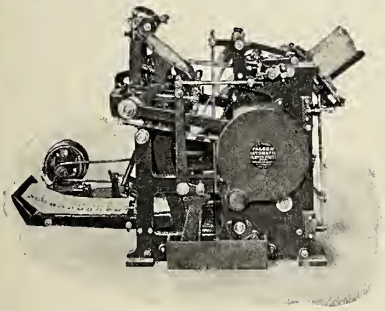
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Cable Address for all Offices—"PARTRACOM."

The Express Falcon Platen Press

GRIPPER FEED ▲ AUTOMATIC DELIVERY ▲ FLAT FORMS ▲ NO CURVED PLATES

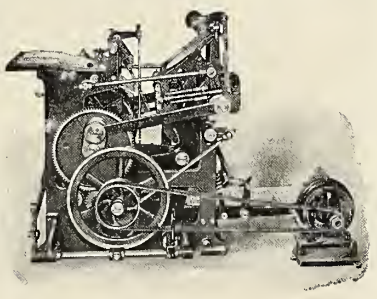
This press is the fastest and most economical that has yet been produced for printing Envelopes, Letter-heads, Circulars, Cards, Blotters, etc. It is made ready more easily and quickly than the ordinary "Gordon" and is equally valuable on short and long runs.



Speed (with Automatic Envelope Feed Attachment and Automatic Delivery), 4,500 Envelopes per hour; Hand Feed (with Automatic Delivery), 3,000 to 4,000 per hour.

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THE H. P. SPRINGS CO.
PRINTERS, BINDERS
1617-1619 MICHIGAN AVENUE
CHICAGO

October 25, 1910.

AUTO FALCON & WAITE DIE PRESS COMPANY, LTD., 160 Adams Street, Chicago:

Gentlemen,—Answering your request for our opinion of the Express Falcon Platen Press which we recently purchased from you, we wish to say that we have already told you that the press is entirely satisfactory and all that you claim for it; however, we will be more explicit and say that we are very much pleased with the simplicity of its operation and its especially high speed. These two features would not have appealed to us had we not found that the quality of the work turned out is of a very superior grade.

We do not mind saying that this combination of quality, speed and simplicity more than pleases us. You may refer to us at any time. Yours truly, (Signed) THE H. P. SPRINGS COMPANY,
H. P. SPRINGS.

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(Successors to American Falcon Printing Press Co.)

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Inks that are used in every country where printing is done.

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The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

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The Mechanical Chalk Relief Overlay Process

is rapidly supplanting all other overlay methods, both hand and mechanical.

As contributory causes may be mentioned:

Ease of production
Containing relief on both sides of ground sheet
Superior printing results
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Upwards of 12,000 Printing Plants, in all parts of the world, have installed the process

Among whom are—

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Scribner Co.	Chasmar-Winchell Co.
Doubleday-Page Co.	Zeese-Wilkinson Co.
Phelps Pub. Co	De Vinne Press
Crowell Pub. Co	Etc., etc.

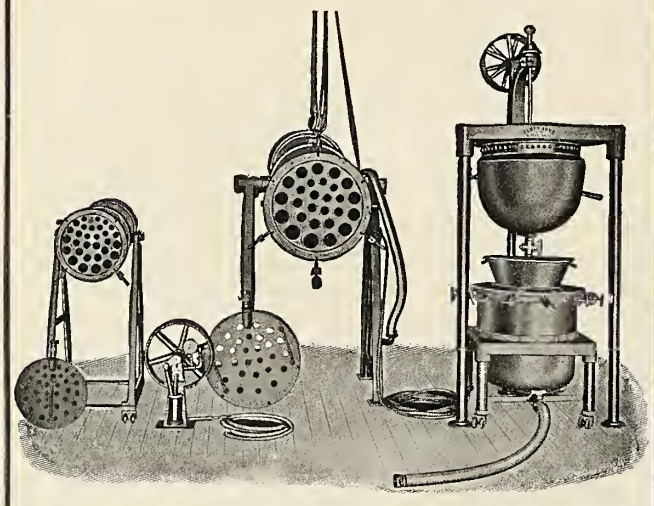
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Full Equipments of the Latest and Most Improved

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A MODERN OUTFIT FOR LARGE PRINTERS

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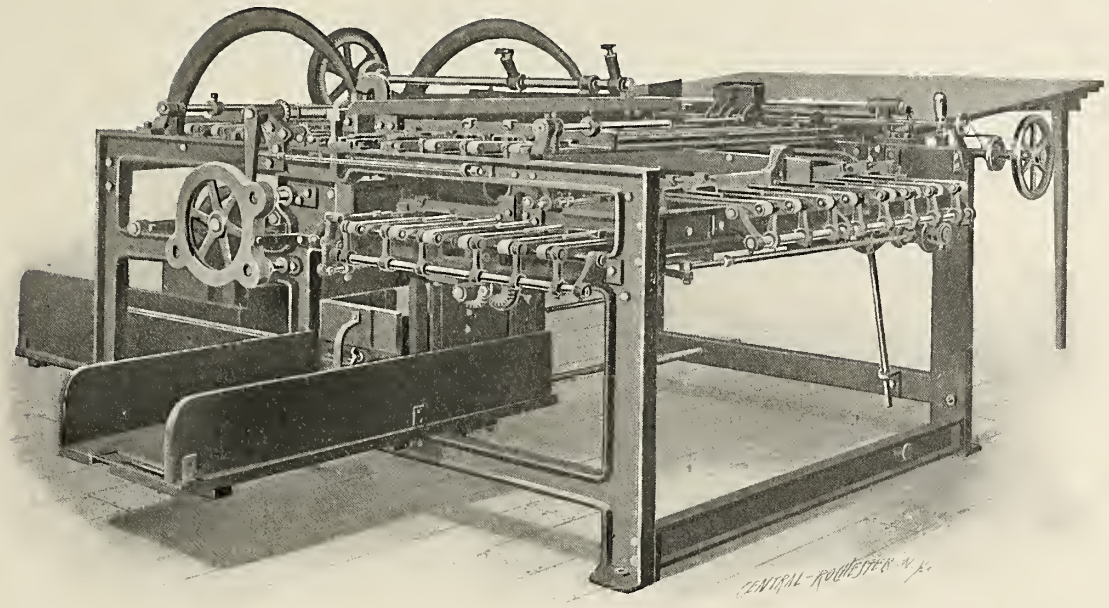
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Electrotypes
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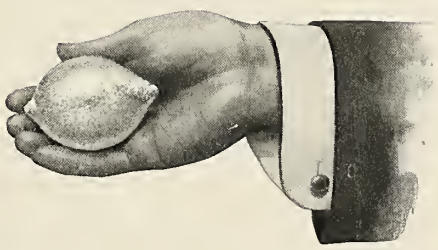


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for periodical and pamphlet work. Write for full particulars



We are not handing you a —



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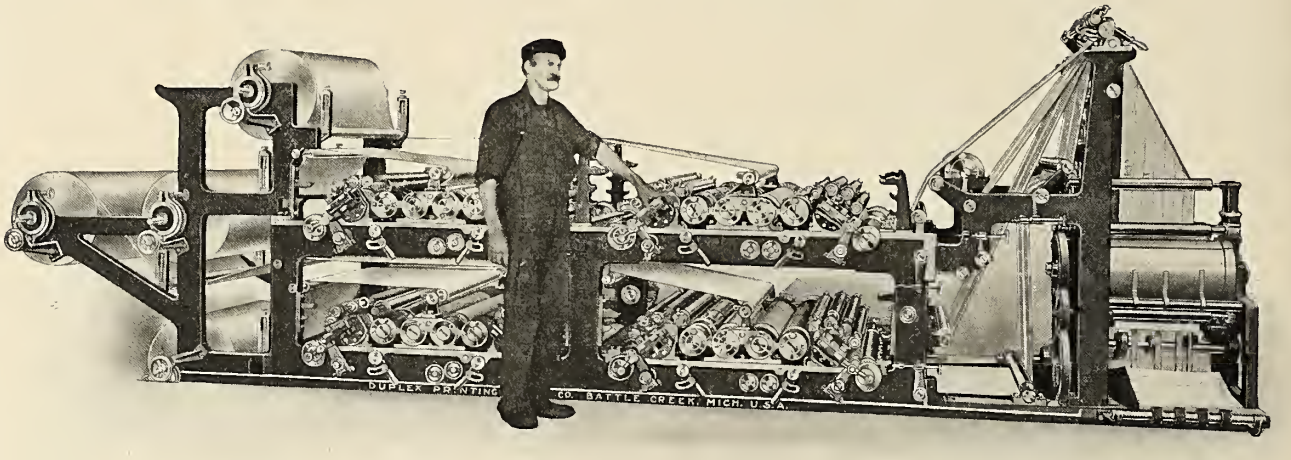
ATLANTA, GA. - - - - J. H. Schroeter & Bro.

The Duplex Tubular-Plate Rotary Press

A New Feature in Printing-Press Construction which DOUBLES the Productive Capacity of the Machine.

The Use of Tubular instead of Semi-cylindrical Plates in itself Multiplies the Product by TWO, while Incidental Advantages Still Further Increase It.

TO ILLUSTRATE: Let us consider a press of the old style, carrying sixteen semi-cylindrical plates and being operated at any given rate of speed. Each one of these plates is printing **half the time** and is idle the other half. In the tubular-plate machine, carrying sixteen plates, each plate is printing **all the time** and it is clearly evident that if it be operated with the **same peripheral speed of the cylinders** it will do precisely **double the amount of work.**



DUPLEX TUBULAR SINGLE-PLATE 16-PAGE PRESS

In the **DUPLEX SINGLE-PLATE ROTARY** there is no collecting; no associating; no tapes; no half-speed cylinder. All sheets are cut after passing over the former—not before, as in other makes. **All delivered book-fold.** Collecting and associating devices require greater skill in operation, and involve many liabilities of clogging, breakage and delays.

This Press is no untried experiment. Nearly 40 have been already sold and two-thirds of them installed and now in daily operation.

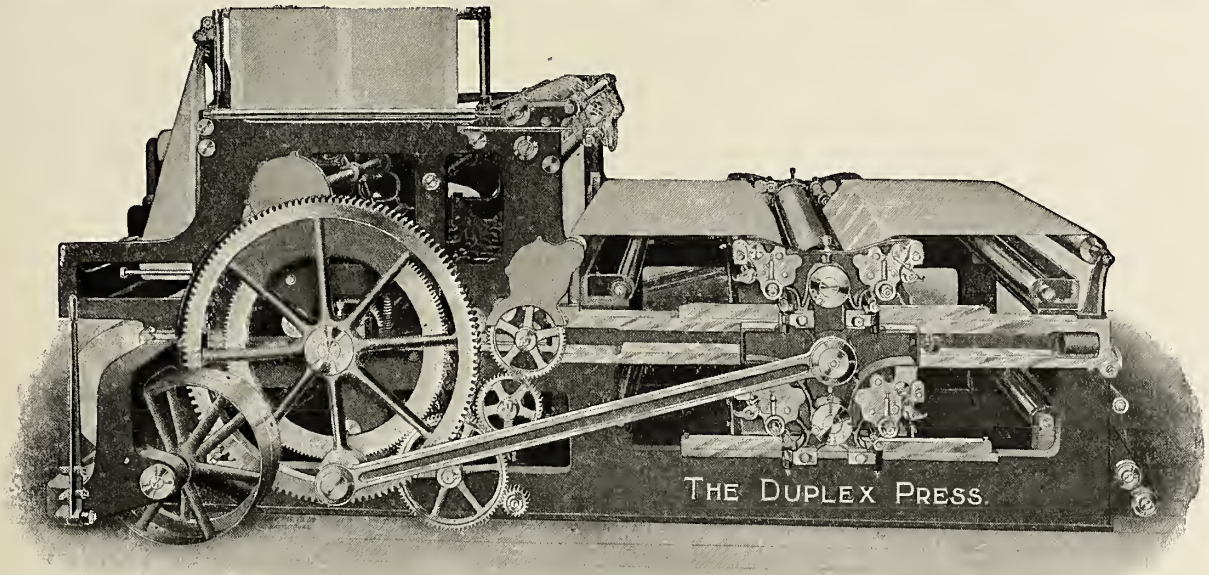
Send for Full Description and Testimony of Users.

DUPLEX PRINTING PRESS COMPANY

The Duplex Flat-Bed Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4,- 6,- 8,- 10 or 12-page papers WITHOUT STEREOTYPING.

IN USE THROUGHOUT THE WORLD AND THE DEMAND CONSTANTLY INCREASING.



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LAUNCESTON, TASMANIA, *Telegraph.*
HABANA, CUBA, *El Triumfo.*
Twin Presses.
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DAVENPORT, IOWA, *Der Demokrat.*
12-page.
ABERDEEN, WASH., *World.*
FREEPORT, ILL., *Standard.*
COBALT, ONT., *Nugget.*
12-page.
MAZATLAN, MEX., *Correo de la Tarde.*
MOUNDSVILLE, W. VA., *Echo.*
GREENVILLE, S. C., *Piedmont.*
10-page.
MEXICO, D. F., Luis M. Rojas.
SALINA, KAN., *Union.*
NEW YORK CITY, Alexander Printing Co.
12-page.
FREMONT, NEB., *Tribune.*
LAPORTE, IND., *Argus-Bulletin.*
EUREKA, CAL., *Herald.*
12-page.
NEW YORK, N. Y., *Trade Record.*
BUENOS AYRES, S. A., *Herald.*
12-page.
NORWICH, N. Y., *Sun.*
COSHOCTON, OHIO, *Tribune.*
PARKERSBURG, W. VA., *Journal.*
ALBERT LEA, MINN., *Tribune.*
SPARTANBURG, S. C., *Journal.*
10-page.
MILWAUKEE, WIS., *Times.*
ENID, OKLA., *Eagle.*
LAKE CHARLES, LA., *American-Press.*
BARTLESVILLE, OKLA., *Enterprise.*
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10-page.

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OTTAWA, KAN., *Republic.*
ALBANY, GA., *Herald.*
10-page.
LAWRENCE, KAN., *World.*
LAWRENCE, KAN., *Journal.*
KINGSTON, JAMAICA, *Gleaner.*
Twin Press (third purchase).
CAIRO, ILL., *Citizen.*
OGDENSBURG, N. Y., *News.*
OGDENSBURG, N. Y., *Republican & Journal.*
10-page.
DURHAM, N. C., *Sun.*
GARY, IND., *Post.*
VERA CRUZ, MEX., *La Opinion.*
CORPUS CHRISTI, TEX., *Caller.*
ENID, OKLA., *News.*
WATERTOWN, S. D., *Public Opinion.*
SHERMAN, TEX., *Democrat.*
URBANA, OHIO, *News.*
HABANA, CUBA, *Diario Espanol.*
12-page.
COLUMBIA, MO., *Tribune.*
COLUMBIA, MO., *University Missourian.*
BUTLER, PA., *Citizen.*
10-page.
MODESTO, CAL., *Herald.*
BROWNSVILLE, TEX., *Herald.*
BELOIT, WIS., *Free Press.*
10-page.
WICHITA FALLS, TEX., *Times.*
CHIHUAHUA, MEX., *El Correo.*
MISSOULA, MONT., *Missoulian.*
12-page.
NEW YORK, N. Y., *Glas Naroda.*
KEARNEY, NEB., *Hub.*
12-page.
ABERDEEN, S. D., *Freie Presse.*
BRADFORD, PA., *Star.*
12-page.
MEDFORD, ORE., *Mail- Tribune.*
CORDOVA, ARGENTINE, S. A.
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CENTRALIA, ILL., *Sentinel.*

BATTLE CREEK, MICH., U.S.A.

LONDON ADDRESS:
LINOTYPE & MACHINERY, Ltd.
188 FLEET STREET

The Duplex Tubular-Plate Rotary Press

A New Feature in Printing-Press Construction which DOUBLES the Productive Capacity of the Machine.

The Use of Tubular instead of Semi-cylindrical Plates in itself Multiplies the Product by TWO, while Incidental Advantages Still Further Increase It.

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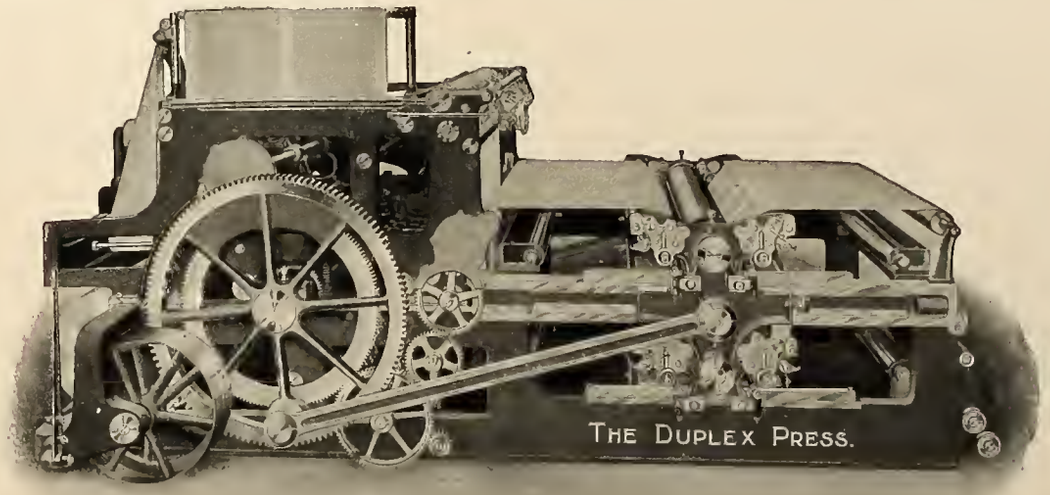
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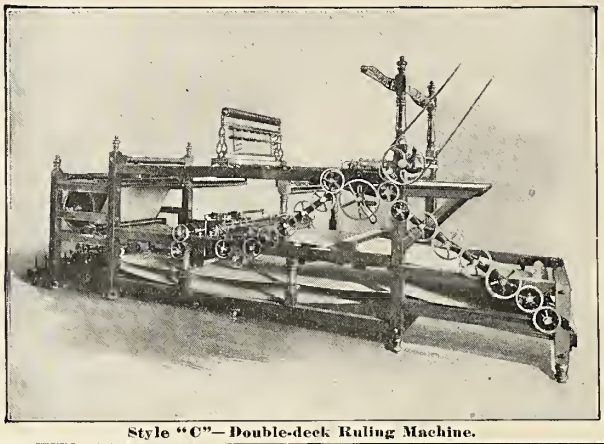
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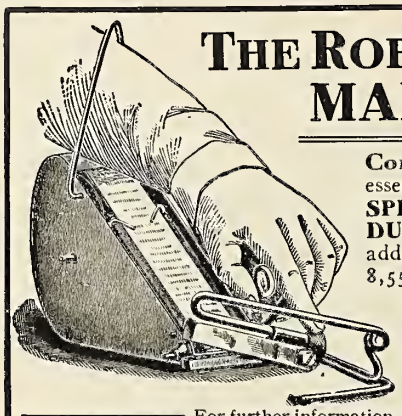
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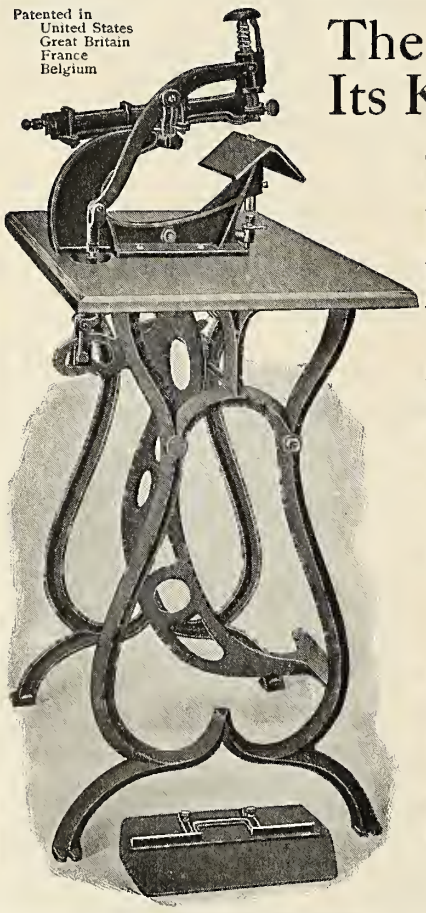


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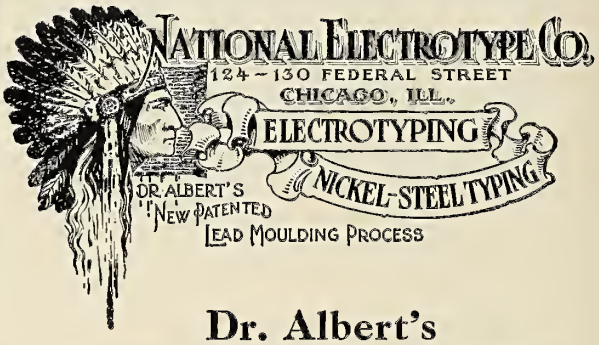
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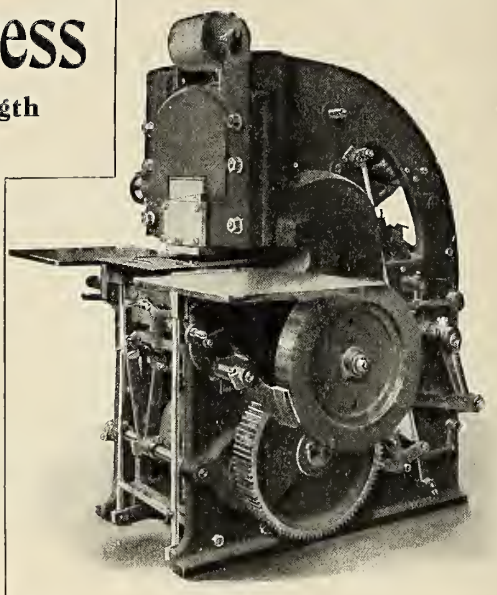
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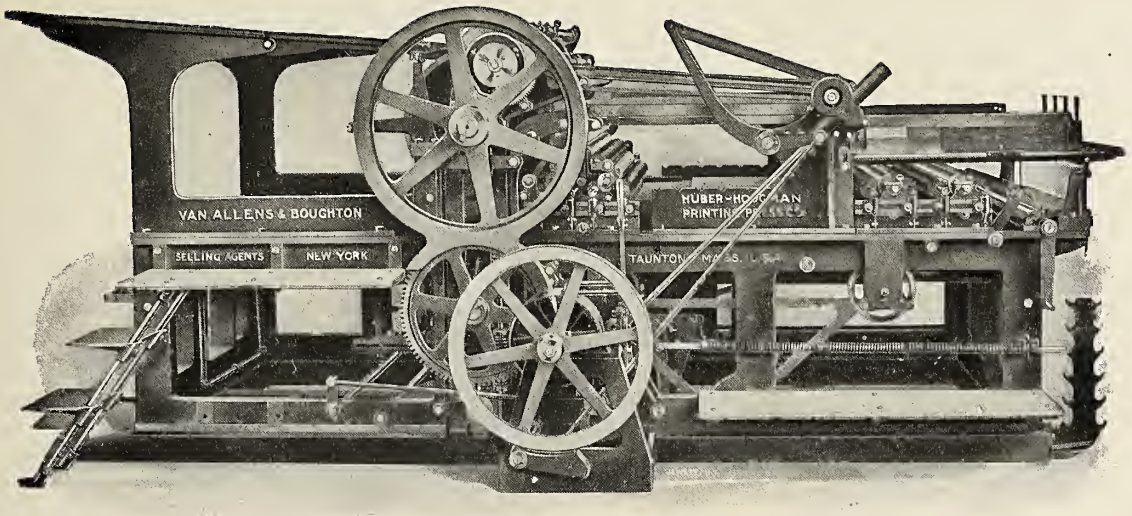
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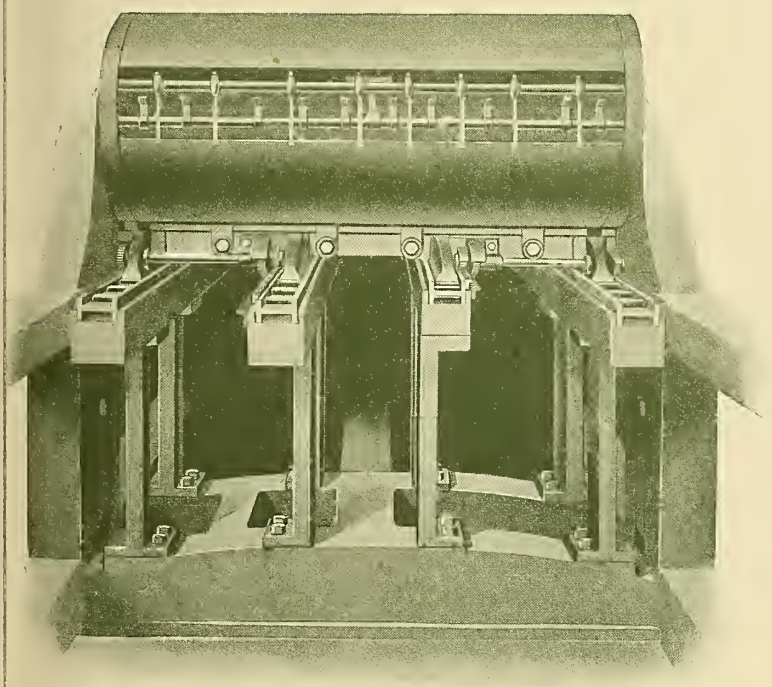
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The Inland Printer for December 1910

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVI. No. 3. **DECEMBER, 1910.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

INDUSTRIAL PEACE THROUGH CONFERENCE.

BY A. H. MCQUILKIN.

COMMERCIAL employing printers are now seriously considering how they can come together in a national or international organization. The chief obstacle to a federation of the various employing printers' organizations is the difference of opinion on how labor shall be contracted with — individually or collectively. It is perhaps natural for an employer to consider that if the principle of collective bargaining were adopted by the commercial printers as an organization the power thereby placed in the hands of the unions would leave the trade helpless before any exactions that organized labor might be disposed to make. This view, however, must rest on the supposition that organized labor is ignorant of economics, and of the forces that create prosperity in business. But organized labor is well informed on these matters, and so this alarm is not well founded.

In support of this view, attention is directed to the course taken by the Newspaper Publishers' Association with the International Typographical Union. The newspapers for years were in the same chaotic state in their relation to employees as the commercial printers are to-day. Some were union and some were nonunion. Opportunity was the sole arbiter of conditions and wages, much as it is now in the commercial field. Uninterrupted service was demanded by the newspapers' patronage, and uninterrupted work, with improving conditions and wages, was needed by employees, responsible for home, wife and family. To attain the ends desired by both, the Newspaper Publishers' Association, organized to improve their business interests, recognized the desirability of coming to some agreement with the International Typographical Union, organized to improve the business interests of compositors. The newspaper publishers were not of one mind on the wisdom of this proposition, and many members of the typographical union were no less coy. Only repeated disasters, strikes, lockouts, with all the evils that attend them, money loss, estrangement and bitterness of feeling, and all the corollaries of ill will — only these big-stick arguments induced the businesslike publisher and the fair-minded compositor to take thought that they had interests in supporting each other and everything to lose in fighting each other. To-day's gain was proved to be to-morrow's loss, though the fighting fever, like the gambler's fever, never dies while there is a dollar to place at hazard. The policy of making a wilderness and calling it peace still holds in the minds of many men, but the majority in the Newspaper Publishers' Association and in the International Typographical Union finally concluded that an agreement to settle all differences by conference might be a better way of carrying on the business of printing newspapers and earning a living.

The conference plan took long in assuming definite form. Its broad principle, no suspension of work by strikes or lockouts, had to be carefully defined, and every step in building up the basis of understanding discussed to a conclusion. The arbitration or conference agreement is published in booklet form. Any one can be informed of its details. Summarized as noted above, it provides protection against strikes and lockouts, under the terms of its contract. Its strength lies in the inviolability of contract.

The National Board of Arbitration consists of three members of the Executive Council of the International Typographical Union and three members of the special standing committee of the American Newspaper Publishers' Association, or their proxies. The board meets on the first Tuesday in each month at such time and place as may be determined by it.

The procedure which brings its arbitrament into operation requires that where differences arise between a publisher and a local union, conciliation shall be exercised to effect an adjustment. If conciliation fails, recourse is had to local arbitration. If local arbitration fails to adjust the dispute to the satisfaction of either of the parties, then review by the National Board of Arbitration is granted either party through appeal, provided written notice to the other party is given within five days thereafter, and the appeal is filed with the national board within thirty days after the local decision has been rendered.

A review being granted, the National Board does not take evidence, but both parties to the controversy appear before it personally or submit the records and briefs of the local hearing and make oral or written arguments in favor of their several contentions.

Work is not interrupted in the office of the publisher or publishers party to the case, and the award of the board in all cases includes a determination of the issues involved. The findings of a majority of the board are final and are accepted as such by the parties to all disputes under consideration.

It was the privilege of the writer to attend a meeting of the National Board of Arbitration early in October of the present year. The meeting was held at Indianapolis.

In a moderate sized room furnished in the style commonly seen in the board rooms of commercial houses, with an autumn rain falling steadily all day and late into the night, the Arbitration Board sat in deliberation. At one end of the table Commissioner Kellogg sat, with a pile of documents about a foot high on his right hand, and at his left sat Mr. E. H. Baker, of Cleveland, and Mr. Bruce Haldeman, of Louisville, Kentucky. At the other end of the table sat Mr. James M. Lynch, president of the International Typographical Union, with Mr. Hugo Miller, second vice-president of the International Typographical Union, and Mr. John Hays, secretary-treasurer of the International Typographical Union. In these personalities rested the assurance of industrial peace in the newspaper publishing business so far as it affected composing-rooms.

Deputations of publishers, deputations from local unions appeared before the board and presented their arguments oral and written. Rebuttal and re-rebuttal followed each other, and the contestants thereafter retiring, the board took up the consideration of the evidence presented in executive session.

The breadth of views submitted in the discussions which followed, the absence of specious pleading, and the directness and sincerity with which all the questions were handled were no less notable than the thorough knowledge of the intricacies of the cases at issue possessed by the deliberators. In almost every instance the trouble on hand had all the characteristics of an *empassé*, a condition which inevitably would mean a strike or a lockout. In some cases decisions were arrived at quickly, and others were obliged to hold over for the rectification of some illegalities, or for time to teaze out the web of entanglements into which publishers and local unions had enmeshed themselves.

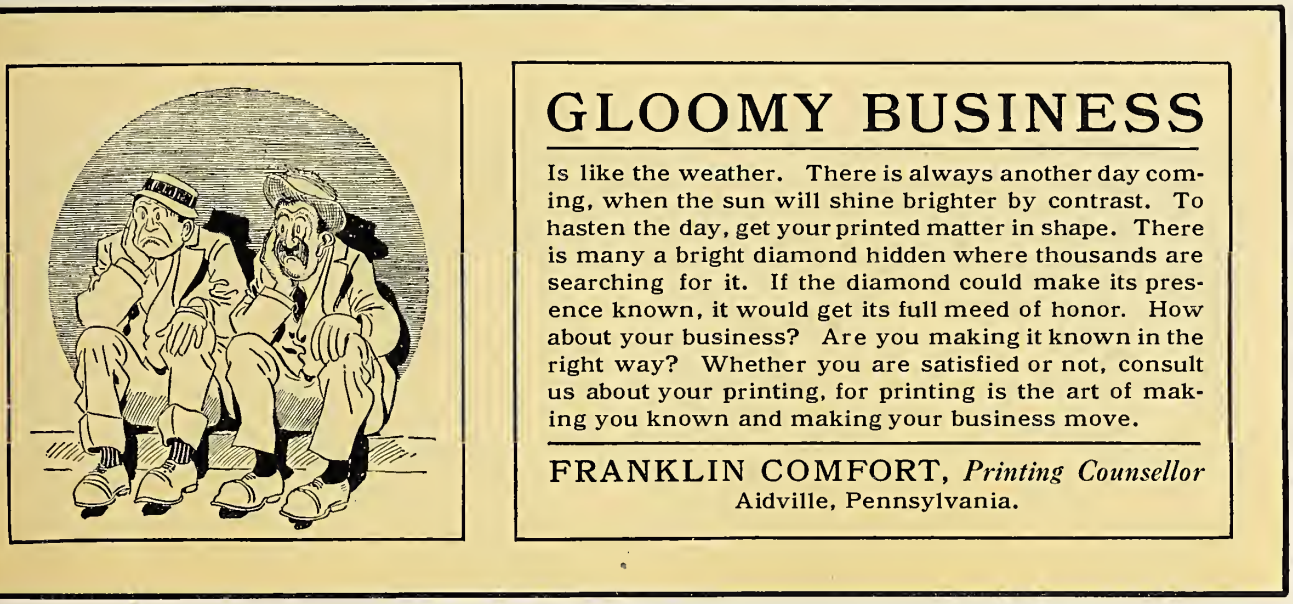
The familiarity with the laws of the union and the immense amount of peculiar knowledge possessed by Commissioner Kellogg were strikingly shown in the deliberations. The impressive fact forced itself home that the term *arbitration* as applied to the work of this body was in a sense a misnomer. Arbitration has come to mean a splitting of differences, a compromise. The work of the board resolved itself into getting at the *rights* of each case and rendering what is just and due. Some of the cases indeed were decided by Commissioner Kellogg and his confrères against the publishers without a word from the union's side, and inversely President Lynch penetrated the illegality of the procedure of some unions without reference to the contention of the publishers. In points of controversy Commissioner Kellogg and his companions reasoned strongly and well, and found worthy opponents in the members of the executive council, whose sagacity and profound knowledge of the economics of newspaper publishing threw light into every intricacy involved.

How many thousands of dollars were saved to the organizations, to the newspaper publishers, during that short day it would be difficult to estimate, but if every case brought up meant a strike—and even the most puerile of the contentions had all the color and flavor of the strike or lockout spirit—we may be well assured that it would take many years for both union and publisher to recoup what might thereby have been lost.

The deliberations of that day lasted almost to midnight. The grind went on—adjustment followed adjustment. The members of one side would retire to give the opposition an opportunity to confer, and they in turn would give way to the

other side. The spirit of fair dealing was evident, and if the work was hard and wearing on body and brain there was surely compensation in the nobility and magnitude of its accomplishment.

If we as commercial printers will dispassionately consider what takes place in a fight between capital and labor we must see that whichever side is beaten in the strife and whichever side is compelled to accept terms more or less humiliating, the difference that provoked the war is still there. It is not settled. The victor is victor in name only, for the dissatisfaction still smolders. The flame will break out again more fiercely than ever when changing conditions give the one side more strength or the other less power to resist. How



AN ADVERTISING SUGGESTION.

can business prosper when the minds of the men supposed to sustain it are diverted to considerations of reprisal or defense against each other? What is usually accepted as arbitration is but a compromise for war — it is a splitting of differences. But with the affairs of labor and the affairs of capital in the hands of men well versed in all the intricacies of the craft, of the conditions affecting the workmen, of the problems that face the employer, of the relations of the printing trade to other industries, we must assuredly have the means of adjusting trade differences fairly and justly — and so settled they *are* settled, to the profit of every interest, to the increase of wages — which, after all, is the historic trend of wages — to better prices for printing, and to the lifting of the printing trade to a coöperative basis in the forefront of the world's industries.

The Conference Board of the Newspaper Publishers' Association and the International Typographical Union has been in operation many years. It does better as it grows older. It has undoubtedly saved millions to the contracting parties. Can the proposed federation of commercial employing printers refuse to accept such substantial evidences of the value of conference as opposed to the waste and destruction of industrial war? We must realize also that, great as the benefits of conference have been to the newspaper publishers and the typographical union, the opportunities that coöperation between the commercial printers' organization and the unions could develop would far transcend any that has inured to the newspaper field. Coöperation and conference will bring about a housecleaning that is sorely needed. The commercial printers and the workers at case, machine and bench have the power to rectify the old-time waste and loss. Will those powers be placed in operation now? The change for the better must come some time. Delay but adds to the losses of the past.

TO THE PRINTER.

I have a lot of printing done, though I can not say how much — there's circulars and dodgers in English, French and Dutch. I have to get the prices down on everything I print, for I send out a lot of stuff and use it without stint. My friends all know I am expert in getting out such matter and so they come and bother me with a lot of fulsome chatter, and tell me that they need my aid to get such stuff for them, for the printers that they patronize are on the blink — ahem! Now, you're a business man, you are, and know that all the stuff that I send out has got to be just figured fine enough to make it possible for me to give it all to you, and then we will consider just exactly what we'll do about that other printing that I in fact control. You'll allow a good commission for the jobs — this sort of toll is only right and just, I'm sure, and you can plainly see that you must make some inducement in the wad that comes to me.

Written for THE INLAND PRINTER.

ADVERTISEMENTS.

BY ALIDA J. LAPP.

President Taft wants to increase the postal rate on advertising matter in magazines. He wants to allow the reading-pages of the magazines to go at the 1-cent-a-pound rate, and levy an extra postage, and what is said to be a heavy one, too, on the advertising matter. He intends to place the proposition before the next Congress as one of the first matters to be considered.

THE last twenty years have brought about marvelous changes in the business world. The whole tendency has been toward concentration and the bringing together of the producer and the consumer—the passing of the middleman. Fifty or sixty years ago the manufacturer marketed his product through the jobber exclusively; the jobber, in turn, sold to the wholesaler, the wholesaler to the retailer, and the retailer to the consumer. The producer was as completely cut off from the consumer as if each lived on a different planet. The producer was absolutely at the mercy of the jobber. The latter could make him or break him. It was a helpless, hopeless position for the manufacturer to be in. The octopus had him fast and sure, and, struggle ever so hard, he could not free himself.

Most of this is changed to-day, and the change has been brought about chiefly by talking to the people through what is known as the advertisement. It is the advertisement, more than anything else, that is responsible, and to which the credit belongs, for bringing the producer and consumer closer together. It has compelled the jobber to be reasonable. The wholesaler is still with us, but not to such a great extent does he control the manufacturer. He can no longer dictate to him; can no longer command excessive profits. Concentration, too, has played a part, and an important part, in the passing of the jobber and the wholesaler. The Standard Oil Company, for example, sells almost everywhere to the retailer, and there are other large organizations that do the same.



CHRISTMAS MORNING.

Photograph of his son, Melvin, by Benjamin Wihr, photoengraver, Chicago.

The manufacturers and the advertisement combined have crushed out the jobber and have broken the grasp of the wholesaler, thus saving to the people the jobber's profit, and in many cases the wholesaler's profit, and in not a few cases even the retailer's profit, as certain lines of goods to-day are being marketed direct to the people from the factory. A notable example of this is found in the shoe trade. The means of reaching the consumer by the manufacturer, of doing business directly with him, is the advertisement. It puts him in touch with the people everywhere.

Advertising is the dominant, vitalizing, energizing force in business to-day. Its ultimate and direct object is the control and direction of public opinion. The old times, when big profits and small business were in vogue, have passed away. The new times, with small profits and big business, have driven this antiquated theory to the wall, and it were well for the people if they had driven it to the wall hundreds of years ago. But this was not possible at that time, since there was no way in which they could reach the people. The printing-press alone has furnished the means; it is the medium through which the manufacturer and merchant have put themselves in communication with the people. It was just this absence of communication with the people that made the old system with the jobber, the wholesaler and the retailer possible. It could never have obtained its grip had printing-presses, newspapers and magazines preceded it.

The man who does not take advantage of the products of the printing-press — take advantage of all that science and thought and invention have evolved — can not meet the competition of the man who does take advantage of these. A man anywhere, who is manufacturing or merchandising for the people, must talk to them about what he has for them — put himself in touch with them, make them know him and have confidence in him. The best-equipped establishment, whether it be that of the manufacturer or merchant, everything else being equal, will crush out the competition of the inferior equipment. This is a great vital fact. The cost of maintaining such an equipment — the fixed charges covering the proprietor's living expenses, rents, taxes, insurance, interest, counting-room expenses, and a thousand and one other expenses, all these are so great and so inexorably certain that one must reach out and out, and always out to a wider market. This can be done best by talking to the people; it is the very bedrock, the substratum, of modern business. A simple, straightforward talk, as a man would talk to his neighbor. It is the very essence of good advertising.

Now it is proposed to place so heavy a tax upon this means of reaching the people that its value will be seriously impaired. Much of the reading matter is far less educational and informing than the advertisements in the same magazine. The advertisement does more for the people, it does more for the business of the country, it does more to increase the revenues of the postoffice by stimulating commercial and social correspondence than all the fiction that ever will be sent at a favored rate. Postmaster Hitchcock and President Taft are on the wrong economic track. Better far reduce the cost of distributing advertising matter, for the postoffice is not designed — it was never designed — to be a profit-making enterprise. It is part of the organization of government. Like the army or navy, or the administration of justice or the development of agriculture, its efficiency is expensive, judged by its direct receipts and returns, but in its value to the country in the transaction of its affairs its expense is nothing. President Taft and Postmaster Hitchcock are like many men in commercial enterprises, who forget what advertising brings them when they have to pay the bills. What farmer grumbles over the seed that makes him a profitable crop?



A PRINTER'S HOME.
Residence of J. W. Farrington, journeyman printer, Tenafly, New Jersey.

HIS LAST WORDS.

Carpenter — "Didn't I tell you to notice when the glue boiled over?"

Assistant — "I did. It was a quarter past ten." — *Leslie's.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. I.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 120 Sherman street, Chicago.

IN preparing this series of articles, the author makes no claim to originality of thought or sentiment, except in the form of expressing certain ideas. Volumes after volumes have been written on historical and practical printing, and the subjects have been covered exhaustively. The tendency of most of this work, however, is to soar too high for the minds of beginners to follow; filling page after page with tables of weights, measurements and comparisons, or else asserting certain things to be good or bad, according to each writer's ideas or preferences, ignoring completely *why* this or that is preferable and *why* certain things should be avoided. Briefly, we get too much of the *what* and too little of the *why*.

That which is needed at the very outset of an apprentice's education is a thorough knowledge of the material with which he works, and *principles*. There are certain fundamental principles underlying every generally accepted form of good taste, which principles, when mastered, will act as a guide to those productions that are the most pleasing. The proper set-up of a title-page, a card or a letter-head is governed by principles the same as in painting a picture, and who would attempt this and expect to be successful without a knowledge of perspective, light and shade, balance, etc.? Therefore, the apprentice should form his designs, not in a reprint manner — aping the work of others — but by an incorporation of principles. The author knows by his own experience how quick the apprentice is to "borrow" a design which to him is pleasing or which has been pointed



CHRISTMAS NIGHT.
Photograph by Benjamin Wihr, photoengraver, Chicago.

out as pleasing by others. At the first chance he utilizes this design. The copy may be entirely unsuitable for such a panel arrangement or decorative effect, but that makes no difference, "the design is pretty." It is, of course, desirable for him to study good typographical specimens, for these will influence his own work to a certain extent, but every printer should be his own designer.

On account of originality of conception and design, users and producers of printing have set their seal of approval upon the works of some men. The apprentice naturally accepts these accepted patterns as being faultless and strives to imitate them. Analyzed, some of this work proves itself good and some of it proves to be bad, but without an adequate knowledge of principles, how can the apprentice intelligently make selection? Were it possible to produce a quality of work equal to that which is copied, the condition would be less difficult, but this is an impossibility. The very fact of such a popularity lies in the originality with which the producers are peculiarly gifted, and which can not be wholly understood by others. In copying their work, something is lost, and the product is inferior. Therefore, why copy? Why not aim to understand the reasons of certain typographical effects being generally accepted as pleasing, then incorporate these in our work? By so doing, the work will be accomplished quicker and easier. The mind will awaken from a state of dormancy to active thought, planning and invention.

The necessity for and advantage of principles have, it is hoped, been clearly explained to the reader. The word "principle," however, reaches far beyond this. It is used not only in connection with typographical display, but also in the material that is used. *Why* certain styles of type should be used on certain work; *why* certain stock and inks are preferable; *why* certain colors are pleasing; *why* certain material is advantageous, etc. A knowledge of these is absolutely essential to the proper education of every apprentice.

An incident illustrating this point was recently brought to the author's attention. A certain firm was having a booklet printed, and the stock used was a white antique, laid. The pressman, who, by the way, has had years of experience in presswork, tried to use an ordinary grade of black half-tone ink. The result was a gray, unsatisfactory color, and this could not be overcome by an abundance of ink or hard pressure. After wasting valuable time in experimenting, the sheet was brought to the instructor of the Inland Printer Technical School, and he immediately saw that it would require a dead-black ink to produce pleasing results. The absorbing qualities of the stock and a glossy ink were the causes of all this trouble. Now, this pressman knew *what* kind and quality of stock and ink he was using and *what* was wrong with the job, but he could not tell *why* the combination proved unsatisfactory.

In this series of articles each subject taken up will be explained and illustrated, if necessary, in as clear, concise and simple a manner as possible, so the apprentice can readily understand it. Dates, names, places, tables, weights and formulas will be given only when they are necessary to an understanding of the subject. Too much tabulated detail would confuse the reader and make this department uninteresting. Only those subjects will be discussed which are of the most value during an apprenticeship.

The first few chapters will be devoted in a general way to the study of type and material. A familiarity with the tools with which he works should be the first aim of every craftsman.

Throughout the articles the history of printing will be outlined in a brief way. Not that it is an essential in the every-day work of an apprentice, but that it will bring to his mind the successive steps of invention which have led up to what is now the seventh greatest industry in the United States. The persistency and perseverance of the fathers of printing may perhaps act as a stimulant to many a boy who becomes easily discouraged. Furthermore, a study of this wonderful history and of old specimens will disclose many reasons for certain material and arrangements being used in the printing of to-day, and will also offer many good suggestions and ideas.

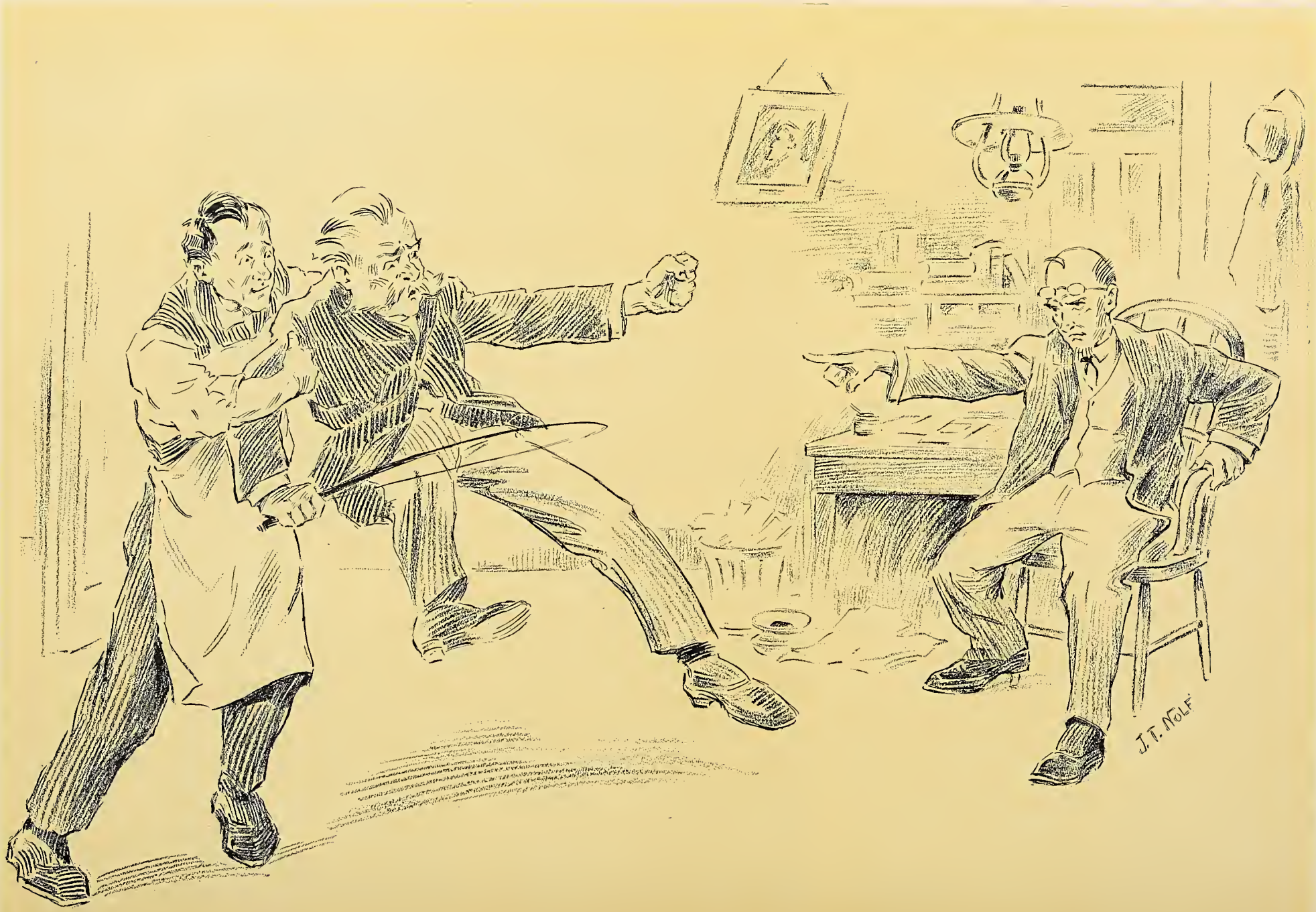
The author would like to have every apprentice coöperate with him in this work by asking questions relative to the printing business and the allied industries. All communications will be answered by personal letter, and the most educational of these, together with their answers, will be printed in conjunction with the articles each month. Specimens of apprentices' work will be criticized by personal letter and reproduced, if interesting, giving full credit to the sender.

Contributors to the Apprentice Printers' Technical Club will receive advice and suggestions if they will write and explain their needs and difficulties.

(To be continued.)

COMING ALONG IN YEARS.

In a book published by the Tribune Association in New York in 1887 is this inscription: "This book is printed without type, being the first product in book-form of the Mergenthaler machine, which wholly supersedes the use of movable type." We realize with difficulty that the Mergenthaler is that old.—*Atchison (Kan.) Globe.*



THE PRESSMAN FINISHES WHAT THE EDITOR BEGINS.

Drawn by John T. Nolf, printer.

The Inland Printer for December 1910

A. H. McQuilkin, Editor.

Published monthly by

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

A COST system resembles a good resolution: not of much account unless it is lived up to in letter and spirit.

Those printing-houses which relied on railroad tariff work have had an experience with railroad legislation which was unexpected and left a bad taste i' the mouth. Specialization is a necessity and has its advantages, but it has its dangers.

All printerdom rejoices at the rejuvenation of the Boston *Herald.* In its heyday it was a paper to be proud of, and the new management presages a return to its old prestige and glory. Boston without the *Herald* would be quite as much of an anomaly as Boston without lobsters or beans.

The Inland Printer gives its greetings to all creatures and wishes them happiness and prosperity for all their days. This is the Christmas spirit. It is the message which causes rejoicing wherever man has found an abiding-place. In the message of Christ is epitomized the wisdom of all the world for the comfort and well being of man. If its spirit goes out freely, the richness of its harvest will transcend all that we may dream of. Peace on earth — good will to men — is the great influence that reconciles and makes coöperation among the toiling millions, capitalists and laborers, against folly, waste and strife. Apply it how we may, it is the only influence that makes anything we may accomplish truly worth while.

Shabby Printing Makes Shabby Morals.

It was recently suggested by an Oak Park (Ill.) Congregational pastor that the shabby printing of marriage licenses in Cook County is helping to increase the number of divorces. He declared that the "measly appearing" marriage licenses secured at the county building in Chicago are a disgrace to the community and a shock to its artistic sense. In other words, he stated that "sloppy" printing has a tendency to make "sloppy" morals, and when appearing in the nature of marriage licenses has a demoralizing effect on the bride and groom.

If our reverend friend is correct in his conclusions, it would be a capital idea to begin a campaign of education among the buyers of printing with this argument as a basis. If the bad printing of a marriage license will have a detrimental effect upon bride and groom, what will ill-printed literature do to a business and its patrons? Is it not just as likely to bring divorce or separation in business as in marriage? At least, it would have

a tendency to demoralize the working force of a business house using it. And that would be a most unfortunate result.

Shabby printing is the product of shabby customers, and if it breeds shabby morals, it also brings shabby returns when used as an agency in business-getting.

The printer who is turning out good work should not be backward in letting his customers know the value of its moral and material effect upon their respective businesses.

Railroad Printing.

Lacking organization, unity or even harmony, the printing trade is buffeted by the waves of adversity. The effect of the recently adopted railroad act furnishes a case in point. The act operated to withdraw a great quantity of printing from the market — so great that it was estimated four thousand employees were thrown out of employment. Within the affected circle it was as great a shock as the last panic or a general strike. While the trade was still prostrate, some one discovered that the Interstate Commerce Commission had authority to suspend a section of the act, and if it did so a quantity of railroad printing might be released. On investigation by Chicago printers, it developed that the commission had practically decided to suspend the section in question, but for some reason it had not issued the order. Under the chairmanship of E. W. Beedle, vice-president of The Inland Printer Company, the employing printers and officials of interested unions determined to present the condition of the trade to the commission. A memorial was signed and forwarded to Washington, and in acknowledging its receipt Chairman Knapp made this significant statement: "Your presentation of the matter suggests its importance in a particular direction and to a particular class of wage-earners, and what is said in their behalf will be carefully considered by the commission." The natural inference is that it had never occurred to the commission that its actions affected the printing industry in so large a way. There is no occasion for surprise at that, for we of the industry are just learning that the Interstate Commerce Commission can by action or inaction play havoc with us.

Before the railroad act was adopted the trade should have been apprised of its possible effects. Had that information been obtainable then, the probabilities are that thousands of dollars' worth of railroad printing would have been ordered that is now lost to the industry. With that knowledge the trade would early inform the commission what delay meant to the craft, and the tone of Chairman Knapp's note to Mr. Beedle is assurance that a deaf ear would not be turned to the representations.

The trade is big enough and important enough to keep a man at Washington to look after its interests. A good and comparatively expensive man he should be. But the burden would be a light one if each of the organizations were acting in harmony in protecting the common interests of all. In this particular instance, in the affected offices the blow was felt by every one, from owner to devil. Offices that did not pretend to do railroad work were also affected, for owners of the idle plants would be compelled to enter other fields for work, thereby intensifying competition already overdone. The mutuality of interest and interdependence of one group on another is becoming more apparent every day. When the recognition takes the form of a businesslike protection of the common weal — then another form of wastage will disappear.

Opportunities for Printers.

An incident which is said to have occurred at the recent Cost Congress serves to show the great demand for competent managers and superintendents of printing concerns. Also, it gives an inkling of the wonderful opportunities in the printing trades for capable men.

F. W. Baltes, of Portland, Oregon, in addressing the convention, so strongly impressed those in attendance with his undoubted mastery of the business that Dame Rumor has it that at the conclusion of his address, the president and general manager of one of America's largest printing-plants made a voluntary offer to Mr. Baltes of a salary of $10,000 a year if he would accept the general foremanship of the concern's job-printing plant.

Of course, Mr. Baltes did not accept, as he was making a great success of his own business. But undoubtedly there were many delegates and visitors at the Congress who would have jumped at the offer had it come their way. Ten thousand a year is a handsome salary for the general foremanship of a printing-plant. Yet all will admit that a capable man can earn it, and more. A general foreman or superintendent should be to the large commercial-printing house what a great editor is to the newspaper. The capable editor adopts policies and principles which enable him to gain the confidence and respect of the reading public. Likewise, the capable superintendent will establish methods which not only earn the respect and good will of the many employees under his direction: he will put into effect a business procedure in the different departments which will

insure to the consumers of printing such service as will gain and hold their esteem. In addition, he will be a constant student of mechanical methods, with a view to lessening cost and increasing output, giving his firm a long lead over those competitors who cling to antiquated ideas and methods of doing business.

The field of printing is rich with opportunities for men who will but study its possibilities and make sincere efforts to master its problems. Many of THE INLAND PRINTER'S readers, who are now filling subordinate positions or conducting printing-offices with little profit, may reach the top-notch rung of the ladder of success if they will but concentrate their efforts on their own trade education. Efficiency is what is needed. And efficiency is a prize that can not be won except through a thorough and persistent study of every angle of the trade, including both the business and mechanical ends.

Inquire where you will, you will find that our work is business-making work, because it is suited to the purpose for which it is designed. In these days of close figuring, of quick sales and small profits, old-time methods will not do. Goodenough printing will not do. Printing is the lever that moves your goods. Its style and quality are most important. They are the characteristics which make it effective. We are printers. We realize that making our work efficient makes more work for us. If our work pays our customers, they want more of it. We are necessarily students, constantly adding to our knowledge and resources. When you want printing that pays, come and see us.

SERVICE & QUALITY MODERN PRINTERS OLYMPUS, OHIO



AN ADVERTISING SUGGESTION.

Eternal Vigilance Necessary.

Printers and publishers throughout the country should not make the mistake of concluding that the fight against a raise in postage rates on second-class matter has been won. No word has come from the White House that the President's views have undergone a favorable change since his message of a year ago; and Mr. Taft's term of office has more than two years to run. On the other hand, there is every indication that renewed efforts will be made to lay the burden of conducting the Postoffice Department chiefly upon the business of magazines and periodicals.

A recent dispatch in the New York *Tribune* from Washington states that "this year Mr. Taft will renew his recommendation that something be done toward adjusting the postal rates."

The same dispatch also states that the President "is anxious that at the earliest possible date there shall be a reduction from 2 cents to 1 cent an ounce in the rate on first-class matter, *but he realizes this date must be postponed until Congress takes hold in a practical way of the problem involved in the transportation of second-class matter.*"

Here is a danger that did not confront the publishers in their campaign of a year ago. But the cry of 1-cent postage for first-class mail evidently is to be used to brush aside the opposition to an increase in second-class rates. Every politician and public official who has suffered at the hands of fearless and independent magazine publishers will not be backward in lending his assistance to manufacture sentiment adverse to the publishers. And the cry will be set up that the magazines are obstructing the way for the inauguration of the popular 1-cent letter.

How well this scheme will work out depends entirely on the publishers. The people will not be led into a trap if an intelligent educational campaign is conducted before the reading public. The hope of receiving fair treatment at the hands of the national Congress lies not so much in presenting facts before committees and politicians, but in the successful presentation of the principles involved before the country at large.

If an early start is made on this plan, the scheme to manufacture public sentiment in favor

of a raise in second-class postal rates will be overturned before it reaches dangerous proportions. Eternal vigilance is necessary to protection from injustice, and we urge the wisdom of united and prompt action on the part of printers and publishers.

Is Advertising Wasteful?

We have been expecting to hear it from "an authority" ever since a strong-lunged socialist soap-boxer arrested our attention with the assertion: "Advertising is one of the wasteful methods in our planless society." Replying to an astonished bystander, the speaker said he made his living from advertising, all the while insisting that though the pay was fair — even good — his energies should be employed to better advantage for the common weal.

We left as the fluent young disciple of Marx proceeded with his argument, consoling ourselves with the thought that he had small audiences to listen to such strange doctrines. The worst that could happen in our generation would be that Colonel Roosevelt might hear some such diatribe and adopt it as his very own, giving it megaphonic circulation, as he has done with so many socialistic doctrines.

Judge our surprise at finding that the commission to investigate the cost of living appointed by the State of Massachusetts takes about the same position as the stump speaker. The commission is guarded in its language, but it doesn't require a mind-reader to see that it looks askance at advertising as a whole. The following paragraph would seem to be its verdict on the subject: "Competitive advertising has been vastly overdone. There is unquestionably a large element of waste involved in much of the present-day advertising. It is one of the many forms of waste in the distributive process to which attention is directed in this report. The reduction of waste in this field would help to bring prices back to a lower level."

The doors of the commission were not closed to the advertising men. The editor of *Printers' Ink* asserted that advertising was supplanting the more expensive salesmen, and in that way was effecting a social economy. It was also urged that in some instances it had been proved that the increased demand created by advertising had permitted economies in production, which in turn made possible reduction in prices, improvements in quality or increases in quantity.

Taking this into account and considering that the staples of life are not extensively advertised, it is difficult to avoid the conclusion that a large percentage of advertising would have to be abandoned ere there could be any material effect on prices generally. The commission seems to have really accepted the view that all advertising is a charge against the public, and in some manner is really waste. We do not deny that there is much waste in advertising; the art is young, and is not yet on a scientific basis. It is quite logical for the socialist soap-boxer dealing in generalities and indulging in dreams to make the assertion that advertising is waste. But it is hardly becoming the dignity of a State commission — which should be an authority of the highest order — to produce the impression that there is so much waste in advertising as to make an appreciable effect on the cost of living. It takes ability and energy to sell goods, and, in our present state of industrial development, these things cost money. But goods must be distributed or production must cease, which means retrogression. The practical problem is: Does advertising with all its conceded waste distribute products as cheaply as other methods? If so, it is not comparatively wasteful. If it gives better service, then its apparent waste is in reality a saving.

Against all the deductions and reasonings of investigators and critics we place the popularity of modern advertising. Youthful as is the art, it has helped to swell the volume of trade immensely, and when properly handled is far in advance of older methods. Its growing popularity is due to the fact that it delivers the goods. It may be crude and wasteful, but not so much so as other means which have been devised — and that is enough for practical men.

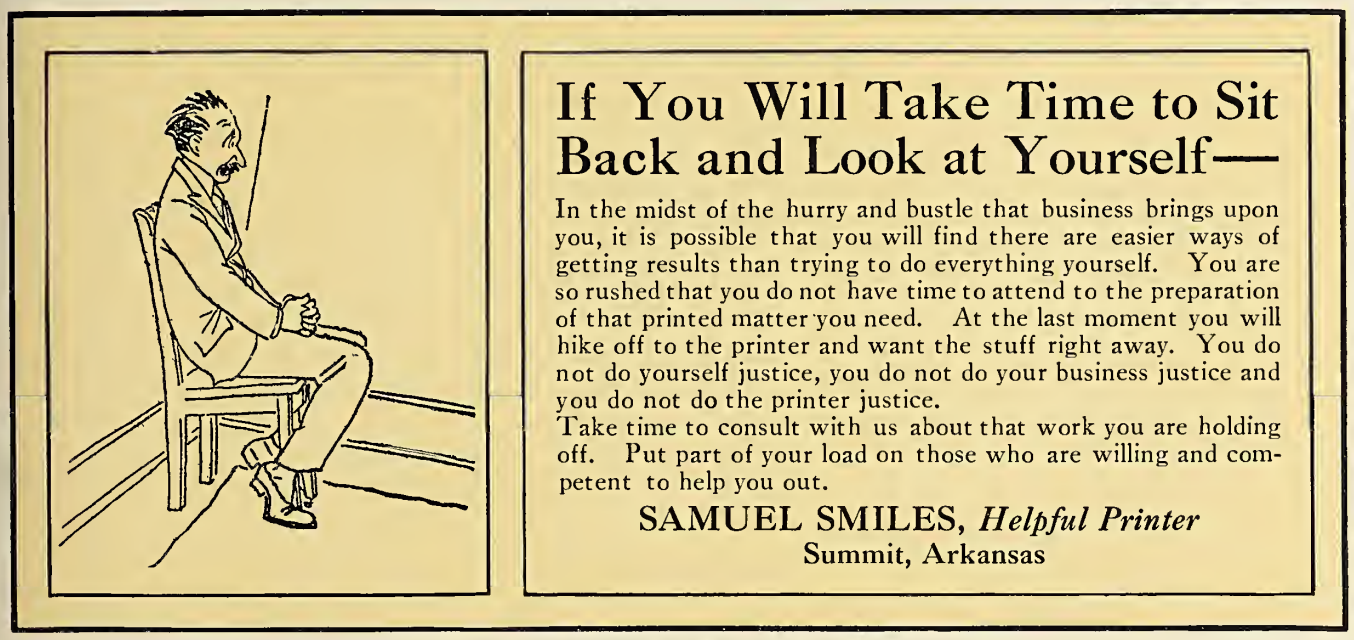
Our Customers and Costs.

Canada supplies us with the last word in regard to costs and the discussion of costs. According to the *Printer and Publisher*, of Toronto, when the Canadian Press Association was seeking a place in which to hold a cost conference, a publisher strongly objected to its being held in his town because it would antagonize local customers against the publisher, who is also a job-printer. Possibly the protestant is correct; the merchants of his town may be so narrow and short-sighted that they want their printing done for less than cost. If so, they should be given such a rude shock they would realize we are living in the twentieth century, and that the sharp practices of the wooden-nutmeg era are passé. In our opinion a cost conference would serve as an awakener. The education of our purchasing public is a part — and a great part — of the cost movement.

As though to prove the protesting publisher held his neighbors too cheaply, our contemporary prints an unsolicited letter from a company that purchases between ten and twenty thousand dol-

lars' worth of printing a year. The writer says the cost meetings show "that considerable education is required to put the printing business on a sure basis." He concedes that consumers will have to pay higher prices, but believes they will be more than compensated by the resultant improved quality of the work and service given. If men can see thus clearly without special enlightenment, it leads us to believe that the more indifferent and obtuse may be made to see the light when they are reasoned with, and the situation is explained to them.

This seems to be a case where the trade should do what it is afraid to do — talk plainly but kindly to the customer. He may be amazed at what is told him, but he will not become angry or really resentful.



AN ADVERTISING SUGGESTION.

The United Typothetae as an Organizer.

Employing printers generally are awakening to the need of what we have consistently advocated — the need of a virile organization. That this feeling is here and growing stronger is amply demonstrated by the talk in counting-rooms and on the street.

At the cost congress the subject was much debated in the lobbies, and referred to once on the rostrum with the apparent general agreement that the necessity for such an organization existed. This is not a unique situation. Indeed, it is commonplace enough in the trade. Printers are prone to favor organization. There always have been associations, and one of the difficulties to-day is that we have a multitude of them. There is lack of *effective* organization, and that is what the present agitation aims to secure.

The United Typothetæ stands as the preëminent employing printers' organization. Notwithstanding what we are compelled to call its mistakes, the Typothetæ has done good work in the past, is now doing perhaps the best work of its career and is enjoying a boom in membership as a consequence.

"Then, why not rally to the standard of the Typothetæ and consummate the combination?" is what an outsider would ask.

A categorical answer to that natural query would involve a lengthy analysis of the situation and a longer explanation. Probably a general review would disclose on the surface that a certain pride in their respective associations is halting a number of persons. They are not disposed to sink the individuality of their particular organization in that of one for which they care but little. Members of Ben Franklin Clubs are probably the most stiff-necked in this respect, especially those who happen to be among the founders of that movement. Some of these are rather inclined to bitterly oppose absorption by the Typothetæ. They accuse it of stealing Franklin Club thunder by taking up cost accounting after the clubs had popularized the subject. Of course, the Typothetæ may reply that it was considering cost accounting and kindred subjects before Ben Franklin Clubs were dreamed of, let alone organized. The new crop of cost crusaders, however, say — and say truly — that the enthusiasm of to-day had its beginning and early inspiration in the work of the Ben Franklin Clubs and their members.

The smaller and younger organizations have had peaceful careers. Not so with the Typothetæ;

it has done some things and attempted others; so, like the aggressive individual, it has many enemies, and there are more who distrust or fear it. Organized primarily to oppose a reduction of the working hours to nine a day, it subsequently advocated the nine-hour day as being about right (which shows that it can change its views), and vigorously resisted the inauguration of the eight-hour day. This was a turning-point with the Typothetæ. Some employers took umbrage at it because the officers saw fit to make a fight; others became resentful because they did not wage a more successful contest with the unions, and still others left its fold on account of the onerous dues imposed to maintain the struggle.

We are not among those who regard any one of these objections as insuperable obstacles to a unification of the trade. This is not the time for looking backward. The imperative duty of the hour is to look forward. In that direction lies the land of promise; what is behind is principally useful in demonstrating what should be avoided. We are not even squeamish about a name. That matters very little; the go-ahead, progressive man changes his views and attitudes frequently during his lifetime, yet his name remains. So it is not so much the name as the feeling and spirit behind the name.

All the circumstances justify us in assuming that the Typothetæ is the pivot around which the present agitation will revolve. Then it is of the utmost importance that we should know what is, or shall be, the Typothetæ's real attitude — not what it may declare in a code of principles, but its attitude — on important questions. And the most important of these questions is the labor issue. Inside the office, and as a strictly business proposition, labor bulks larger than any other single element; in effective associative effort, labor organizations are still a greater factor. We take it none will deny (1) that unions have come to stay in the printing field; (2) that competitive conditions in the industry are favorable to their growth and development; and (3) that the unions constitute a great force and wield power that an employers' organization can by opposition make a destructive force or, by coöperation, make a constructive force for craft betterment.

For a period following 1897 the policy of the Typothetæ tended to coöperative relationship with the unions. After many rebuffs, members of the Typothetæ lent an ear to the preachings of Mr. Parry and others who employed labor of a low grade, which expected to and did receive altogether different treatment than the highly skilled labor of the printing-office demanded and had been accustomed to receive. This failure to recognize the human element and distinguish between the needs of high-class labor and a lower class of labor was a fundamental mistake on the part of members of the Typothetæ. This and other controlling conditions made the eight-hour-day struggle inevitable.

It raised the open or closed shop question to the pinnacle of being a principle in the eyes of most unionists. Before that time it was a question of policy. The so-called closed shop is closely connected with collective bargaining, which has the approval of many industrialists and is advocated by a great majority of sociologists.

At this juncture it is important to know what position the Typothetæ is willing to take on these questions. For instance, if a firm which believes in collective bargaining joins the Typothetæ is there danger of its being placed in a position whereby it will have to repudiate that policy or withdraw from the organization? There should be enlightenment on these and other questions relating to labor. Why so? Because any organization, to be enduring and useful, must have a foundation sufficiently broad to permit the piling on of all the issues that trouble. To fail to make the foundation sufficiently strong to carry the heaviest load — and an inevitable load — is to invite collapse under the first real strain.

It is needless to say that as an ultimate we favor a hearty organized coöperation of the elements of labor and capital in the printing industry, under some such plan as is in vogue in Germany or is embodied in the principles of the Printers' League. That may be an indulgence in the idealistic. Well, what is the man who has neither an imagination nor an ideal? An organization being merely a collection of men, it, too, should have lofty ideals and grand purposes. Without them, its accomplishments will be few and its progress slow and painful.

While holding to its ideals, as becomes a journal of the trade, THE INLAND PRINTER is neither obstinate nor impractical, and is in favor of a central organization on a broad basis — not necessarily the basis we most desire — and heartily offers its columns and tenders its services in the campaign.

PRINTERS SHOULD DO SOLID READING.

Reading with the object of securing knowledge, as well as for broadening intelligence and cultivating the mind, is a necessity to every printer or newspaper-maker who would advance and do justice to himself and his calling. Desultory skimming over news events is rather dissipating than improving, and, because of this very fact, the newspaper man needs as a counteracting influence to read books.— *National Printer-Journalist.*

Written for THE INLAND PRINTER.

PRINTING AS A VOCATION.

BY C. A. HARTMAN.



UCH has been written on the subject of "Choosing a Vocation," but this article is for those who, having chosen printing as their vocation, intend it for their life's work and are determined to rise to the very top. This does not apply to those who use their work merely as a means of livelihood, as does the day laborer or the digger in the dirt.

Many a young printer of to-day was compelled, for financial or other reasons, to quit school at the age of fourteen or thereabouts, apprentice himself to the business, and, at the end of four or five years was given a card as a full-fledged journeyman — having a working knowledge of the trade that will just about enable him to hold a situation, provided he gets one, as he is protected to an extent by the existing priority law.

The very first thing that confronts this young man if he desires to rise to a position of influence among his fellow citizens is the lack of education, for the chances are that during his apprenticeship days he concluded (if he thought of the matter at all) that the time spent at his trade was enough time for education, and his leisure moments were devoted to pleasure and amusement. He now realizes that to be successful it is absolutely necessary that his knowledge must cover a much wider range than the simple mechanical niceties of the trade. Every one respects a good workman, and a good printer will always command far more respect than a poor doctor or lawyer.

Equipped with but the meager knowledge afforded by the primary schools, a man must decide for himself what methods he will adopt for self-education and intellectual improvement. Books and reading are necessarily his first thought, and then comes the question, "What shall I read?" The public libraries are everywhere and will furnish unlimited books free. Counsel should be taken with experienced librarians, who, after a clear understanding of the applicant's frame of mind, will gladly assist him in the selection of books. The habit of reading should be cultivated; it is a growth, a development, and soon becomes one of life's great pleasures.

A printer necessarily deals with every class of literature, including fiction, essays and belles-lettres. He should be conversant with the better-known technical publications dealing with the "Art Preservative of Arts." He is wise to read one or more of the high-class monthly trade publications for the purpose of keeping himself up to date on matters affecting his immediate welfare. It is also advisable that he take advantage of the technical course offered by the International Typographical Union. The daily newspapers offer a broad field of information and he should read and ponder over the editorials of at least two of the greater metropolitan dailies of opposite political faith, that he may be thoroughly conversant with the topics of the day.

James Russell Lowell said: "The first lesson in reading well is that which teaches us to distinguish between literature and merely printed matter. The choice lies wholly with ourselves." There are more than three billion volumes in the world of literature, so it would be foolish to stuff one's mind with trivial and useless fiction when there are so many good and useful books to be had for the asking. To know one good book well is better than to know something about a hundred or more good books.

Two books that every one should know and have for his foundation-stone of knowledge are the Bible and Shakespeare, for no two works are more widely quoted than these, or come more into every-day life. Abraham Lincoln, while farming, lumbering, rail-splitting, teaching school, keeping store and surveying, spent his spare time in mastering these two great works, and the fruits of his labors are shown in his writings after he became President of the United States. His "Gettysburg Address" is one shining example of simplicity of language correctly applied.

A course of reading that is recommended consists of selections of one or two of the best books on history, travel, biography, economics and natural science. An interesting study of English history is found in Sir Walter Scott's novels, beginning with "Count Robert of Paris," a chronicle of the reign of William Rufus (1090), and ending with "St. Ronan's Well," of the period of George III. (1800).

In telling his own story, Robert Collyer, one of the greatest of American preachers, who worked his way up from the blacksmith's anvil, said: "I read Bunyan, Crusoe and Goldsmith when I was a boy, morning, noon and night; these, with stories in the Bible, were my delight." He obtained, when quite young, a copy of Irving's "Sketch Book," and of it said: "No such delight had touched me since the old days of Crusoe. I saw the Hudson and the Catskills, took poor Rip at once into my heart, as everybody has, pitied Ichabod while I laughed at him, and thought the old Dutch feast a most admirable thing. . . . That vast hunger to read never left me. . . . There has

been no time when I have not felt sad that there should have been no chance for me at a good education and training. I miss it every day, but such chances as were left lay in that everlasting hunger to still be reading."

The individual reader must determine what is best for himself, and in making this decision he should rely upon the best advice obtainable, with the thought uppermost in mind that the average opinion of educated men is pretty sure to be a correct one. It is well, however, not to sink too far his own individuality and tastes. One writer says on this subject: "My advice would be that they should confine themselves to the supreme books in whatever literature, or, still better, choose some one great author and make themselves thoroughly familiar with him. For as all roads lead to Rome, so do they likewise lead away from it; and you will find that in order to understand perfectly and weigh exactly any vital piece of literature you will be gradually and pleasantly persuaded into excursions and explorations of which you little dreamed when you began, and you find yourselves scholars before you are aware."

Reading aloud is another point to be strongly considered by one who seeks to educate himself. Reading aloud gives one poise and an increased vocabulary. This habit can be cultivated in the family circle, among friends, Young Men's Christian Association classes and literary clubs. In addition to the advantages mentioned above, it is an invaluable aid to correct pronunciation and clear enunciation, which are sadly neglected in these days of inattention to the niceties of diction. This habit of reading aloud, when once acquired, will prove helpful to the young man should he enter politics, for he will have confidence enough in himself to get up and speak on subjects in which he is interested. To further cultivate this self-confidence, frequent attendance of and active participation in the discussion of questions before his local union are advisable.

In conclusion the writer urges for consideration the fact that knowledge is practically free.



A LITTLE BEAR.

Photograph by Benjamin Wihr, photoengraver, Chicago.

Written for THE INLAND PRINTER.

UNION INFLUENCE IN MAINTAINING PRICES.

BY WILLIAM POWELL.

THE Spartan mother, that courageously told her son to "add but a step to your sword," to make it as long as that of an antagonist whose blade was longer, is as good a lesson in courage now as it was in the destructive struggles of the Spartans. Cost congresses are commendable in the printing business. In the past, every employer had his own idea of how much money he was making — and so had his banker — but the peculiar part is that the banker and the printer rarely agreed on the percentage, the latter guessing that he was safe in his business methods and the financier demonstrating by bank balances that he was not.

What a lack of courage has the printer displayed. The routine of selling printing was something like this: A customer enters the business office with an idea that he desires put in merchantable printing, seeking the price that it can be procured at. The printer sets himself down to the task of furnishing a "dummy" (for which service he does not consider his time worth anything), puts his price in tender form and has it put in possession of the purchaser. After a short interval he is told that the price is too high — it was rarely otherwise — and he informs the seller that a competitor will print the same job for, say, twenty per cent less. It is now a case of "seeing" the business rival or losing the work, and the timid printer secures the business at the discount mentioned. This is but an ordinary illustration of the job-printing trade generally over the North American continent. Does it not suggest something more than cost congresses — Spartan courage?

But how about the printing trades organizations? Have they no influence in maintaining prices? In the city of Toronto, Canada, which, by the way, possesses more compositors, pressmen, etc., in proportion to population, than any other place in America, the unions were met with a condition similar to that described above. Proprietors would tell them that there was no hope for an increase in scale. This made union officials do some thinking. The trade was not put in its impoverished condition through any acts of the union men, who had to make their living out of the industry. Finally, after a few years of this absence of courage on the part of the proprietors, the unions endeavored to inject some of the lacking grace into the printing trades. A conference of employers and employees was finally arranged, and a resolution submitted to this joint body by a representative of the typographical union that a scale be negotiated to take effect six months after date. This was seconded by a progressive employer. The intervening six months was used to good advantage by the employers, with the result that prices were advanced and advanced. Two other scale propositions have been negotiated since the former on the six months basis. Those who bought printing were told months ahead that prices would be advanced; unions were demanding more wages. To-day it is no exaggeration to say that the prices of printing have been enhanced one hundred and twenty-five per cent, while scales have boosted fifty-five per cent. This mutual understanding has succeeded in adding the step.

Can trades unions help to secure better profits? The answer is supplied in the Canadian city. Courage is the one force necessary to put the printing trade where it should be. Cost congresses are excellent beacons to show the way. Why should the employer not get the same interest on the capital that he has invested as the banker, or why should he not get a *business* profit on his raw material, whether it is labor, stock, overhead expenses, insurance, taxes, and everything else that adds to the cost of the finished product of the printer? Why should he not get a fair salary for himself, equally with others engaged in business enterprises? The lack of courage can be the only answer. Printing is as necessary to commerce as capital. Again I say, "Add the step!"



A PRINTER'S HOME.

Residence of R. P. English, journeyman printer, Terre Haute, Indiana.

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. X.— BY F. HORACE TEALL.

FOR a mere statement of personally preferred practice in capitalization, more than one of these articles would hardly be needed. But the subject is here considered impartially, with intention to recognize fully every person's right to make his own choice, even in many cases where it may easily be shown that the best and widest usage is opposed to that choice. As the writing is intended for readers who believe in any one style as well as for users of any other style, it must, to be most useful, avoid propagandism as far as possible, and yet some positive opinions must be expressed, though not too dogmatically. The strongest reason for adding to what has preceded is found in the fact that opposing decisions have been made, each expressed dogmatically, without evidence of authoritative support, and this has not been sufficiently explained. No writer is qualified to dictate to the people in general as many rule-makers try to do, consciously or unconsciously, when making such a rule as this, from a published style-book: "Geographic zones or sections of the world, when referred to specifically as such, take the capital, as the Tropics, the Orient; also sections of the country, as the Pacific Slope, the Atlantic Seaboard, Eastern Iowa." What the maker of this rule should have said for general circulation is that such is his preference, for it is not true that these words take the capital nearly as often as they are printed without it. His rule would be proper for guidance of those working under his immediate control, but even there it would constitute merely an enforcement of his own chosen practice. Many of the words do not take the capital in most people's practice.

It will be interesting to note some points of difference, as shown by persons of practically equal authoritative standing as to scholarship in general, but with the weight of special authority strongly agreeing in opposition to those of less special fitness. The special authority referred to is that of the dictionaries, of which the three now about evenly accepted are the only ones that discriminate at all carefully. These three are the Standard, the Century, and Webster's New International. Each of them gives title-words in the form chosen by the editors as best for use, with a capital initial only where that is the preferred use, and with plain indication of capitalizing for particular uses of common words.

The Manual of Style of the University of Chicago Press, presumably controlled by the advice, if not the dictation, of college professors, should exemplify thoughtful and scholarly decision. In fact, the work done by the University Press is from the writing (or the dictation) of expert scholars, and it is only natural to presume that these scholars exercise a careful supervision of all that is printed for them. But, while this presumption is justified, generally, as to the substance of their work, they are not usually expert proofreaders in matters of style as understood by printers, and seldom dwell on such details as capitalization. They usually, or at least often, leave these details to the printers, while the printers equally often think that such writers attend to everything themselves in preparing copy, and so confine themselves to following copy. At least this seems a logical inference from the confusion that appears in many of our best publications. Another logical inference is that they do not care half so much about consistency of detail as many people think they should.

This Manual of Style begins with rules for capitalization, from which we shall quote mainly some directions not to capitalize. It says: "Capitalize adjectives and nouns, used singly or in conjunction, to distinguish definite regions or parts of the world: Old World, Western Hemisphere, North Pole, Equator, the North (=Scandinavia), the Far East, Orient, Levant; the North, South, East, West (United States). But do not, as a rule, capitalize adjectives derived from such names, even if used substantively: oriental customs, the orientals, southern states, a southerner." It says to capitalize the words "President, Czar, Kaiser, Sultan, and Pope, standing alone, when referring to the president of the United States, the emperor of Russia, the emperor of Germany, the sultan of Turkey, and the pope at Rome." Other rules tell us to capitalize Christology, but not christological; Church of England, but Roman Catholic church; the Bible and Scripture, but biblical and scriptural; (United States) Congress and Senate (and presumably Assembly in similar use), but senator, and presumably congressman and assemblyman; state (one of the United States), the secretary of the interior, christianize, anglicize, etc.

Here are a few capitals that are not prevalently used, although they are often used. Some of them are prescribed in various style-books, which shows they are not peculiar to the one cited. It is only sporadically that we find in print Western Hemisphere, Equator, North Pole; much more frequent are western hemisphere, equator, and north pole. The dictionaries have them so, except that Webster's has Western Hemisphere (why, I do not know).

Likewise, the other words, without capitals, are so given in various style-books, although they are all capitalized in the three dictionaries, except that the Century provides for both uses in the case of Biblical, which it defines under the form biblical, with the remark that the word is often capitalized. Even the American Cyclopædia, which seldom has capitals for anything but names of persons or places, has Biblical and Scriptural.

The writer thinks he has shown very clearly that persons of nearly equal influence and authority decide these matters differently. After thoroughly comparing the two decisions, and having examined many books, and having tried hard to find justification for the practice that he will not accept, for him the dictionary way is the best way. In his own writing, and in any work where he can have his own way, that way will be Oriental customs, the Orientals, Southern States, a Southerner, President of the United States (or of any republic), the Emperor of any empire, Christological, Senator (of any body called Senate), Congressman, Assemblyman, State (one of the United States), the Secretary of the Interior (of War, of State, etc.), Christianize, Anglicize, etc. He does not think any one can ever find an argument that will convince him that this is not best, but will readily accept the other practice whenever any one does give a sufficient reason for it.

One phase of the question of capitalizing as it arises in the printing-office is well worth some consideration. Shall the printers simply follow copy, or endeavor to secure uniformity when the copy is not uniform? The order to follow copy always means just what it says; but in some cases even the strictest order should not prevent an attempt to secure correction through courteous queries.

An instance for example is called to notice by the following, from the "Magazine Style-Code," by Leigh H. Irvine, who evidently asked Theodore L. De Vinne to explain some discrepancies in the Century Magazine: "The system of capitals is not closely followed. In a letter to the editor Mr. De Vinne thus explained: 'The Century Company has many editors, and each editor has notions of his own that printers are directed to follow. . . . Even careful editors are often overruled by authors. . . . It should be borne in mind that a printer's business is to do what he is told."

In a story by William Dean Howells (himself formerly a typesetter), published in that magazine, one of the characters was the Recorder of a court. Evidently Mr. Howells (or his typewriter) had not taken the trouble to write the title always alike, for the print had an almost equal alternation of the Recorder and the recorder, in exactly the same kind of use. It can not be possible that any sensible man would object to having this corrected by using one form or the other every time, no matter how strictly he had directed the printers to follow copy. Of course the author should be allowed to make his own selection of the form to be used, but no proofreader should fail to ask him to make the choice. Equally of course, if the author then insisted on having it both ways (which is almost inconceivable), the proofreader could do nothing more, except that it would be wise for him to keep a circumstantial record of such insistence.

PROGRESS IN CHINESE JOURNALISM.

In the October number of *World's Work*, Franklin Ohlinger presents a highly interesting illustrated review of "The New Journalism in China," and concludes with the statement that it "is bridging the chasm between Chinese and Western habits of thought," and "will also reveal China to Western minds in a way that no other agency could make possible."

The forward movement in Chinese journalism is more sharply accentuated editorially than physically. The equipment comes from Japan, and the presses "are cheap cylinders manufactured after European and American patents." Human power, by means of treadmills, is used in the operation of these presses, and operatives are paid $2 a month in our money. The type, of course, constitutes the larger part of the initial outlay, as the Chinese have no alphabet, every idea being represented by a separate ideograph. This system, however, declares the writer, is not as complicated as suggested by Mark Twain's statement that it required forty years to sort a pi of Chinese type.

Speaking of the paper used and methods of circulation, Mr. Ohlinger says: "The paper is usually the poorest quality of tissue that will hold ink; it also is manufactured in Japan. Even with this saving, the poverty of the people often makes original methods of circulation necessary. In some places the same editions are successively distributed to different sets of subscribers, boys being employed to gather up the papers as soon as they have been read and carry them to another set of readers."

The liberty of the Chinese press, however, has made wonderful strides in recent years, which is demonstrated by the following translation, in part, of a recent editorial in the Fuhkien *Times:* "Our Provincial Assembly is the forerunner of an Imperial Parliament. The people can not but rejoice and look hopefully into the future. . . . The members should not forget that they are representatives of the people, and that whether the matter under deliberation has been suggested by the viceroy or by one of their own number, every one should express his independent opinion."

LOCATED.

In Zanesville, Ohio, they tell of a young widow who, in consulting a tombstone-maker with reference to a monument for the deceased, ended the discussion with:

"Now, Mr. Jones, all I want to say is, 'To My Husband' in an appropriate place."

"Very well, ma'am," said the stonecutter.

When the tombstone was put up the widow discovered, to her amazement, that upon it were inscribed these words:

TO MY HUSBAND. IN AN APPROPRIATE PLACE.

—*Harper's.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. IX.— BY E. C. ANDREWS.

FALSE AND CORRECT COLOR BALANCE.

IN discussing the Process of Color Perception I purposely avoided the use of the words primary and secondary or complementary, and Mrs. Franklin's theory coincides perfectly with our knowledge of the physical character of the wave-length of light, in that each wave-length may be properly called primary. In another sense, however, certain colors in light produce other colors by mixture and in this sense are more strictly "primary" than the resultant colors. Again, the word complement is in such general use in describing the relation of one pigment to another and is used incorrectly so often that a review of Brewster's false-color theory is almost imperative.

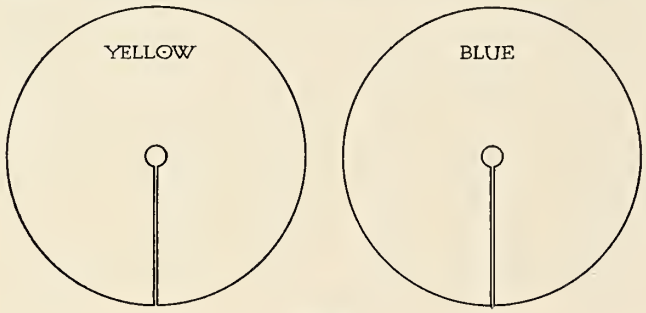


FIG. 24.

Newton and his followers claimed that there were seven primary or spectral colors, namely, red, orange, yellow, green, blue, indigo and violet. But later this theory gave way to a theory of three primary colors. Unfortunately, however, the three colors selected by Sir David Brewster were red, yellow and blue, and owing to his scientific reputation this theory has met until recently with general acceptance. In 1802 when Doctor Young brought forward the theory outlined in the last article, but little attention was paid to it by the layman. Helmholtz and J. Clerk Maxwell repeated the experiments with better apparatus at their command and came to the same conclusion as Doctor Young. The experiments with this theory brought out the fact that although yellow existed in the spectrum as a color of definite wave-length it could also be produced by mixing red and green waves on the retina. Physicists now vary only in the selection of the exact hues. Violet-blue instead of violet as the third primary has the sanction of the best authorities. This color is represented by ultramarine blue obtained from lapis-lazuli. Naturally, each of the three colors are interdependent on the other two, and when the blue tends toward violet the red must lean toward yellow-red. Fig. G, Plate I, July number of THE INLAND PRINTER, shows the three primaries, red, green and ultramarine blue, and the corresponding secondaries, yellow, blue-green and purple. The secondaries are the complementary colors of the primaries, each being a mixture of two of the primaries in colored lights. Thus, yellow, as stated above, is a mixture of red and green, the blue-green a mixture of ultramarine blue, and green and the purple a mixture of red and ultramarine blue.

The three primaries when mixed or are projected one on top of the other will produce white light, and likewise any pair which are complementary, such as red and blue-green, green and purple, and ultramarine blue and yellow. It also follows that any two colors or tints which produce white by mixing are complementary. Complementary colors in pigments produce white or gray when mixed by rotation.

Brewster's red, yellow and blue theory, illustrated in Fig. F, Plate I, is so closely associated in a printer's mind with the three-color process that the question naturally arises whether, after all, it may not be the correct theory, science to the contrary. It should be understood that paint-

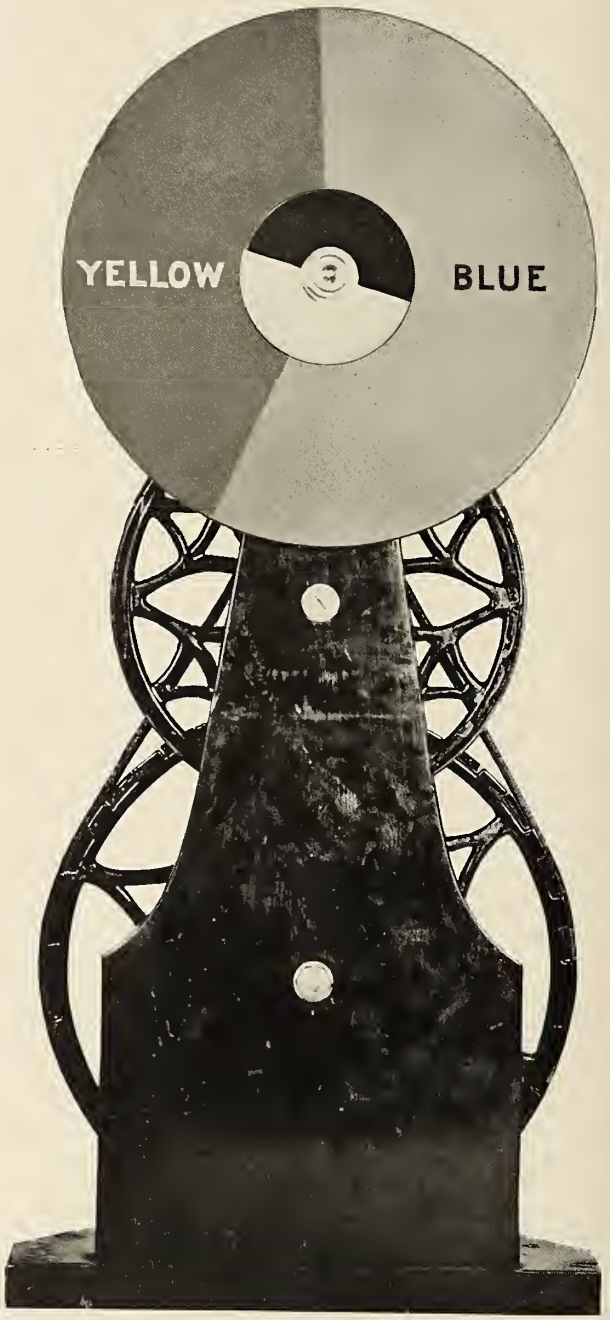


FIG. 25.

ers have always known that approximate representations of all colors could be obtained from few pigments. In fact, red, yellow and blue will furnish a fairly complete palette, although more colors are desired for brilliant effects. This fact furnishes the bases of the theory, but Brewster claimed that these three colors were the three fundamental kinds of light, three primary colors that would produce all hues of colored lights the same as in pigments. The artist may

mix red, yellow and blue pigments in any proportion he desires, but the moment he uses the words primary, secondary or complementary he must be bound by scientific definitions as these terms refer to light. Brewster implied that the spectrum itself was formed by the overlapping of sets of red, yellow and blue waves, and furthermore that no other waves were present.

In the subjects of " light " and " spectra " we have seen that, objectively, color does not exist, and light consists of mechanical movements only. We have seen that the wave-lengths of the spectrum run from the extreme red, .76 microns, to the extreme violet, .38 microns, a gradually decreasing scale with each color represented by its distinctive wave-length. But according to Brewster, green was formed by the overlapping of yellow and blue, which we know is not the case. It is a simple matter to test this experimentally by rotation, using Maxwell's disks. Fig. 24 shows two circular disks, with radial slits so that they may be fitted together in such a manner as to obtain various proportions of yellow and blue. Fig. 25 shows the rotating apparatus with the two disks fitted so as to obtain the proper proportion of each color to produce the resultant neutral gray. If too large a proportion of the yellow is exposed, the gray is yellowish. If too much blue, it is reddish; but in no proportion will there be a suggestion of green. The inner circles are black and white disks so combined that by rotation the resultant gray matches the gray produced by the yellow and blue on the outer disks. Brewster's theory falls at once, while the Young-Helmholtz and the later theories are sustained.

The next question which arises in the light of the experiment just made is, why do yellow and blue pigments when mixed together on the palette or slab produce green? In the first place the colors of pigments arise from absorption of light, and their distinctive color is due to the rays which they do not absorb. A yellow absorbs all of the wave-lengths of white light except yellow, this it gives out; a blue absorbs all except blue. When yellow and blue pigments are mixed together the mixture presents an intermingling of yellow and blue particles, and from these a small amount of yellow and blue light reaches the eye, but most of the light reflected from the yellow particles plunges part way into the blue particles and vice versa, each losing the rays which the other can not reflect. Now, as stated before, no pigment reflects any single wave-length free from all others; and yellow, besides reflecting yellow, reflects some green. Also blue reflects some green as well as its distinctive hue. Therefore, the only colored light which both pigments are capable of reflecting and which escapes absorption is green and *it* gives the mixture its color. In the light of this explanation we should expect a dull green, and as a matter of fact greens formed by mixing yellows and blues are always low in chroma.

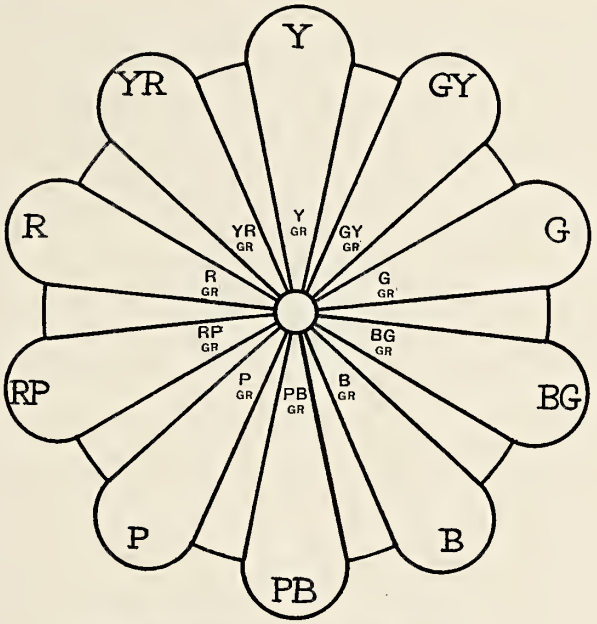
The harm of Brewster's theory does not end with the selection of red, yellow and blue as primary colors, since it follows the secondaries are incorrect also. The secondaries are formed as follows:

Orange = yellow + red.
Green = yellow + blue.
Purple = red + blue.

Placing the three primaries with the intermediate secondaries around a circle in the following order: red, orange, yellow, green, blue and purple, it is stated that opposite hues are complementary.

Red becomes the complement of green.
Yellow becomes the complement of purple.
Blue becomes the complement of orange.

Each of these statements is wrong when tested by rotation, as no two opposite colors unite to form a neutral gray or white. Besides, such an arrangement when tested gives a great excess of orange, showing that red and yellow occupy more than their proper proportion of the circle. The tertiaries of Brewster are colors supposed to be formed by the union of three primaries in proportions different to those required to form white. But in reality the tertiaries are the dulled or broken colors, corresponding to the six primary and secondary colors. If red = R, yellow = Y, blue = B and Gr = gray, and we assume that we are dealing with pigments, the tertiaries may be represented as follows:



RP—Red Purple
R—Red
YR—Yellow Red
Y—Yellow
GY—Green Yellow
G—Green
BG—Blue Green
B—Blue
PB—Purple Blue
P—Purple
Gr—Grey

Fig. 26.

Y + 2R + B = R + Gr = red-gray or russet.
2Y + 2R + B = Y + R + Gr = orange-gray or buff.
2Y + R + B = Y + Gr = yellow-gray or citrine.
2Y + R + 2B = Y + B + Br = green-gray or sage.
Y + R + 2B = B + Gr = blue-gray or slate.
Y + 2R + 2B = R + B + Gr = purple-gray or plum.

From the above analysis it is clear that a so-called tertiary color can not present more than two of its constituent colors to the eye; the third is always neutralized by the equivalent quantity of the other two. Therefore, in reality, tertiary hues do not exist, although they are useful in decoration to artists accustomed to a red, yellow and blue palette.

I mentioned that besides giving the wrong complement the Brewster theory allows yellow and red too large a proportion of the color circle. But by dropping out orange and using red, yellow, green, blue and purple as the five fundamental pigments (note that I do not use the word primary), this defect is corrected. Placing these around a circle and adding the intermediates, we have ten colors: RP, R, YR, Y, GY, G, BG, B, PB and P, as outlined in the discussion of " Value " in Article III.

This is an arrangement of pigments for the purpose of

obtaining given relations useful in obtaining color combinations either in paints or printing-ink, and in the future it is to be understood that I am referring only to pigments and not to colored lights. This arrangement not only balances the circle, leaving no excess of orange, but gives a decimal notation for charting sequence of hue.

In Fig. 26 the ten fundamental colors are shown around the circle, each hue changing gradually to a more neutral gray as it nears the center. Opposite hues in Fig. 26 are complementary, thus blue-green (BG) is the complement of red (R), B is the complement of YR, etc. The *analogous* colors to red (according to the way the word analogous is used in these articles) are shown on either side of it, YR and RP; and the *contrasting* colors (here again I use the word in what may seem a restricted sense) are the complement of red, BG and the colors on either side of it, namely, G and B.

It must be understood that if the ten colors are to present an even sequence of hue, when mixed by weighing like amounts of the adjacent colors, the five fundamental colors must not only be equidistant in hue, but equally strong in pigment coloring, equally strong in chroma. Fig. D, Plate I, shows the five fundamental colors in middle chroma and also middle value, but the printer is more familiar with the reds, yellows, greens, blues and purples in their greatest brilliancy, the maxima of chroma. Chroma and the practical relation of hue value and chroma will be taken up in the next article.

(To be continued.)

EUROPEAN STANDARDS OF TYPE HEIGHT.

In the *British Printer*, Herr Hermann Smalian, of Berlin, with whom the study of type standards is a hobby, controverts some statements made in a lecture by a Mr. Wightman regarding the heights of types in use on the continent. Mr. Wightman appears to have gotten his information from Mr. Th. L. De Vinne's book, "The Practice of Typography." This reads as follows:

"Variations in the heights of types have not been as marked as variations of body. British and American founders came to a practical agreement at the beginning of this century that the standard of height should be eleven-twelfths of an inch. In France the height of type has been fixed by law at ten and a half geometric lines. Modern French types are higher than American types; the two heights can not be used together. German types were still higher, but are now made to the French standard. This reform was made by H. Berthold. He had modeled and had constructed several standards of steel, and sent one gratuitously to every German typefounder. The types of Russia and Poland, once more than one inch in height, are now made to conform to the Berthold system."

Herr Smalian says "these particulars are altogether incorrect," and that the correct European heights of types are as follows:

1. Frankfort.— Nearly 68 Didot points in height. This was the height of the typefoundries at Frankfort a. M. Very old printing-offices have this height up to the present day.

2. Russian.— Nearly 66¾ Didot points. This is the only height in Russia proper.

3. Leipsic.— Nearly 66 Didot points. This was the height of the typefoundries at Berlin, Leipsic, Hamburg, etc. It is still to be found in many old printing establishments in Germany, Switzerland, Denmark, Norway, Sweden, in the Russian Baltic provinces and in Russian Poland. In addition it is the standard of typefounders in Holland.

4. Haase.— Nearly 63½ Didot points. This is the height of the typefounder Gottlieb Haase, of Prague. It is still in existence in very old printing establishments in Austria-Hungary.

5. Fournier.— Nearly 63 Didot points (10½ lines of the French foot). This height was laid down in 1723 by the French law. This is still to-day the standard of typefoundries in Belgium and Austria.

6. French.— Nearly 62⅔ Didot points. This is the height of the typefoundries in Paris. All typefoundries on the Continent desirous of having a uniform height of type now introduce this French height, that is, all typefoundries in France, Spain, Italy, Greece, Germany, Switzerland, etc. In Germany ever since 1879 all new printing establishments have been set up on the basis of this French height. Ever since 1840 individual German typefoundries have fitted out new printing establishments with this height. It is evident from this that Berthold did not require to create this height.

Mr. De Vinne has confounded body of type with height of type. Hermann Berthold's great service to typefounding consisted in the scientific adaptation of the Didot system, based upon the Paris foot. In 1879 he adapted the same to the metric scale, and prepared about forty steel typometers of 300 millimeters, equal to 133 nonpareils (798 Didot points), and handed one to each foundry without charge.

In Germany an effort was made to gradually supersede the old heights of types by the French height. In order that this might not suffer any modification, the combined German typefounders (in 1905) deposited with the authorities a standard of this height (62⅔ points, equal to 23.566 millimeters).

The British height of type is nearly 63 Didot points.

IMPRESSIONS.

WILLIAM ARTHUR BLACKWELL, CHICAGO.

When Life's final page has been printed
And the colors have thoroughly dried,
When the chases of steel have been polished
And stacked on the floor side by side,
We shall then take a long intermission
And the blessing of sleep we shall woo,
Till Man's Friend, the Master Mechanic,
Shall give us some new work to do.

And those who have made good impressions,
Although in a poor, feeble way,
Will then go up higher for lessons
They neglected while yet in the clay;
And the Master, aware of our weakness,
Won't impute to us all of the blame,
If we failed to quite copy His imprint
As children of one common name.

Let us strive, then, to make good impressions,
For these are things that survive
In the hearts of the friends left behind us
Like nectar obtained from the hive;
For, when Life's last page has been printed,
Full many a type will not show,
But the Master, in infinite goodness,
Will make perfect all letters, I know.

NO LONGER A DREAM.

Chicago need no longer dream of the day when it is to become a publishing center. It is that now. It has become so, as I have said, as the logical result of its own wonderful development and due to its location in the throbbing heart of this eager, abundant midwest life, which is the bone and sinew of the republic.— *Louis Eckstein, in Chicago Tribune.*

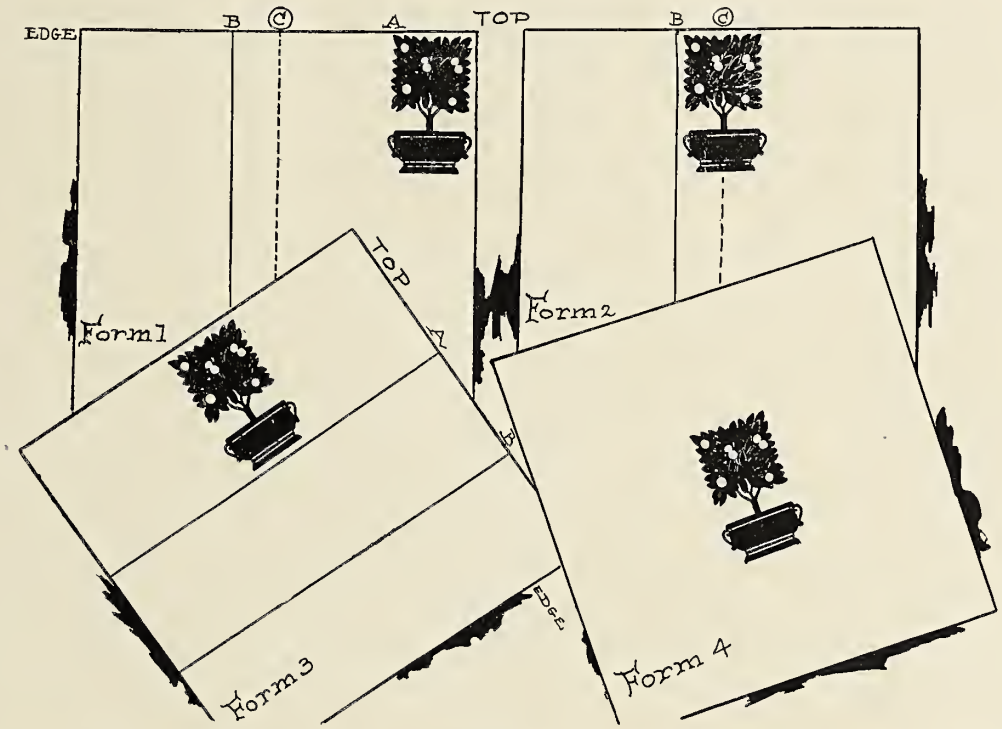
Written for THE INLAND PRINTER.

AN EASY WAY TO CENTER A CUT OR FORM ON THE STONE.

BY GUS VOGEL.

AN empty chase lies before you on the stone, and, let us say, you want to center a cut which you hold in your hand. A simple method of doing this without use of pencil or lines is to proceed as follows:

Take a sheet of paper to represent the size of the stone space inside the chase. Lay the cut on the stone and push it into the upper right-hand corner, as shown in Form 1 of the first sheet in diagram herewith. Fold the sheet's edge (so marked here), over to the point marked A, and crease the paper at that place, marked B in the figure. Bring the "A edge" of the cut over to the position of that crease and it will be in the center of the distance left to right of the space, as indicated in Form 2. The dotted line C here stands for the true center of the whole space, measured across.



Form 3 shows the cut already centered one way, with the new "top" marked and lettered to indicate that the same proceeding is to take place in respect to that side — fold the edge (so marked), up to the line marked A and crease the paper as thus held, which will give the line shown here as B. Push the cut (as it lies) across the sheet until its (lower) edge is on B, and you have centered the cut "both ways," as indicated by its position in Form 4, where the cut stands truly centered, in relation to both top and sides of the space.

Paper is easily folded (at one edge) to get these measures, and the operation which takes so long to describe in words is really a very simple and rapid one, and does away with the more involved processes usual to the occasion.

In addition it may be explained that this plan is equally useful in finding the position of a sheet on the packing of the press, when the pressman comes to require such. The difference is that in the chase the cut or form is moved, and on the platen the sheet is moved.

FIRST PRINTER A SINNER.

The original sinner in the printing trade was Caxton. He balled up everything that everybody brought into his shop, and the proofreaders gave up the ghost in dismay.

Prof. Lorenz Morsbach, German exchange professor of English at the University of Chicago, said last night at the Art Institute that Caxton, who was the first English printer, mixed up his Dutch with his English and visited a great linguistic catastrophe on the subsequent English-speaking world. Doctor Johnson thought the words Caxton used "quaint" and gave them general circulation.

Professor Morsbach thinks all writers and editors should get together and select some standard of spelling. He believes in English as it is pronounced. In Germany, he said, they have no such thing as a spelling-bee, because all words are spelled just as pronounced, and there is no chance for competitive memory. He said English is in an unsettled state and needs reform.— *Chicago Tribune.*

A REVOLUTIONIZING LANGUAGE.

The very latest thing in universal languages appears to be "Veltlang," a prospectus of which was issued in Washington a few months ago. It has an alphabet of twenty letters, only five of which resemble those of the Latin alphabet in appearance, but with different sounds.

As this alphabet is equally unlike the German, Russian and Greek alphabets, the prevalence of this language would necessitate the relegation to the scrapheap of every linotype, typewriter and font of type in the civilized world. The invention of scientific languages appears to have much the same fascination as was formerly exerted by the squaring of the circle or the problem of perpetual motion.— *New York Tribune.*



Photograph by E. G. Hart, Minot, North Dakota. Half-tone plate by The Inland-Walton Engraving Company, Chicago.

"BUCKSKIN BILL."

Cow-puncher, Indian-fighter and Government scout — one of the historic type of men that are rapidly passing away.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

INCORRECT AND CORRECT CORRECTIONS.

To the Editor: NEWARK, N. J., November 2, 1910.

Page 240, dragon's-blood item, third line, word *insanitary* should be *unsanitary*. My! How missed you it? Page 242, the date in "romans" last line in "Fairy Lyrics," is childishly primary — lack of application. The roman rule forbids the use of more than 3 (three) letters consecutively. "MCMIX" is correct, and, at the same time, brief.

WM. M. LINNETT.

[If Mr. Linnett will consult Webster's Unabridged Dictionary and will also read the note at the foot of the example on page 242 of the November issue of THE INLAND PRINTER, he may peradventure sing another song.— EDITOR.]

FROM AN OUTSIDE REFORMER.

To the Editor: CHICAGO, ILL., November 5, 1910.

I was much interested in letter about dismissal of workman in this month's INLAND PRINTER. If a person is to be asked to join unions, they out to have some thing in them to commend them to duty-loving people, thereby causing Christian, and moral and progressive people to become interested in them and not disgusted at their unrighteous desires and unpractical ideals. The world depends upon the man or woman who seeks to aim in the right direction, whose hearts are in their work; who do not lay up talent in a napkin like the man with one talent and lose what they had, but in using talents they have gain other talents and to be more profitable to employers and business men of a right kind at large — not the fellows who seek worldly pleasure before duty, who spend earnings in saloons and immoral houses and then demand what they have no right to.

652 Melrose. J. BOOTH.

THE MEANING OF "ASPIRATION."

To the Editor: CHICAGO, ILL., October 15, 1910.

On page 914 (second column) of your September issue I note a statement by Mr. F. Horace Teall which I believe contrary to fact and should not remain unchallenged.

He says, in speaking of wrong divisions like espec-ial and divis-ion, "Espec- does not spell espesh, but cial does spell the sound shal; divis- does not spell divizh, but sion does spell the sound shon. In such cases the aspiration (adding the *h*) is inherent in the combinations ci, si, ti, etc., before another vowel."

The term "aspiration" can not be applied here, as *sh* and *zh* are not aspirates nor aspirated sounds, and *h* is, therefore, not inherent in ci, si, ti. Adding *h* to *s* or *z* does not aspirate these sounds, but merely makes spelling expedients to indicate the initial sound in "shall" and the final sound in "rouge." They are clumsy expedients, but are the best we have until we adopt better ones suggested by apostles of phonetic spelling.

I showed Mr. Teall's statement to an old friend of mine, a gentleman who assisted in the determining of the pronunciations indicated in the Standard Dictionary, and he had a good laugh over it.

To show the meaning of "aspirate," I quote from the Standard Dictionary:

ASPIRATE, *verb.* 1. *tr.*— To utter with a breathing or aspiration; pronounce as if preceded by the letter *h;* as, to aspirate a vowel. 2. *intr.*— To employ or have the aspirate or *h* sound. ("Londoners . . . aspirating always where they should not and never aspirating where they should.")

ASPIRATE, *adj.* Uttered with an aspirate or strong *h* sound, as in *h*itch, *h*it, etc.

ASPIRATE, *noun.* 1. The letter *h* or the sound it represents; also any similar sound or breathing. 2. (Philol.) A rough mute; a sound in which an *h* or an *h* sound is associated with a b, d or g (bh, dh, gh), or with p, t, c [k] (ph, dh, ch [kh]). 3. A symbol (') used in Greek to indicate the rough breathing; a spiritus asper.

ASPIRATION, *noun.* . . . 2. The act or effect of aspirating a letter in uttering it; as the aspiration of one's vowels.

Mr. Teall will hardly find substantiation in these definitions. S, z, sh and zh, according to the dictionary, are sibilants. SPIRITUS ASPER.

MAKING FILIPINO PRINTERS.

To the Editor: MANILA, P. I., August 31, 1910.

It may interest you to know that although not one of our hundred-odd wage-getting employees speaks English except in occasional and reluctant patches, the coming of THE INLAND PRINTER is an event to them every month. Some of the younger men put more effort into their work in order to be allowed to take the PRINTER home and study it over night.

The great majority of our employees have learned all they know about the printing art in this office, having been



LETTER-HEAD DESIGNED AND COMPOSED BY FILIPINO BOY.

taken in as boys with no other raiment than a shirt — no hat, shoes, trousers or coat, glad to get a chance to work for 25 cents per week. Our best bookbinder to-day came to us in that way six years ago.

Now, all that these natives have learned about the business they have learned from THE INLAND PRINTER — either by reading it themselves or by having it explained by one of the two American printers who have worked here spasmodically for about twelve months during the past eight or nine years, or by Mr. McGovern, who claims he knows nothing of the printing business except what he learned from reading the PRINTERS.

This letter-head* was set up by one of these boys, without any hint or assistance of any kind, except being furnished the reading-matter. He draws the princely stipend of 80 cents per day; is the owner of two shares in the firm

* The letter-head is shown herewith, and other specimens of work done by these Filipino printers are reviewed in our Specimen Department.

(paying for them $50 United States currency, each), and wears clothes like a college boy in the streets.

The presswork (and make-ready) was done by another native youth who rose to 60 cents per day from the shirt-tail stage; owns one share of stock; wears neat clothes like the other and stylish silk neckties (never overdressed). He told us the other day he could easily afford them, as he had only to buy the Chinese silk and his old native mother did the sewing herself, thus saving him 75 cents (oro) on each tie. This letter-head was selected at random from a lot printed two months ago. There are others not so good; but most of the lot is better as to presswork.

How is that for helping the Filipinos to help themselves? THE ESCOLTA PRESS, INCORPORATED.

THE PRINTING PLANT OF THE ISTHMIAN CANAL COMMISSION.

To the Editor: MOUNT HOPE, CANAL ZONE, Oct. 23.

As the Panama canal nears completion considerable space is devoted to this wonderful undertaking by the daily press and the magazines of the whole world, relative to the building of the locks and dams; the great progress that is being made in the ditch, and various other branches of the work along this proposed waterway that is to Siamese the Atlantic and Pacific Oceans. Nothing has appeared, however, concerning another and very important branch of the work here on the Isthmus; one that is as essential to the success of the building of the canal as the great steam-shovels that dig their way through the "Cut" — one that disseminates the knowledge and ideas of the engineers, and silently gives daily instructions to all engaged in the building of the canal — the printing-plant of the Isthmian Canal Commission.

Assuming that the printer, pressman, bookbinder, etc., is as much interested as any other tradesman having members of their craft laboring for Uncle Sam so far away



MAIN OFFICE.
Printing-office of the Isthmian Canal Commission, Canal Zone.

from home, in a country that was considered the "pest-hole" of the world five years ago, but through the untiring efforts of Col. W. C. Gorgas and his efficient corps of assistants, it ranks to-day the healthiest, cleanest and most sanitary spot south of the thirty-second parallel. Yellow-fever, smallpox and other contagious, malignant diseases have been entirely eliminated, not only from the Canal Zone, but from the Republic of Panama. While the percentage of patients in the hospitals at Ancon and Colon at all times is considerably greater, when compared with the population, than cities or counties in the United States, it is safe to say that five-eighths of them are there because of injuries received in line of duty, which are bound to occur in spite of all precautions on an undertaking of such magnitude. I do not want to be understood as saying that the percentage of persons arriving at the hospitals at all times from injury received in line of duty is five to three, but that because of the liberality of the Isthmian Canal Commission, in granting sick leave for a period of one year with pay to its employees injured in line of duty and permitting them to remain in the hospitals indefinitely when so



GROUP OF EMPLOYEES.
Printing-office of the Isthmian Canal Commission, Canal Zone.

injured, feeding and caring for them until they elect to depart, makes the percentage of such patients so great.

It was not my intention, when inspired to write an article for THE INLAND PRINTER, to deal with the health conditions of the Isthmus or the progress of the construction work being carried on along the route of the Canal, but to deal with the printing and stationery issued for the Isthmian Canal Commission and the Panama Railroad, the magnitude of which is hard to conceive by any one other than an employee of that department, as all other subjects have been ably handled and repeatedly published to the world, but it is hard to write on any subject concerning this great work that is being pushed with such rapidity without referring to the prominent part taken by the Sanitary Department and the liberality of Congress in making it possible to accomplish the world's greatest work.

The printing and stationery business of the commission comes under the Quartermaster's Department, and is attached to the Depot Quartermaster, Capt. C. Nixon, United States Army. All of the employees reside in Colon or Cristobal, and go to work and return by a labor train which leaves Cristobal at 6:40 A.M. and 12:40 P.M. daily except Sunday, returning at 11:05 A.M. and 5:05 P.M. (free transportation). The hours of work are from 7:00 A.M. to 5:00 P.M., with two hours for dinner, or rather breakfast, as they call it down here, from 11:00 to 1:00. This labor train also takes the employees of the dry dock and marine shops to and from work, these shops being located on the same line, about one-quarter of a mile from the Quartermaster's Depot, and the printer, machinist, boilermaker, carpenter, draftsman and clerk mix together in the few cars set aside for white employees, and discuss everything from "shop" to baseball in the fifteen minutes it takes to run either way. The train consists of thirteen cars, five for whites, two of which are whites other than Americans, and

eight for our "dusky brethren," who hail principally from the West Indies.

The printing-plant is located at Mount Hope, in the Canal Zone, about one and one-half miles from the city of Colon. The building is a one-story frame 195 feet long by 60 feet wide, with a Dutch roof of corrugated iron. It is well lighted and ventilated by ninety windows and a skylight extending the entire length of the roof. The shipping and receiving section is located in an annex attached



CORNER OF THE COMPOSING-ROOM.
Printing-office of the Isthmian Canal Commission, Canal Zone.

to the southwest corner of the main building, adjacent to the railroad, and is 26 by 60 feet. All doors and windows are screened with a fine copper mesh, and the Canal Commission has done everything possible to make the plant an ideal printing-office from every standpoint. There is a gallery extending half-way around the south end of the interior where stationery of all descriptions, blank-books and standard forms are stored. Beneath this gallery there are closets where such supplies as pencils, pens, erasers and thousands of other articles classed as stationery, together with various kinds of instruments used by draftsmen, civil engineers, physicians, etc., are kept to minimize their deterioration because of the dampness of the climate. The paper, cardboards and other material used in manufactured products is stored in racks of various standard sizes built in the center of the south end, running parallel with the length of the building, and are four tiers high. The balance of the floor-space is taken up with the composing-room, pressroom, bindery, stereotype-room, rubber-stamp room, roller-making room, and engine-room. Having all the various departments on one floor and separated only by imaginary lines, with the exception of the stereotype and rubber-stamp rooms, greatly facilitates the handling of the work, and materially increases the output.

THE PERSONNEL.

I believe it can be said without fear of contradiction that there is not another printing-office in the world that can boast of as many countries being represented, as are represented in the Isthmian Canal Commission printing-plant at Mount Hope. The average number of employees is about seventy-five, and the following countries are represented: America, Austria, Antigua, Barbados, Columbia, Demarara, East India, France, Germany, Grenada, Jamaica, Panama, Spain, St. Lucia, Trinidad — fifteen. These men served their apprenticeship in their respective countries — every one differing from the methods employed in the United States — and the burden of responsibility rests upon the shoulders of a handful of Americans, whose duty it has been since the plants started, to teach them in the handling and operation of modern machinery and to employ more up-to-date methods in executing the vast amount of work that is turned out daily.

Jarvis B. Moulden, formerly of the Government Printing Office, at Washington, D. C., and well known in printerdom, is foreman of printing, assisted by E. T. Freel, who hails from Boston, Massachusetts. Stanley R. Ford, a Kansas "Insurgent," and a son of a Methodist divine of that State, is chief clerk, and sees to it that Uncle Sam pays enough for his printing and stationery. Cornelius Bruno, a native of Granada, who has been with the commission since its inception, has charge of the stationery. The bindery is in charge of Alexander Whyte, from British Guinea; and the pressroom is supervised by J. Malcolm Fox, a Jamaican. Last, but by no means least, is Mr. Fred P. Clark, who comes from the State of Presidents, and to whom, by the way, we are indebted for the photographs accompanying this sketch, who is the chief engineer of the plant, and incidentally looks after the stereotyping, plate-making, roller-making, and supervises the rubber-stamp making while resting, and the writer, who sees that they all hustle.

The accounting and clerical force is located about the center of the building under the gallery. The composing-room, pressroom and rubber-stamp room occupy the northeast half of the building, and the bindery, stereotyping and roller-making departments the northwest half. The power plant, which consists of a twenty-five-horse-power gasoline engine, is situated at the extreme north end of the building, between the stereotype and rubber-stamp rooms.

The composing-room is equipped with the very latest and up-to-date type-faces, together with a Monotype machine capable of casting from five to thirty-six point



IMPOSING AND SMALL PRESS ROOM.
Printing-office of the Isthmian Canal Commission, Canal Zone.

type, with a variety of modern faces. The pressroom has two Optimus presses, No. 5 and No. 6; one pony Whitlock and seventeen Chandler and Price job presses, ranging in size from 7 by 11 inch to 14½ by 22 inch. The bindery has the very latest improved machinery, together with three modern ruling machines. In fact, every department is thoroughly and minutely equipped with the latest style of machinery.

When it is understood that the amount of printed matter turned out from this plant aggregates approximately

$105,000 annually, and the stationery and supplies about $40,000 annually, it will be seen that the responsibility devolving upon the supervisory force is monumental.

The distribution of printed matter is about as follows: Isthmian Canal Commission, $80,000; Panama Railroad, $12,000; commissary and subsistence, $9,000; private parties, $2,000. By the designation "private parties," it is not to be understood that this United States Government plant is doing printing indiscriminately for private parties



MAIN AISLE OF STOCKROOM.
Printing-office of the Isthmian Canal Commission, Canal Zone.

and firms — far from it. It is a designation given to benevolent, fraternal, charitable, religious, philanthropic and like societies, whose membership is made up from the employees of the Isthmian Canal Commission or the Panama Railroad. The question might be asked, "How can a printing-office of this size and with such limited facilities turn out this vast amount of work?" The figures showing only a nominal surcharge above actual cost, which is to pay for handling, etc., because it is the aim of the commission to furnish all material as near cost as possible without a loss to the department handling it (using all precautions against showing a profit). This is how it is done: There are over two thousand standing forms, many of which can be changed without a great deal of labor from one to another. About fifty per cent of the requisitions for printing handled by the requisition clerks never reach the composing-room; they are sent direct to the imposer, who keeps a card-index identical with the one the clerk has, and by referring to it can tell immediately if the job is a stereotype or standing matter, and whether it is necessary to have it locked up, or whether it is already locked up and in the pressroom, in which event he puts his check-mark on it and forwards it to the pressman in charge. There are standing in the chases, at all times, in the pressroom about two hundred forms. It would be impossible to store away all of the forms used by the different departments of the commission and the Panama Railroad; it would not only require a stupendous amount of material, but it would entail more floor-space than would be available in a building the size of the present one, and yet the largest portion of the printing-matter is standard forms and books. To obviate this additional expense and to save time, the Monotype machine was installed, upon which all standard forms are being set, and only the most complicated ones are now kept standing. The others are remelted, and the paper spools carefully jacketed and filed away, to be put on the caster when it comes in again. The record of these spools is also kept by the requisition clerk, who marks all the information on the request before forwarding it through the proper channels.

This is one printing-office where no individual need become exercised about keeping the presses going. There is never a time when there are not from twenty-five to one hundred jobs waiting for a press.

Aside from the printing necessary to facilitate the "digging of the ditch," the running of the commissary and operating of the Panama Railroad, we find time to issue three newspapers: One weekly, and two monthly. The *Canal Record*, the official organ of the commission, is an eight-page weekly and has an edition of fourteen thousand. The *Commissary Bulletin* is published on the first of every month and contains eight pages with an edition of three thousand. The *Canal Zone Pythian*, a four-page monthly, is published on the twelfth of each month, and has an edition of one thousand copies. There are a number of bulletins published weekly and semiweekly, giving information such as additions to stock in the commissaries, changes of the cold storage prices, etc., which are published regularly, and the promptness with which they must be gotten to press rather breaks the monotony of an ordinary job plant and gives it an air of a "hustling daily" at times. While this means a little more energy, it is a diversion, and that is the one thing that all Americans in the Zone complain that there is too little of.

There is carried in stock at all times a large variety of papers and cardboards, amounting, approximately, to $40,000 for manufacturing purposes, and about $20,000 worth of stock for stationery and office supplies. This is necessary because of the method of purchasing, which is done through the Washington office by advertising, and necessarily cause long delays before delivery at times, but insures unquestionable honesty and satisfactory results. There is no intermediate stock. By this I mean that all



A KNOTTY PROBLEM — WEST END OF STOCKROOM.
Printing-office of the Isthmian Canal Commission, Canal Zone.

papers and cardboards must be either of the best rag quality or of the cheapest pulp variety. This climate is severe on paper, and an ordinary bond or ledger paper containing from sixty to seventy per cent rag would be too expensive for temporary use, and would not be of good enough quality for permanent records. I have seen records and blank-books that were manufactured in the States, and that are in daily use as permanent records there, go to pieces down here in less than six months. Therefore, it is necessary to have the very best grade of paper manufac-

tured for permanent records, and the difference in cost, in part, made up by the purchase of the cheapest pulp-papers for temporary or pencil use. There is another and important factor concerning the storing away of paper in this tropical climate that must be guarded against—the insects. There are more paper-destroying bugs in this country, I believe, than there is in existence in the rest of the world. Aside from the paper-worm, we have a variety of ants and cockroaches and spiders, who are devotedly fond of the ingredients of which paper is made, and what they can do to a nice large stack in a short time would make Uncle Sam's macerating machine look like a cider-press. For



THE BINDERY.
Printing-office of the Isthmian Canal Commission, Canal Zone.

this reason all of the stock is handled frequently and so stacked as to permit the air to circulate through the stack at short intervals.

For the six months ending September 30, there was issued for manufacturing purposes 5,133,178 sheets of paper and 216,879 sheets of cardboard. There was also 2,319 rubber stamps made. The manufacture of rubber stamps is another means of curtailing printing, and without which the Government would be materially handicapped because of conditions constantly changing and necessitating the printing of new and the changing of old stock forms.

At some future time I will give you an article treating with the variety of methods employed in this climate to attain the same results as in the States on manufactured printed material, together with the characteristics and methods of accomplishing said results by Central and South American craftsmen. WILLIAM M. GARRETT.

PROOFREADING AND MACHINE COMPOSITION.

Some months ago we criticized those employing printers who were wont to treat their proofrooms as unimportant departments, through the employment of inferior readers, and, in many cases, in machine composition, through instruction to overlook everything but glaring errors.

Since that time the subject has been widely discussed, both in this country and Great Britain, and there appears to be a diversity of opinion as to the cause of demoralization in proofreading since the introduction of typesetting machines. The *Editor and Publisher* puts a good deal of the blame on the machine operator. It says:

"It is obvious that the linotype compositor should have a better knowledge of the English language than the hand typesetter. In fact, it is plain that much of the demoralization complained of may be blamed on the machine compositor, because a mistake by him in the first setting of copy is harder to correct than in the old times. It would seem, then, that the typographical organizations must establish a higher standard of intellectual equipment for the operation of the typesetting machines than is shown in the average work of operators in these days."

Undoubtedly the *Editor and Publisher* is correct when it states that greater "intellectual equipment" among operators would help prevent many of the errors which creep into print. But the kind of intellectual equipment needed in a printing-office must be born out of long and thorough training. And this is where the trouble lies. The young man makes the fastest operator, as a rule, but he lacks that knowledge which comes only through experience, and is bound to make more serious errors than his older and probably slower fellow operator. Yet because he can produce more he has the preference, and the older men are being gradually crowded into the hand-set departments. It is true, of course, that young men always have set type and naturally must begin the operation of machines, but the proportion of young men on linotypes is greater than in ad.-rooms and job-offices, and machine forces are, therefore, made up, on an average, of less experienced men than was the case in the old hand-set days.

This new condition has made more difficult the work of the proofreader. But instead of building up the proofroom force, from the standpoint of ability, to meet the added requirements, the standard actually has been lowered, and, in numerous cases, first-class proofreaders have lost interest in their work through instructions from the foreman or manager to make as few marks as possible.

The chief cause, however, of a lower standard in the proofroom than formerly is the fact that in these days the best printers, both hand and machine, can secure greater remuneration for their services in their present positions, and will not become readers at a lower salary and with greater responsibilities.

"We think the subject demands the earnest attention of editorial associations and all bodies interested in elevating the standards of workmanship in printing," says the *Editor and Publisher*. We quite agree with our esteemed contemporary and believe that when the question is thoroughly threshed out and understood, a movement will begin to place in charge of the different proofrooms the best printers available, with remuneration fitting the responsibility accepted. And when this is done, there should be no interference with the head proofreader's work. He should be put in full control of the department, with power to hire and discharge his assistants, and thereby made responsible to the general superintendent or foreman for the class of work turned out by his force. With this policy firmly established, we believe the demoralization in proofreading, so often complained of, would gradually disappear and the profession be placed on the high ground which it formerly occupied.

DYING WIT.

A British newspaper, the Clapham *Observer*, commenting on our statement that humor had no part in the two great mortal acts of coming into the world and departing from it, tells a certain number of stories in limitation of this principle, the best of which concerns Tom Robertson and Artemus Ward. The playwright was endeavoring to persuade the dying humorist to take his medicine, and assuring him meantime that he would do anything for him. "Would you really, Tom?" said Ward. "I would," was the reply. "Then take the stuff yourself, dear fellow," said Ward. — *Collier's*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

THE Central Technical School at Leeds now has evening classes in letterpress printing and photographic process-work. The 1910-11 term commenced on September 19.

PICTURE post-cards seem to gain in popularity again in this country. Several firms note good business in them, but all say that only superior, well-printed cards find favor with buyers; that is, the trade in these gains at the expense of those deficient in quality. Which is, of course, as it should be.

MUCH interest has been aroused in lithographic circles by the discovery of a good quality of lithographic stone in Somersetshire. The only fault so far found in it is its color, of a gray or bluish tinge, which is a hindrance for much of the work. The price of this stone is about one-half that of the imported.

THE London County Council's printing classes at the Camberwell School of Arts and Crafts, in Peckham road, S. E., offer very thorough training, covering the practical, theoretical and scholastic sides, together with drawing. Classes for apprentices are held on Wednesday and Thursday afternoons, from 4:45 to 7:15, and evening classes on Mondays, Wednesdays and Thursdays, from 7:30 to 9:30.

SIR WILLIAM AGNEW, one of the proprietors of *Punch*, died on October 31, at the age of eighty-five. He was chairman of the publishing house of Bradbury, Agnew & Co., London, and was made a baronet by Queen Victoria in 1895. For many years he was at the head of the firm of Thomas Agnew & Sons, publishers and art dealers, at Manchester. In public life he was active in forwarding reform measures.

THE Manchester University, beginning with October 4, has instituted classes and lectures for journalistic students. The ordinary courses include English History, Irish History, Economic History of England, Political Economy, Organization of Industry and Commerce, Political Science, English Composition, History of the English Language, and General English Literature. The hours during which the classes and lectures will be held have been fixed so as to meet as far as possible the convenience of journalists.

THE Aldenham Institute, in Pancras road, London, N. W., has two whole-afternoon classes in letterpress printing, on Thursdays and Fridays, from 2:30 to 6:30. A thoroughly practical course in bread-and-butter printing is given, but the theoretical and scholastic side is not neglected. There are also evening classes on Mondays, Tuesdays and Fridays, from 7:30 to 10; also part-afternoon classes on Mondays, Tuesdays and Fridays, from 5:30 to 7:30. A class in arithmetic, spelling, punctuation and drawing meets on Thursday evenings at 7:30.

AT a recent auction at Sotheby's, in London, an exceedingly rare old plate print, from the store of a deceased private collector, was put on sale. It is a pattern sheet showing twenty-four letters of an original alphabet from a Dutch source and six ornamented capitals. The letter A has within it the year number 1464. So far as known, this is the first time such a print has been offered at auction. Moreover, there are but three known examples of this particular sheet. One of these is at Basle, and another in the British Museum. The one at Basle also carries the date of 1464, but on the one in the British Museum the letter A is defaced and no date appears. An example of the same plate now at Dresden is supposed to be a facsimile copy. The rarity of the copy just auctioned is vouched for by Quaritch, the antiquary, who valued it at £1,520 ($7,395).

IT has been decided by the National Printing and Kindred Trades Federation that a voting paper be issued to every member of the printing and kindred trades organizations of England, asking them whether they are prepared to strike to enforce a demand for a fifty-hour week beginning with January 1, 1911, and a forty-eight-hour week beginning with January 1, 1912. So far all conferences between the representatives of the employers and employees on the forty-eight-hour question have been abortive, the master printers vehemently declaring their inability to meet their employees' demands.

A WRITER on the subject of standard quantities and sizes of paper, in advocating its sale by the thousand sheets, proposes the word "thouseet" (abbreviated "tht") — a "thouseet" to contain two reams of five hundred sheets each. He would abolish the "quire." Another proposal is to have a decimal standard for comparing paper areas, and the word "ceninch" (abbreviated "cnh") is offered to express an area of one hundred square inches. The suggester says: "A ceninch sheet does not exist, but multiples of it do; thus, demy is 4 cnh., royal, 5 cnh. and double crown 6 cnh. Sizes that are not even multiples in area may be more quickly reckoned in this way than by any other method in present use."

THAT in some cases it takes an act of Parliament to change punctuation may interest proofreaders, and also those compositors who are eternally swearing at the readers' positioning of commas. It appears that since 1894 the punctuation of the "Lord's Prayer" in the prayer-book of the English Church has been: "Thy will be done, on earth as it is *done* in Heaven." Before that date the comma was placed after "earth." Question as to the propriety of this has been raised by Lord Hugh Cecil, to whom Mr. Churchill replies that the printers presumably followed the Greek, but "personally I am in full agreement with the noble lord on this point, and I am glad that we have found a common ground to stand on, though it be only the breadth of a comma." He adds that he has no power to alter the punctuation, which would require: (1) King's letters to convocation, (2) recommendation by convocation, and (3) an act of Parliament.

GERMANY.

THE *Neueste Nachrichten*, of Leipsic, has now added a sixty-four-page Koenig & Bauer rotary to its plant, using for power two 25-horse-power electric motors.

THE Mergenthaler Setzmaschinen-Fabrik, of Berlin, now builds a Linotype machine with three magazines, one above the other. Sixteen-point faces may be cast upon it.

THE firm of Hausz, Sparbert & Michaelis, power-press manufacturers, at Coswig, in Saxony, has been changed into a corporation, with a capital of 1,000,000 marks ($238,000).

THE *Volkszeitung*, of Cologne, announces in a recent issue that, during the last ten years, it has rejected $25,000 worth of advertising because of its doubtful or disreputable character.

THE desire to see his name in print as a poet got a gentleman in Magdeburg into trouble. He found a poem in some journal and copied it, altering its wording in some unimportant details, and sent it to a local paper. But the editor happened to remember seeing it before and declined to print it. The would-be poet was brought before the local court, which sentenced him to six weeks' imprison-

ment for attempting to obtain an honorarium under false pretenses. His appeal to a higher court was thrown out.

On October 21 the Canstein Bibelanstalt (Bible House), at Halle, a. S., reached the two hundredth anniversary of its establishment. During these two centuries it has published and distributed over seven million copies of the Scriptures.

According to governmental statistics, the German manufacturers of playing-cards (twenty-two in number) in 1909 produced 6,820,738 packs of thirty-six or less cards and 1,218,762 packs of more than thirty-six cards — a total of 8,039,500 packs.

The *Fremdenblatt*, of Hamburg, has acquired a license from the owners of the Mertens process of printing illustrations on newspaper, and is the first journal in North Germany to adopt the new method. The outfit for its office is expected to be ready by the end of the year.

The Industrial Arts School at Frankfort a. M., upon the completion of additional buildings now under way, will add a graphic section to its curriculum and have classes in typography, lithography, illustrations, etc. The necessary classroom space will probably be ready next March.

The publishing house of John Henry Schwerin, at Berlin, on the occasion of attaining its twenty-fifth year, has established two endowments of $125,000 each, one to assist unemployed and indigent bookstore workpeople and the other to give pensions to its superannuated employees.

Germany still holds the record as regards the use of post-cards. Statistics just issued for last year show that the number of post-cards sent through the post was nearly one and one-half billions, of which the majority were picture-cards. During the year 1,445 million single and 16 million double (reply) cards were delivered by the Post-office Department.

There is in Berlin a society of posterphiles (Verein der Plakatfreunde), organized four years ago and now having about one hundred and fifty members. In addition to poster-lovers and collectors, the membership comprises graphic artists, proprietors of art concerns and printing-offices, as well as owners of large industrial establishments. It issues a periodical for its membership, devoted to poster art, news and dissertations.

The German Postoffice Department will print postage-stamps on private matter, such as post-cards, envelopes, card-letters, newspaper wrappers, etc., making a charge, in addition to the face value of the stamps, of 3 marks (72 cents) per one thousand impressions or any fraction thereof. This rate is reduced to 2 marks (24 cents) for every thousand after ten thousand. The stamps must, however, be of one denomination.

The local association of master printers at Dresden recently presented the city library with a column of French limestone, surmounted by a head of Gutenberg in life size. Judging by the illustrations of it, it is an exceptionally fine piece of sculpture, of which the donor as well as the artist may well be proud. It was executed by Ernst Paul, of Dresden, a sculptor of repute. It will be placed in the library's reading-room in the new city hall.

The new proprietors of a printing-office at Füssen, in Bavaria, sent out circulars in which they described their establishment as an "art printing-office." A business rival in the same town, noting that their output was of a very ordinary character, criticized it, whereupon a suit for libel followed at the instance of the "art printers." At the hearing in court a number of trade experts were called in to testify as to the quality of the product criticized. Their opinion bore out the rival's view and the plaintiffs lost their case.

As an example of the foolish things authors will sometimes write, a contemporary cites this from a recent German novel: "In the house standing in the courtyard was a printing-office, because of which the air confined in the narrow space between it and the surrounding houses smelled of lead."

A journal published at Duisburg for some years printed above its heading the line, "More paying subscribers than those of all the other Duisburg papers combined." A rival journal attacked the truth of this claim and gave warning that it should be discontinued. The warning not being heeded, the publisher was haled into court, where he was cautioned and put under the threat of a fine of 100 marks for each further printing of the untruthful statement, either in his paper, his stationery or his advertisements.

In the October number of the *Bibelblatt*, issued by the Prussian Bible Society at Berlin, a very interesting account is given of the various offices which have been entrusted with the printing of Bibles. Foremost in interest stands the Stern office at Lüneburg, which between 1614 and 1785 printed numerous editions in sixteen different sizes, among them one in pearl type in 1654. It is also noted that during Martin Luther's day, that is up to 1546, his German translation of the Scriptures was issued in eighty-six authorized (Wittenberg) editions and 253 reprint editions.

FRANCE.

The oldest master printer of Marseilles and also its mayor at the time of his death, which occurred on August 2 last, was M. Allards, who had attained the age of seventy-seven years.

High praise is merited by a historic and archeologic album, issued by the Protat printing-office, dealing with the great abbey at Cluny, which, on September 10 to 13, celebrated the one thousandth anniversary of its foundation, the date of that event being September 11, 910.

Beginning with Sunday, October 23, the classes in modern typography, presswork, setting music and matter in foreign languages, under the auspices of the Philotechnic Association, at Paris, meet every Sunday morning at 9:30, at the Montparnasse branch, 80 boulevard Montparnasse. Scholars have the privilege of attending two classes, whichever they may prefer.

Recent statistics show that only 18,000,000 post-cards passed through the mails in France in 1909, whereas England has a record of 833,000,000. This is accounted for by the fact that a letter may be sent as cheaply through the post in France as a post-card. No doubt the reduction of letter postage in the United States to 1 cent would kill off the use of post-cards in its domain.

The ultra-Chauvinistic and reactionary journals have been filled with complaints because the government has entrusted the publication of a work on "*les origines diplomatiques de la guerre de 1870*" (the diplomatic causes of the war of 1879) to a Parisian bookdealer who is a native of Saxony, but who two years ago was made a naturalized citizen of France. The government explains that the work was submitted for tenders and that this publisher (whose name is Fischer) received the contract because his bids were the most satisfactory. But this does not seem to satisfy the Chauvinists, who dream every night of a possible overturning of the republic on the morrow and whom past events appear to have taught nothing.

AUSTRIA.

It is stated that American printing-machinery manufacturers have been making large sales in this country, at remarkably low prices.

A new wage-scale for bookbinders has just been agreed upon by the bindery firms and their employees at Vienna. Some details of it may be interesting. The regular working day consists of nine hours, shortened to eight hours on Saturdays and to seven hours on the days before Easter, Pentecost, Christmas and New Year's Days, there being no docking of wage for the shortening. No intermediate lunching time other than the noon hour is permitted, nor may employees send out for or go out to bring in lunches, though they may eat on the premises what they have brought with them from home. The minimum wage for men is 18 crowns (reckon the crown at 20½ cents) per week during the first year after ending apprenticeship; 22 crowns during the second year, and beginning with the third year 25 crowns — for well qualified men 27 crowns, and for those capable of trimming, marbling, gilding or other high-class work, 29 crowns per week; for rulers, 18 crowns during the first year to 30 crowns the third year; at the cylindrical ruling machine, 34 crowns; each added machine, 3 crowns additional. For women: learners beginning at 7 crowns per week; on reaching the second year, 13 crowns; on reaching the third year, if capable of folding, pasting, gathering, handsewing, applying gold or feeding ruling machines, 14 crowns; after the third year, 15 crowns; those capable at wire-stitching, stapling and other machines, and at paging, bronzing, stamping and the sewing of account-books, 18 crowns per week. Overtime for two hours is twenty per cent higher; after two hours, thirty per cent higher. An extra 30 hellers (6 cents) is given if working after 9 p.m., presumably for "sperrgeld" (to tip the janitor or doorkeeper to unlock the outer door to give admission to one's flat or apartment). No deduction is made in the weekly wage for holidays, the regular ones being New Year's Day, Easter Monday, May 1, Pentecost Monday, December 25 and 26, and such other holidays as the employer may voluntarily add. All other customary holidays are also paid for, but the employer has the right to require that on four days of each week in which such holidays occur the daily term of work be increased one-half hour. Time of giving notice to end service is two weeks. The new tariff is to be in force four years.

SWITZERLAND.

The first volume of the general tariff of the Swiss railways has just been issued. It is a volume of 1,400 folio pages of rates and 100 pages of text in German and French. The work was set on the Monotype, in the office of Ramm & Seemann, at Leipsic. This first volume required 18,500 kilograms (40,700 pounds) of metal. As the complete tariff will be in two volumes, about 80,000 pounds of metal will be used. The type is a ten-point face cast on a twelve-point body, which, it is estimated, avoids the use of nearly three million pieces of leading material.

RUSSIA.

The Industrial Trade School at Riga has opened classes for printers' apprentices. The teaching consists of lectures, sketching and composition, which is imparted by two craftsmen and an artist painter.

Recent statistics indicate that there were produced during last year 26,638 new book editions, being an increase over 1908 of 2,783. These amounted to 101,466,908 copies, with a sale value of 30,000,000 rubles ($15,300,000). Russian publishers cater to two classes of people. Country folk prefer Slav stories, tales founded on folklore, which tell them of real Russian life, while town folk prefer translations of foreign works, and stories of the "Sherlock Holmes" type. Religious literature has the second place. The number of reviews and newspapers has also largely increased. Of the 2,173 papers and magazines, 1,643 are printed in Russian, 218 in Polish and 69 in German. Publications in French come lowest in the list.

SPAIN.

After much solicitation, the minister of public instruction of Spain has appropriated 750 pesetas ($145) as a subvention to the Printing Arts Association, to assist in maintaining a school for apprentices, started and conducted by this organization. The sum is small indeed, but in view of the many demands upon the meager budget of the Spanish Department of Instruction those interested in the school feel satisfied.

The manufacture of playing-cards is a Spanish specialty. This industry, like the manufacture of paper, is well represented at Barcelona, where there are six concerns producing playing-cards. An excise tax of about 5½ cents is laid upon each pack by the government, and to avoid evasion of the law the manufacturers must send one card out of every pack to Madrid, where it is stamped. This tax is remitted in case cards are exported. Exports are mainly to South America and former colonies of Spain. The customary Spanish deck of cards has but forty-eight cards.

HOLLAND.

The Eighth Congress of the International Union of Lithographers, attended by delegates from Austrian, Belgian, Danish, Dutch, English, French, German, Hungarian, Italian, Norwegian, Swedish and Swiss organizations, was held at Amsterdam, on September 26 to 28. Because of the expense, delegates from America and Finland were absent. Altogether there were present nineteen delegates, representing 32,472 union members. Since the last congress, in 1907, the lithographers of America and Finland, the music printers of London and the photographers of Austria have joined this international body. The full report of the proceedings of the congress is not yet at hand. The next one will be held in Vienna in 1913. The traveling-cards of this organization are printed for convenience in six languages. The office of the international secretary is at Berlin.

BELGIUM.

At the opening of the current session of the Brussels typographic classes it was very gratifying to note the enrollment of one hundred and twenty pupils.

O, PIFFLE — PIFFLE — PIFFLE!

[From "The Woman Speed Demon," in the *Popular*. Jack London literary style.]

"His head, limply dropping. . . . He was heavy — heavy. She's slackened her speed . . . a little slower — slower — slower. Forward, forward the car rolled, slowly, very slowly. . . . She could see both men. . . . Her courage failed — failed. Her hands took a fresh grip on the wheel and her foot pressed. . . . They were running away — from her — from her! Yes, from her. They were gone and she was glad — very glad. For she was only a girl, . . . and now that her work was over, she was tired — tired — tired." — *Line-o'-Type, Chicago Tribune.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-Setting Contest No. 30.

You may have overlooked THE INLAND PRINTER'S Ad.-setting Contest No. 30, announced in the November issue. If you did notice it and have not yet entered, this is to remind you that you still have time to send in your specimens, as the contest does not close until December 15. These contests in ad.-composition have been regularly conducted for twelve years and have proved of great benefit to those who have participated. Some of those who took an active part in the first contests have long since laid down the stick and rule and are now foremen or superintendents, while still others are holding positions in the front office or are proprietors of their own plants. The problems of ad.-display are changing from year to year and in these contests the very best and latest arrangements are brought out. Each contestant receives a complete set of the ads. submitted, and there are usually in the neighborhood of one hundred different arrangements of the same copy. A study of these many styles of display is well worth the effort of setting the ad. (none but actual contestants can secure the sets), to say nothing of the honor of being judged one of the winners and having your ad. reproduced. Look up your November INLAND PRINTER and read the rules and conditions of Contest No. 30, on page 249. The copy for the ad. is given in that number also. Try for first place — in any event you will receive a complete set of all the ads. submitted.

How They Set Ads. in Denmark.

Among the ads. received this month is an excellent assortment, set and submitted by A. M. Landgren, of Carl Aller's Establishment, Kbh.-Valby, Kjobenhavn, Denmark. Several of these are reproduced, as they show unusual arrangements, and striking effects are secured with the use of but very little extra time and material. One of the most striking ads., set with the least extra effort, is that showing the rays from a star. It was only necessary to indent each succeeding line an extra en quad on the left, and make each two ems longer on the right, to produce this result. A solid black star, or even one in simple outline, would have been more effective. Another ad. which would be sure to attract attention is the one with the heavy black rules. This, however, requires much special mitering unless an office is equipped with an unusual variety of labor-saving rule. A target similar to the one in the "Ni bommar icke" ad. could be easily made out of four round-corner pieces. The Nordisk Boktryckarekonst ads. are set in a variety of attractive arrangements which will appeal to



SAMPLES OF ADS. FROM DENMARK.

studious compositors. They should notice what excellent use of white space Mr. Landgren makes in all of his work.

Illinois Editors Favor New Law.

At a recent meeting of the Illinois Daily Newspaper Association, held at Decatur, a resolution was adopted calling for the enactment of a law in Illinois similar to that in effect in New York, providing penalties for those who wilfully give misinformation to newspapers. John H. Harrison, of the Danville *Commercial-News*, who presented the question, was directed by the association to bring the matter before the next legislature, and provision was made for a called meeting of the newspaper men at Springfield during the session to push the bill.

Socialist Daily for London.

An evening 1-cent newspaper, in the interest of the Socialist cause, will be started at London, England, by Kier Hardie, according to late dispatches. The following statement concerning the proposed daily has been made by Mr. Hardie: "It will be a 1-cent paper, in the main political. That is, it won't enter into competition with the ordinary evening press in regard to murder trials and divorce cases. There will be no betting news. We shall have correspondents in every country and arrange to present the daily news in the world of politics from the Socialist standpoint."

A Loss to Newspaperdom.

"Until she is able to travel, be that weeks, months or years, I will be found with her at the old home on North A street, which I built thirty-nine years ago and have occupied continuously ever since."

The above statement was made by T. T. Anderson, who recently retired from the firm which publishes the Indianola (Iowa) *Herald*, in order to devote his entire attention to his invalid wife.

This reason for withdrawal from active work breathes loyalty and devotion to those duties which develop in men real nobility of character.

Miniature Newspaper as a Ball Program.

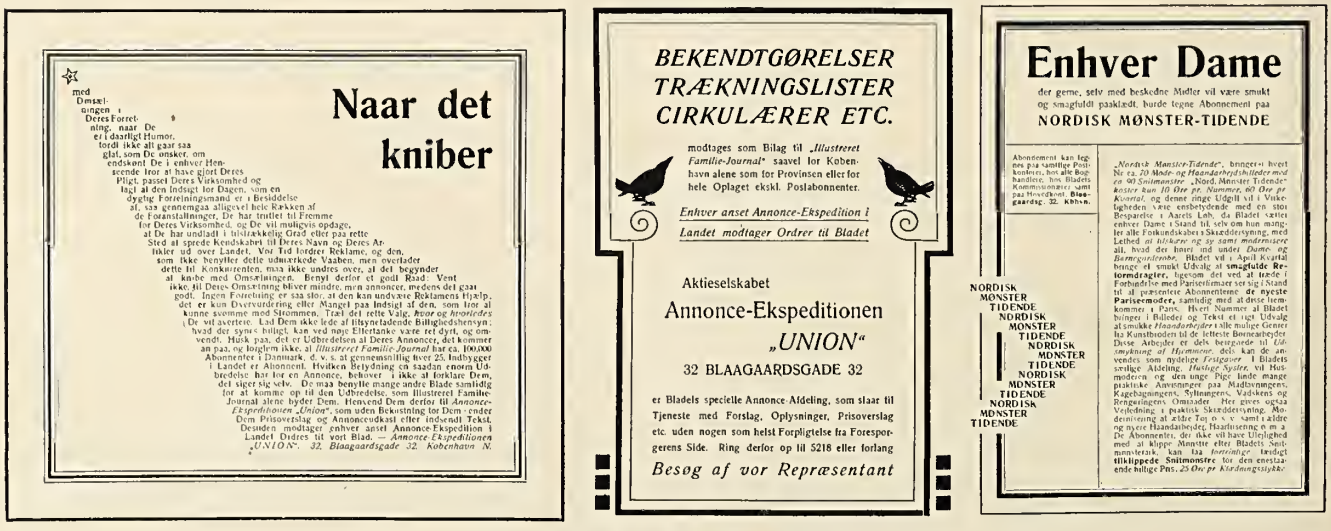
The Billings (Mont.) *Journal* did a novel "stunt" when it issued a miniature edition of eight pages, 9½ by 12 inches, using the back page as a program for the first annual ball of the Billings Typographical Union. There were six columns to the page, each eight ems wide, and the issue contained all the usual departments, including editorial, sports, advertising, and feature heads on the first page in both red and black ink. The program was distributed during the fifth number and the first page contained a news story of the ball, including the names of those present. Even the space usually devoted to a cartoon was utilized suitably for the occasion, as the reproduction herewith indicates.



Among Those Not Present

"Digest" Daily for New York.

Ernest F. Birmingham, for many years editor and publisher of the *Fourth Estate*, has made the announcement that he will shortly begin the publication of a daily evening newspaper at New York, which will be entirely different from any heretofore published. It is to be called the *News-Letter*, and will contain complete news of the world in a condensed form especially arranged for busy people. It also will present the editorial opinion of the leading



SAMPLES OF ADS. FROM DENMARK.

newspapers and standard periodicals on important public questions, and news of art, literature, music, the drama, religion, education and civic and economic questions will be covered in the same style followed by the *Review of*



A SAMPLE AD. FROM DENMARK.

Reviews and the *Literary Digest*. Mr. Birmingham believes the time has arrived for a daily of this character and anticipates a wide circulation for the *News-Letter*. The price will be 5 cents a copy.

Hard Job for St. Peter.

Out in Nebraska they evidently say and write things just as they think them — at least the Guide Rock *Signal* has that habit. The editor became incensed because a retired old gentleman wanted him to cut prices, and thus describes the incident:

When a man thinks that he is justified in thinking he can not afford to pay $1.50 for his home paper in these times of high prices and increased cost of living, we do not blame him for stopping his paper. I do the same myself whenever I am taking a paper that I decide that I can do without. But we have little use for a fellow who will come in the office on tiptoe and ask us to let *him* have the paper for a dollar. A gentleman of that ilk came to see us one day this week on such an errand. He wanted to *do* us out of 50 cents, and because we refused to discriminate and treat him a little better than the rest of his neighbors, he put the dollar back in his pocket and went out in a huff. The Lord has prospered this old man and made it possible for him to retire from his farm in his old age, and gave him an independent life job of holding down a cane-bottomed chair. We will, perhaps, live to write his obituary, and then he will try to sneak into glory with his little dried-up soul in one hand and the 50 cents he wanted to beat us out of in the other. He probably thinks he stands in line for the job of playing the first leading harp, over in the right-hand corner, near the throne. In order to get that 50 cents away from him the Lord will probably have to build a bonfire under him and let the metal melt and run through his fingers.

Good Ad. Display.

Several excellent ads. come from J. D. Womack, of the Norman (Okla.) *Transcript*, which I would be glad to reproduce if they were not so large. Mr. Womack has the



A SAMPLE AD. FROM DENMARK.

right idea of the proper amount of white space between border rules and type, on either side of headings and around cuts. This is a point where many compositors fail. Many will treat an outline cut just the same as they do a square half-tone, with the result that in one instance the ad. is badly crowded and in another the amount of white space beside a part of an outline cut is out of all proportion to the rest of the ad. It is frequently necessary to do a little judicious mortising. Another couple of ads., where a little thoughtful mortising was done, come from J. L. Frazier, with the Lawrence (Kan.) *World*. These, unfortunately, are also too large for satisfactory reproduction. Mr. Frazier depends exclusively on lower-case lines for display and secures good results. It is true that lower-case is more easily read, as the eye is more accustomed to reading it, and for this reason should attract the greater attention. Still another large ad. is sent by W. W. Drummond, of the Odessa (Mo.) *Democrat*, whose excellent work has received comment from time to time. The last ad. is a full page, made up of some twenty panels. Most of these panels are surrounded by one-point rule, but two of them are given greater prominence by simply using three-point rule. This is an excellent idea of Mr. Drummond's and affords contrast where otherwise there would have been unavoidably much sameness. R. C. Tobey sends an assortment of ads. taken from his paper, the Dover (Me.) *Observer*. These ads. are all neat; almost too neat, as they do not have sufficient contrast. Only one series of display is used on the *Observer* — a bold-faced roman, and



A SAMPLE AD. FROM DENMARK.

the effect is between the New York *Herald's* style of years ago and the present-day arrangements which call for each ad. being a distinctive ad. There is no question but that the *Observer's* ads. are neat and well executed, but for an ad. to be a really big producer of business there must be something about it that "hollers."

Newspaper Criticisms.

The following papers were received during the month, together with requests for criticism, and brief suggestions are made for their improvement:

Diller (Neb.) *Record*.— Your first page would be much improved if you could banish the paid items, particularly those with the twelve-point headings. In some of the issues these headings are the most prominent on the page. In nearly every issue you have several local items which could well carry heads, some of them even display heads similar to those on the ready-print. The ads. show good judgment — a few of them lack distinctive display.

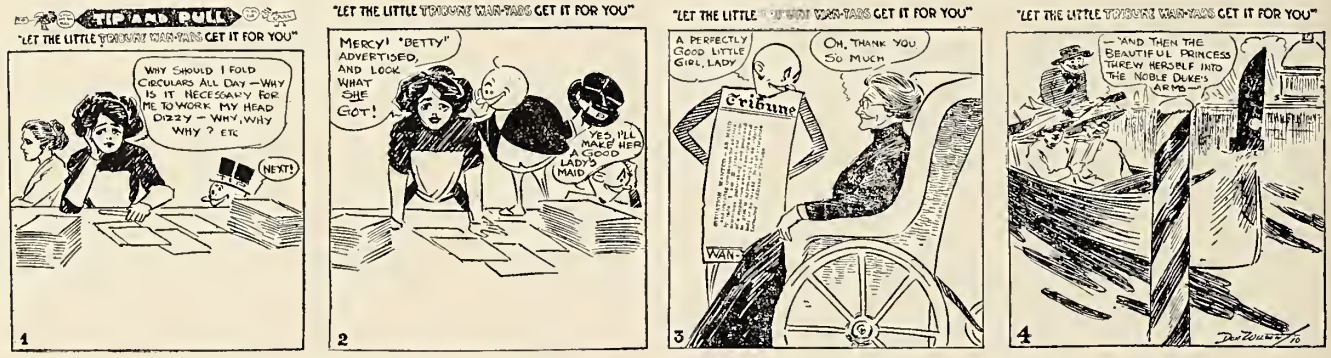
Lisbon (Ohio) *Journal*.— Your first page is well arranged, aside from the heads in the second and fifth columns. It would be much better if these were the size of those near the bottom of the third and fourth columns, and were run at the tops of the columns.

Hastings (Fla.) *News*.— If you would print your paper dry you would get just as good results and it would have a much better appearance. The

extra-condensed gothic, for headings on the first page, is rather small for twelve-point body — it would be a good plan to use headings on your first page similar to those on your plate matter.

The Tribune Wan-Tads, "Tip" and "Pull."

Something new to create interest in want ads. has been devised by the Chicago *Tribune*. Each issue has a series of well-drawn cartoons, two columns wide, run at the tops of alternate pages. This location compels the reader to turn each page in order to reach the finish of the story told by the pictures, and also serves to brighten up these rather dull-appearing pages of solid agate. The leading characters in each series are "the *Tribune* Wan-Tads," two midgets named "Tip" and "Pull." The four pictures reproduced from a recent issue show how cleverly the idea is worked out. Tip is usually suggesting to some one how his position may be improved, or how he can dispose of some article he wants to sell through the use of a want ad. in the *Tribune*, while Pull goes to the other party and suggests that he can secure an excellent employee or find a much desired article by reading the ads. in the *Tribune*. Every issue shows great teamwork by Tip and Pull, while the want ads. in the *Tribune* continue to require more and more pages.



"TIP" AND "PULL," THE CHICAGO *TRIBUNE'S* WAN-TAD GNOMES.

News Notes.

KINGSTON, N. Y., has a new paper. It is called the *Observer*.

AT Stamford, Tex., the *News* has been consolidated with the *Tribune*.

REPORT has been made of the suspension of the Bergen (N. Y.) *Leader*.

THE Keokuk (Iowa) *Record* is reported as having suspended publication.

SUSPENSION of publication by the Manchester (Iowa) *Herald* is reported.

A NEW home is in course of erection for the *Herald-Star*, at Steubenville, Ohio.

HARRY LEAKE, of Houma, La., will publish a paper at Morgan City, that State.

THE Sunday edition of the New Haven (Conn.) *Times-Leader* has been discontinued.

CONSOLIDATION of the Linton (S. D.) *Enterprise* with the *Advocate* has been effected.

A DUPLEX press of the latest model was recently installed by the Salem (Ohio) *Herald*.

THE $2,000,000 fire which swept Vancouver, B. C., recently, destroyed the *Times* building.

THE company publishing the Calgary (Alta.) *Daily News* has failed, with heavy liabilities.

THE Carthage (Ill.) *Journal* has been consolidated with the *Democrat*, published at that place.

THE *News and Critic*, published at Laconia, N. H., has taken over the Lakeport (N. H.) *Argus*.

THE Cameron (W. Va.) *Star-Tribune* is again owned by and under the control of Van H. Parriott.

FIRE damaged the building of the Roselle Park (N. J.) *Review* to the extent of $7,000 on November 7.

A RECEIVER has been appointed for the State Publishing Company, publishers of the Shawnee (Okla.) *Herald*.

THE Lewiston (Idaho) *Evening Teller* has purchased the plant of the Century Printing Company of that city.

ARTHUR D. WOOD, who has published the *Herald* at Grand Marais, Mich., has moved the paper to Munising, Mich.

ANNOUNCEMENT has been made that the Dublin (Ga.) *Courier-Dispatch* will be made a daily the first of the year.

THE Neponset (Ill.) *Messenger* has been suspended since April 1. A. E. Stetson, who published the paper for ten years, is now engaged in farming and has found no one to conduct the publication. The plant is for sale or lease.

JAMES D. CLAITOR, publisher of the *Harrison County News*, at Gulfport, Miss., has filed a voluntary petition in bankruptcy.

AT Youngstown, Ohio, over fourteen thousand people attended the housewarming in dedication of the *Vindicator's* new home.

LOUISVILLE has been chosen for the midwinter meeting of the Kentucky Press Association, which will be held on December 28.

REPORTS from almost every section of the country show a boom in advertising, indicating a steadily increasing prosperity.

A SPECIAL industrial edition will shortly be issued by the Walnut Ridge (Ark.) *Blade*, one of the State's best weekly newspapers.

THE Western Newspaper Union, of Chicago and New York, in its report for 1910, gives a list of 7,221 newspapers using its service.

FRANK B. TRACY has succeeded Robert L. O'Brien as editor of the Boston *Transcript*, who resigned to become editor of the Boston *Herald*.

EDITOR PERRIS, of the London (Eng.) *Daily Chronicle*, was fined $1,000 for contempt of court in connection with the Doctor Crippen murder trial.

IN celebration of its golden jubilee, the *Slavie*, a well-known Bohemian newspaper, of Racine, Wis., issued a special anniversary edition on November 1.

EDITOR JOSEPH A. NOLAN, of the Shabbona (Ill.) *Chief*, who was accidentally shot a few weeks ago by his eight-year-old son, is said to be recovering.

ANOTHER afternoon paper will be started at Austin, Tex., by a company headed by L. A. Petit, the veteran newspaper writer, until recently with the Houston *Post*.

THE Cincinnati Advertisers' Club has leased the entire third floor of the Ogden building, Cincinnati, and is having it remodeled, to be used as permanent headquarters for the club.

THREE years in the federal prison was the sentence imposed on Charles E. Elles and Edwin R. Graves, former New York magazine publishers, who were recently convicted of using the mails to defraud through exploiting the concern known as the Kornit Company in their magazines. It is said that $371,000 was realized by the company, for which not a single return was made to subscribers.

AUBURN, CAL., now has a daily newspaper. The *Placer Republican*, which was a weekly, has been converted into the first daily paper published in that city, edited by E. Falch.

THE Gibson (Ill.) *Courier* has put in a Linotype, which has effected a still further improvement on what heretofore has been an excellent newspaper, both typographically and editorially.

AFTER having been reported dead, "Billy" Reynolds, an Eastern printer, recently paid a visit to the White Plains (N. Y.) *Record* and declared: "I can prove that this story is not true."

ADVERTISING matter no longer appears on the first page of the Springfield *Republican*. It is said that only one American leading newspaper — the New York *Herald* — now carries first-page advertisements.

ON November 4 the building and plant of the Macon (Ga.) *Telegraph* was almost completely destroyed by fire. The loss is estimated at $100,000. Raymond Clay, a printer of Knoxville, Tenn., was burned to death.

THE News Printing Company will begin the publication of a new daily paper at Natrona, Pa., to be known as the Natrona *Daily Press*. The *West Penn Press*, of Natrona, and *Times*, of Tarentum, will retire from the field.

THERE is no newspaper at Munden, Kan. The *Progress*, published for the past five years by W. H. Hill as the town's only newspaper, has discontinued. The subscription list and good will were purchased by the Belleville *Telescope*.

MISS ETTA DARKE has disposed of her interests in the Scottville (Mich.) *Enterprise*. Buck & Blake are now the sole owners. Miss Darke's withdrawal from the newspaper field, it is said, has caused general regret among Scottville citizens, as she had become a popular newspaper woman.

THE Boston *Herald* has passed into new hands. The shareholders of the property, of whom Morton F. Plant, of New York, is the largest, have relinquished control to a board of trustees, consisting of Richard Olney, Major Henry Lee Higginson, John H. Holmes, Robert M. Burnett and Henry S. Howe. Robert Lincoln O'Brien is the editor.

New Publications.

Munden, Kan.— *Press*. W. E. Muth.

Slippery Rock, Pa.— *Sun*. L. A. McDonald.

Scranton, Ark.— *Independent*. Scranton Publishing Company.

Tom Bean, Tex.— *Enterprise*. Prof. H. B. Bookhout and T. E. Bailey.

Ravia, Okla.— *News.* W. S. Payton.
Vivian, La.— *Times.* J. W. Fletcher.
Higden, Ark.— *Enterprise.* W. V. Goforth.
Rural Hill, N. C.— *Free Press.* Roy Butner.
Slino, Tex.— *Advertiser.* French & Blackwell.
Woodberry, Md.— *Times.* Rev. Frank G. Porter.
Sherman, Tex.— *Sentinel.* J. L. Wilson, of Collinsville.
Jacksonville, Fla.— *Star.* C. A. Jones and A. K. Taylor.
Marquette, Mich.— *News.* Chronicle Publishing Company.
International Falls, Minn.— *Call.* Public Ownership League.
Chicago, Ill.— *Morrison's Chicago Weekly.* Clyde A. Morrison.
New York, N. Y.— *Adventure* (magazine). Ridgway Company.
Elkhart, Ind.— The *Voice of Reason* (Socialist). V. P. Kaub, editor.
Columbia, S. C.— *News* (daily). G. R. Koester and D. W. Robinson.
Galt, Ont.— *Evening Post.* J. P. Jaffray, formerly editor of the *Reporter.*
New York, N. Y.— *News-Letter.* Ernest F. Birmingham, formerly editor of the *Fourth Estate.*
Boston, Mass.— *Republican* (a weekly paper devoted to the interests of the Republican party). Republican Printing Company.

Changes of Ownership.

Caro, Mich.— *Courier.* Sold to A. C. Olmstead.
Battleford, Sask.— *Press.* Sold to W. W. Smith.
Keokuk, Iowa.— *Standard.* Sold to M. S. Ackles.
Owendale, Mich.— *Herald.* Sold to J. J. Conway.
Winona, Miss.— *Times.* Sold to Wood & Robinson.
Stockdale, Tex.— *Times.* Sold to Bell & Chauncey.
Allen, Neb.— *News.* I. H. Stephens to H. L. Balser.
Gorden, Ark.— *Times.* A. H. Evans to Scott Harris.
Carbondale, Ill.— *Herald.* J. H. Barton to Bert Hill.
Filmore, Sask.— *Press.* James I. Ross to D. H. Boyd.
McGregor, Man.— *Herald.* J. L. Cowie to F. E. Lewis.
Westfield, Ind.— *News.* E. E. Neal to Roberts & Patty
Chelsea, Mich.— *Tribune.* C. H. Young to Ford Axtell.
Maitland, Ore.— *Herald.* Fred Williams to O. M. Gilmer.
Stratford, S. D.— *News.* A. T. Bergstrom to J. M. Pease.
Hughson, Cal.— *Citizen.* Sold to Randolph and Bronough.
Cherry Creek, N. Y.— *News.* H. C. Mills to F. J. Brettle.
Palco, Kan.— *Enterprise.* Inlow & Payton to E. G. Inlow.
Panora, Iowa.— *Vedette.* C. W. Ganfield to W. C. Surgin.
Plainview, Neb.— *Republican.* D. D. Crellin to E. B. Long.
Colfax, Cal.— *Record.* Richard de Bessac to C. B. Locklin.
Salem, W. Va.— *Herald.* W. A. Meredith to I. W. Coffman.
Aurora, Mo.— *Advertiser.* E. Hultsch to Phelps & McClure.
Pleasantville, N. J.— *Press.* Sold to S. E. Whitman & Sons.
Wharton, Tex.— *Spectator.* H. M. Shannon to F. W. Shannon.
Sioux Falls, S. D.— *Soo Critic.* M. M. Ross to F. A. Harding.
Hazlehurst, Ga.— *News.* S. A. Fackler & Son to J. C. Bennett.
Worthington, Minn.— *Globe.* Peter Thompson to G. D. Lawson.
Petersburg, Va.— *Index-Appeal.* R. P. Barham to W. E. Harris.
Caldwell, Tex.— *News-Chronicle.* F. W. Shannon to H. M. Shannon.
Alden, Iowa.— *Times.* F. E. Furry to W. B. Lyman and L. F. Furry.
Wentworth, S. D.— *Enterprise.* J. J. Casserly to G. W. Schlottmann.
Indian Head, Sask.— *Prairie Witness.* D. S. Williams to Hoebel & Black.
Wheeling, W. Va.— *Star-Tribune.* Sold at trustee's sale to Van H. Parriott.
Pleasantville, Pa.— *Press.* Sold to E. Bertram, W. W. Whitman and E. Whitman.
Hartford, Conn.— *Post.* Sold to a group of local business men, headed by Henry McManus.
Anadarko, Okla.— *Democrat.* B. T. Holding and Mrs. M. L. Roberts to Paul Nesbitt and G. A. Reinmiller.
Staunton, Va.— *Dispatch and News.* Stuart Oliver and H. E. Wyle to H. E. West, recently editor of the Baltimore Sunday *Sun.*

Deaths.

London, Eng.— Sir William Agnew, publisher of *Punch.*

Royersford, Pa.— Jacob S. Johnson, editor and proprietor of the *Advertiser.*

Portland, Me.— Matthew H. Campbell, a well-known local printer and noted as a banjo player.

Philadelphia, Pa.— William Craig, senior partner of the publishing and printing firm of Craig, Finley & Co.

Minneapolis, Minn.— Robert R. Reynolds, member of the firm of Reynolds & Reynolds, printers and publishers.

Newark, N. J.— Thomas McGovern, a widely known journeyman printer and former president of the local typographical union.

Pittsburg, Pa.— William Schoyer, at one time business manager of the *Post* and one of Pittsburg's best known old-time newspaper men.

New York, N. Y.— Gilbert Edward Jones, at one time part owner of the *Times* and son of George Jones, one of the paper's founders. (Suicide.)

Jackson, Tenn.— A. C. Aylesworth, at one time managing editor of the Memphis *Scimitar,* but recently connected with the *Commercial Appeal,* of the same city.

Washington, D. C.— John Robert Rankin, Civil War veteran, and widely known as printer, publisher and inventor. At one time he edited and published the Greencastle (Ind.) *Banner.* Later he conducted a job-printing office at Chicago, from which place he went to Kansas to edit a Bunker Hill paper. For several years preceding his appointment as a proofreader in the Government Printing Office he was a compositor on the Indianapolis *Journal.* He was a great student and had acquired a knowledge of many foreign languages.

Washington, D. C.— James M. A. Spottswood, for nearly fifty-three years an employee of the Government Printing Office, and since 1873 assistant foreman of the composing-room.

Boston, Mass.— John Rowe Needham, one of Boston's best known old-school printers and a descendant of Nicholas Rowe, the English dramatist, whose monument is in Westminster Abbey.

Hyland Lake, Colo.— James C. Huston, old-time Elmira (N. Y.) printer, who achieved prominence in Hyland Lake, having been elected justice of the peace, later being made postmaster of the town.

Davenport, Iowa.— M. E. McKibben, veteran printer, philanthropist, statesman, philosopher and well-known character on the streets of Davenport. At one time he was county superintendent of schools.

Written for THE INLAND PRINTER.

OLD AGE.

BY JAMES R. ARMSTRONG, M.D., PRINTER.

WHERE is the person who has not given some thought to the subject of old age? To Youth, rising, it is but a fleeting memory. But to Age, sinking, it is a thought that is ever present.

Youth, with its suppleness of muscles and activity of brain, is ever ready to meet Age, declining, and fight for the prizes of life; and Youth usually wins. In business activities and professional careers, in the trades and among the toilers, the same practice holds of Youth gradually pushing Age aside.

Youth, alive with life that has not oozed out its freshness, is ever ready to grasp Age by the throat and hurl him ruthlessly back, and himself wear the crown and wield the scepter that were formerly another's.

But Age possesses wisdom, and usually Youth does not.

Professor Metchnikoff says: "In the time to come, old persons who have acquired great experience and who, because of their physiological constitutions, have preserved all their faculties, will give most valuable services to the society of the future."

From Age emanates human sympathy and the higher thoughts of life. It is the lack of combativeness, the desire to live in peace and tranquillity, that permits Youth to dominate Age.

The "life of a man is the life of his arteries." The actual number of years lived is not indicative of age. One individual may be as old at forty as another is at seventy. And this premature old age or inelasticity of the arteries is brought about by the overexertion of youth and the overindulgence in the pleasures of life.

The duration of life is lengthening, caused largely by the federal, state and municipal governments enforcing sanitary regulations. The reducing of the hours of labor, whose length was formerly productive of overfatigue, has also a tendency in the right direction.

Youth and Age are complementary to each other. Age needs the hope and enthusiasm of Youth; and Youth may profit from the calm and contemplation of Age. The activity of Youth will stimulate the energy of Age, while the contemplation of Age will give depth and repose to Youth.

"PHYSICIANS AS GUESSTIMATORS."

H. L. King went to a certain hospital in this city on October 5 and, after an examination, was told that his was not a hospital case, that he had ulcerated feet and possibly incipient locomotor ataxia. Two days afterward he was sent by Relief Clerk Cameron to St. Mark's Hospital, where on the following morning he was operated on for appendicitis. The doctors in the first hospital are to be congratulated on coming within four feet of his malady.—*New York correspondent in Typographical Journal.*

Written for THE INLAND PRINTER.

HARMONY OF COLORS.

NO. VII.— BY J. F. EARHART.

COMBINATIONS WITH GREEN.

GREEN will combine well with any of the colors lying between Nos. 17 and 7 — all of the reds, yellows and purples in the upper half of the diagram, in their normal state, or when reduced with white, or darkened with gray or black. A very pleasing harmony is produced by the combination of green and its complement red-purple. As remarked before, this combination of colors is frequently found in nature — notably the violet and the iron-weed — both adding a note of color to the beauty of our fields, which is in perfect harmony with the mass of greens among which they are seen. And what is more beautiful than the wild morning-glory, showing all the hues of purple ranging from red to blue, in both light and deep colors, which can often be seen in the green fields along the railroads in October? A few weeks ago the writer saw a field of weeds near Fernbank, Ohio, which was literally covered with morning-glory vines — running along the ground — climbing over the big weeds and up along the fences. The different hues of purple and the great variety of greens produced a wonderfully pleasing effect.

In combining green and purple, the green may be dark and the purple light or medium in tone, or just the reverse, the purple dark and the green light or medium in tone. The fact that these two colors are about equal in tone value makes it possible to have either one the darker color in a combination, with equally good effect. This adjustment of colors should depend to a great extent upon the nature of the type matter and the color of the stock to be used.

If the stock is of a pale green tint, then a medium green and a dark purple ink will look well upon it. If the stock is a light pink or rose tint, then a dark green and a medium or light purple may be used with good effect. A deep green will look well upon a yellow tinted stock. A dark olive-green will look exceedingly well printed upon a greenish-yellow tinted stock.

If two colors are desired, then a dark olive-green and a pale vermilion will produce a most pleasing harmony upon an orange-tinted or a yellow-tinted stock. This combination will also be exceedingly good upon a light yellow-gray or green-gray tinted stock.

A dark green, inclined to olive, and a pale rose color will look well upon a rose-tinted stock. A dark blue-green and a medium yellow-green will produce a good effect upon a greenish-yellow tinted stock. A dark olive-green and a reddish-orange will combine well upon a yellow-tinted stock.

The following list of combinations with green will appear well on white or light-tinted stock. When a tinted stock is selected, it should bear a fairly close relation to one of the lighter colors of the inks to be used upon it. In all the different lists of combinations, the first color is intended to be the normal color, neither light nor dark. So, in the list of combinations with green, we mean the normal green — the green of the solar spectrum.

COMBINATIONS WITH GREEN.

Green, red, and gray.
Green, red, and red-gray.
Green, red, and red-black.
Green, red, and orange-black.
Green, red, and yellow-gray.
Green, red, and yellow-black.
Green, red, and yellow-olive.
Green, red, and yellow-brown.
Green, red, and yellow-green.
Green, red, and green-gray.
Green, red, and green-black.
Green, pale vermilion, and gray.
Green, pale vermilion, and red-black.
Green, pale vermilion, and orange-black.
Green, pale vermilion, and yellow-gray.
Green, pale vermilion, and yellow-black.
Green, pale vermilion, and yellow-brown.
Green, pale-vermilion, and green-gray.
Green, pale vermilion, and green-black.
Green, yellow-orange, and gray.
Green, yellow-orange, and red-black.
Green, yellow-orange, and orange-black.
Green, yellow-orange, and yellow-gray.
Green, yellow-orange, and yellow-black.
Green, yellow-orange, and yellow-brown.
Green, yellow-orange, and green-gray.
Green, yellow-orange, and green-black.
Green, yellow-orange, and dark purple.
Green, yellow-orange, and purple-black.
Green, purple, and gray.
Green, purple, and yellow-gray.
Green, purple, and yellow-green-gray.
Green, purple, and yellow-olive.
Green, purple, and pale yellow-brown.
Green, purple, and pale yellow-green.
Green, purple, and green-black.
Green, purple, and purple-black.
Green, purple, and orange-black.
Green, purple, and dark olive.
Green, crimson, and yellow-gray.
Green, crimson, and yellow-green-gray.
Green, crimson, and yellow.
Green, crimson, and yellow-olive.
Green, crimson, and yellow-brown.
Green, crimson, and red-gray.
Green, crimson, and red-black.
Green, crimson, and orange-black.
Green, crimson, and dark olive.

COMBINATIONS WITH SEA-GREEN.

Sea-green is that color which is located about half-way between the green and blue of the solar spectrum. It is complementary to the normal red of the spectrum, and is very effective when it is properly used in a combination of colors.

In oil paints the viridian or emeraude green most nearly represents it, and in printing-inks the viridine lake, which is sometimes called a peacock green, most nearly represents the true color.

Sea-green will combine well with any of the colors lying between Nos. 18 and 7 — all of the reds, yellows and purples in the upper half of the diagram, in their normal state, or when reduced with white, or modified with gray or black.

In combinations like red and sea-green, or purple and green, it is well to remember that when two colors are about equal in tone (that is, in location between light and dark) one or the other ought to be made either lighter or deeper, for the sake of obtaining a pleasing contrast of tone, in addition to the pleasing contrast of color. As remarked before, harmony depends upon these nice adjust-

ments of tone-relation as well as upon the selection of colors to be used.

A dark sea-green and scarlet vermilion make a very strong combination. This combination is specially effective where it is desired to forcefully attract attention to a piece of printed matter. The normal sea-green will look well printed upon a greenish-yellow or a yellowish-green tinted stock. Sea-green and crimson will look well upon a yellow-tinted stock. Sea-green and red-black will combine well upon a buff-tinted stock.

The following list gives some of the most effective combinations in which sea-green may be used.

COMBINATIONS WITH SEA-GREEN.

Sea-green, red, and gray.
Sea-green, red, and red-gray.
Sea-green, red, and red-black.
Sea-green, red, and yellow-gray.
Sea-green, red, and yellow-black.
Sea-green, red, and yellow-green.
Sea-green, red, and green-gray.
Sea-green, red, and green-black.
Sea-green, yellow, and gray.
Sea-green, yellow, and red-gray.
Sea-green, yellow, and red-black.
Sea-green, yellow, and orange-black.
Sea-green, yellow, and yellow-gray.
Sea-green, yellow, and yellow-black.
Sea-green, yellow, and yellow-brown.
Sea-green, yellow, and yellow-green-gray.
Sea-green, yellow, and green-black.
Sea-green, yellow, and crimson.
Sea-green, yellow, and crimson-black.
Sea-green, crimson, and gray.
Sea-green, crimson, and yellow-gray.
Sea-green, crimson, and yellow-black.
Sea-green, crimson, and green-yellow.
Sea-green, crimson, and orange-black.
Sea-green, crimson, and yellow-green-black.
Sea-green, crimson, and crimson tint.
Sea-green, crimson, and crimson-black.

NEWSPAPER MAN CLIMBING THE LADDER.

In almost every State of the Union newspaper men were elected to high public office at the recent election. In two or three instances they reached the governorship of their respective States. And with scarcely an exception these newspaper men have forged to the front from lowly beginnings. Among those who landed in gubernatorial chairs is Chase S. Osborn, of Michigan, of whom Lieut.-Col. J. A. Watrous, in the Chicago *Record-Herald*, gives the following brief history:

"In the year 1883, H. D. Fisher, of Florence, Wisconsin, owned several mines and a newspaper. He knew how to manage the mines, but couldn't run the paper, and asked me to send him a likely newspaper man. I sent him a young reporter on the Milwaukee *Wisconsin*. It wasn't long before he owned the paper and was the most popular man in Florence. He edited his paper, the local and political pages, was his own solicitor, did jobwork, and when the apprentice was on a vacation swept the office. A few years of good management put $15,000 in his pocket. Then he bought the Sault Ste. Marie *News* and some city lots and an interest in an iron mine. Then the young newspaper man stepped across the line into a state reputation as an orator of unusual power, a writer of much force and a business man of exceptionally good judgment.

"His party narrowly escaped nominating him for Congress and then made him state game and fish warden. In 1900 he was a leading candidate of the Republican party for governor. For several years he was railroad commissioner. He has retained an interest in two or three papers, has been president of the State Press Association and has made hundreds of campaign speeches, and all of the time has added to his wealth by fortunate investments.

"Some years ago he bought, for a small price, a mining property on Moose Mountain, Michigan. His friends told him he was throwing away money in that purchase, but he hung on to the mine. Not many months ago he sold an interest in it for $250,000. He still owns enough of it and other property to make him, if not a millionaire, very well to do.

"But that is not so much to rejoice over as the fact that he is a manly man whose example and good work have been of value to all about him.

"The more I see of that young reporter of 1883 the better pleased I am with my choice of a man to take charge of H. D. Fisher's paper. His name? Chase S. Osborn, the Republican candidate for governor and doubtless the next governor of Michigan. As boy and young man Mr. Osborn did not have half as good a chance to succeed in life as have thousands of boys and young men who will read this brief sketch of a man who has succeeded because he earned success on his merits."

UNGRAMMATICAL SENTIMENT.

Mr. M. Levinson, manager of the Ault & Wiborg Company's office in San Francisco, writes to THE INLAND PRINTER that a short time ago one of the fraternities at Stanford University offered a handsome prize for a sentimental poem, to be written as ungrammatically as it was possible to do so, and yet be sentimental. The following is the poem which took the first prize:

There ain't no nothing much no more
  There's nothing ain't no use to me
In vain I tread this lonely shore
  For I have saw the last of thee.

I seen a ship upon the deep
  And signaled this here fond lament
I haven't did a thing but weep
  Since thou has went.

Alas, for I ain't one of they
  What hasn't got no faith in love
And them fond words of yesterday
  Was spoke true. "By Heaven above"

Is it all off 'twixt I and you
  Will you go wed some other gent
The things I done I'd fain undo
  Since thou has went.

Oh Love I done what I have did
  Without no thought of no offense
Return, return I sadly bid
  Before my feelings get intense.

I have gave up all wealth and show
  I have gave up all hope of fame
But oh what joy 'twould be to know
  That thou hadtsd eame.

WITH HER PEN.

"They say his wife makes $5,000 a year with her pen."

"I didn't know she was a writer."

"She isn't. She has a pig farm in Iowa."—*Chicago Record-Herald.*

Written for THE INLAND PRINTER

LETTERPRESS CUT-OUTS.

BY J. A. RICHARDS.

TO make this article profitable to its fullest extent, I will take up the job of making a cut-out from its very inception, and carry it through the various operations to the finish.

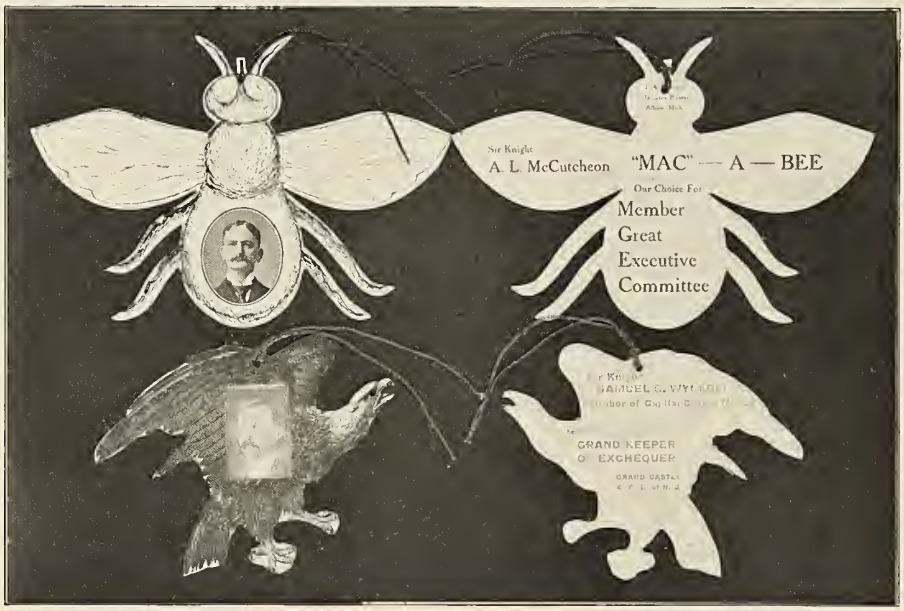
Two years ago we made for a customer a coat-hanger, in the shape of a circle with his picture on one side and on the reverse the wording: "Our Choice for Member Great Executive Committee." These were used as a booster at the biennial convention of the Knights of the Modern Maccabees, and it may be said that the candidate was successful, hangers or no hangers. Therefore, it behooved the man to look to his laurels for reëlection this year, and, having had a good thing from our office before, he does just as a pleased customer always will do, returns and commissions us to make him something in the coat-hanger line for his candidacy.

The customer's name is McCutcheon, and he is called "MAC" for short, by his friends. The Society is the Modern Maccabees, the emblem of which is a bee. Two good points to consider in thinking up an idea, and after a few moments of study we hit upon the prize hanger, which is in the shape of a bee with spread wings, having in the body part the picture of the candidate, and upon the reverse side the wording: "Sir Knight A. L. McCutcheon, 'MAC'—A—BEE, Our Choice for Member Great Executive Committee."

We submit the idea and receive the commission to make up two thousand of them, and the price is not mentioned—price is seldom a consideration when you have something that a customer wants, and knows he must get from you.

The first thing to be considered before a scratch of the pen is made for the drawing, is the size. The regular card stock runs 22 by 28, and the job is to be made out of six-ply litho, coated one side, to get a good photo print; therefore a suitable size of 5 by 7 is decided upon, and the pen-drawing is made upon a smooth white sheet of ledger stock, in India ink, being patterned after a bee upon a candy-box that was lying in the shop waiting for the occasion. The making of the drawing was a very simple matter and required not to exceed a half hour's time. If desired, it could have been made from the pattern by the use of the pantagraph, an instrument for enlarging or reducing any design you may wish to reproduce. This drawing was then sent in to the engraver, along with the photograph of the candidate, and an etching and a small half-tone ordered.

Upon the receipt of the plates, the engraver's proof of the bee was pasted upon a smooth board, five-eighths of an inch thick and sawed out on a Grammes jig-saw. (A jig-saw was not absolutely essential to the work, as the die could have been made with plaster of paris if no saw was at hand). After the die-board was sawed, the steel cutting-rule, which you can buy of any of the supply houses (for fancy dies, soft two-point), was bent by the use of a "Multi-form" rule bender, a machine adapted particularly for the purpose, to fit into all of the slots made by the saw. In making this die from plaster paris the rule would have been bent to the paper pattern and placed in a frame in proper position before the cast was made. Now, having the rules all nicely matched at the joints, we placed inside and some few outside of them, where it seemed the stock would be apt to stick in the die, small corks, projecting above the rule an eighth of an inch or so, to push out the card stock after the impression had been taken and the cut made.



LETTERPRESS CUT-OUTS — FRONT AND BACK.

Having the die finished, we place it in the chase of an 8 by 12 Gordon and take out the rollers. For a platen we use a sheet-iron cover that clamps on the press under the tympan bails, and for small runs a heavy draw-sheet over the top, upon which an impression is now taken, and the pins positioned. (If it was for a long run we would not have any draw-sheet, but would glue a sheet of tag-board directly upon the sheet iron, and also glue the wood guides upon the iron also in places cut through the tag-board to receive them.) After the pins are positioned we take an impression and cut out a bee or two for trial sheets, using the outside frame of the bee as a pattern to go by in setting up the type, and also for finding the proper position of the plates, which we now go ahead and print, after taking out

the die and putting the rollers back in the press. The bee etching is printed first, and then the type-form, and last the half-tone, at the same time running a Bullock press-punch to punch the holes for the stringing. Care was taken that a good register was had at all times between the two sides, so as not to be cutting off any of the type-matter, when the dieing out was done.

The printing done, it was a simple matter to put the die back in the press, remove the roller and finish the cutting out, after which they were ready for the stringing, which was done by cutting the two thousand strings after winding around two nails on a table. In stringing, the two loose ends are put through the hole first and through the loop end, which avoids the knotting, and leaves the ends free to be put through a buttonhole and then tied.

The job was then delivered to a much-pleased customer, who was elected to another term on the Executive Committee, amid fierce competition, and who knows how much good the "buzzing bees" had to do with it.

A similar job, the golden eagle, printed in purple and gold, was the outcome of the bee job. It was made from a stock plate, costing $1, and was used by a man in New Jersey to aid his candidacy for Grand Keeper of the Exchequer, Knights of the Golden Eagle, again proving the assertion made, that the field for cut-outs is the United States, and that there is no branch of endeavor in the business to-day that will bring you better returns than good original ideas, properly executed.

Look around you, *Look, Look!* Why, there is a job laying on the sample-cabinet now, that would make a dandy cut-out, and bring twice as much money.

Wake up!

A MATTER OF GRAMMAR.

To the Editor of Harper's Weekly:

SIR,— In an article entitled "Why the Englishman Is Happy," in your issue of August 13, the following sentence is used (middle column, page 10): "An Englishman, on the other hand, is a person untutored, who has never been either to school or to college."

I invite your attention to the idiom: "he has never been *to* school or *to* college." Why not be grammatical and say "*at* school" or "*at* college"? Would the author of the article in question say "He never *was to* school or college" or "He never *will be to* school or *to* college"? Because, if not, why should he say "*has been to*"?

I have been to Montreal; I was to Memphis; I shall be to St. Louis next Thursday; I have been to the theater; I shall be to the theater on Saturday afternoon.

Sounds queer, doesn't it? Having listened to much acrimonious discussion on this subject, should be indebted for an expert opinion from *Harper's Weekly*. I am, sir, S.

Our expert grammarian is resting his mind on the shores of Maine. In his absence, will it not be a sort of first aid to suggest that verbs of motion seem to get on harmoniously with the preposition "to," while verbs of position do better with "at"? In "I have been to Montreal," "been" seems to have a sense of motion, just as it has in "I have been to school." You had to go to get there.

When our grammarian gets home he will be glad to write you a number of pages on this subject. For ourselves, we are a little timid about questions of grammar, which, indeed, seems to us to bear some such relation to language as theology does to religion. Some people seem to understand religion, and others theology, and so some people understand about grammar and others have the use of language. Why any one that has the use of language should bother his head about the statutes, or the feelings of the grammarians, or why any one who has religion in his heart should concern himself about the opinions of the theologians, we are always a little at loss to understand. Nevertheless, both the theologians and the grammarians do a useful office if they stick modestly to their proper job. The task of the theologians is to study salvation and expound its processes in so far as they can discover them. The task of grammarians is to study the writing of good writers and the talk of good talkers and try to discover how they do what they do. But as for grammarians or theologians making laws to govern religion or language, that, of course, is ludicrous. In themselves they have no authority, except such as is a voluntary tribute to their learning or their wisdom. It is the practice, not the theory, of religion that saves it alive, and so it is as to language.

These are, of course, incendiary and rebellious remarks and imperfectly just, as will be observed by our grammarian when he gets back from Maine and points out that there are rules of grammar about which all educated persons agree, and that to teach them to the young is to teach the young the use of the instruments of thought and expression. And no doubt when our theologian gets back he will point out that the standards of faith must be defined, both for the convenience of those who accept them and of those who do not.

Meanwhile when you come across a phrase like "been to school," that you know is perfectly good, if you can't make it match such grammar as you know, say, as you have said, that it is an idiom. Then find some big grammarian who has studied language with his ears as well as his eyes open, and he will tell you how it came to be an idiom and why it is grammatical. The big grammarians, like some of the great theologians, walk humbly, teach wisdom and comfort the soul of man. But don't bother with the little ones. —*Harper's Weekly.*

"THE MAN AND THE FIELD."

Finding the right man for the right place and finding the right place for the right man, is the work of this department of THE INLAND PRINTER. In the October issue Opportunity No. 1 described a business chance in Vermont. It is a good one. By an error the population of the town was given as two thousand — it should have read ten thousand. The proprietor has a growing printing-office and wants a partner to look after the counting-room and the cash.

No. 5.— A well-established printing concern in a large city in Tennessee writes: "Our business has grown to that extent that we have more business offered us than we have capital to take care of. We have a well-equipped plant of six jobbers and keep them running about twelve hours every day — we work almost every night. We have a good deal of large work offered us that we need a cylinder for. We need a man to help us to take care of the business or office part of the work — one who can control some capital. We can show the right man one of the best paying propositions that we believe he could find anywhere, if such a man will come here and look over the business with a view of acquiring a part interest."

No. 6.— Here is an accomplished printing-house manager, with the highest references as to character and ability, who is seeking a position in America. He has had large experience in the bookbinding and stationery manufacturing branches. His age is forty-three. He is an Australian. Those who desire to open correspondence with this applicant will be furnished a copy of his references by addressing this office.

GONE, BUT NOT FORGOTTEN.

Lady customer (in furniture shop) — "What has become of those lovely sideboards you had when I was last here?"

Salesman (smirking) — "I shaved 'em off, madam." — *Leslie's.*

THE USE OF THE BOOK-MARK.

A book-mark is something a woman keeps between the pages of Uplift literature on the parlor table. She never uses it in the trashy literature, oh no! — for the reason that after she begins on trashy literature she doesn't stop till she gets through." —*Atchison (Kan.) Globe.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Enamel Sensitiveness Increased.

As to whether the sensitiveness of the enamel solution could be increased by the addition of aniline dyes, as is the case with gelatin dry plates, has been discussed in this department. A writer in *Process Work* says on the subject that the exposure required on bichromated fish-glue may be considerably reduced by the addition of certain aniline dyes. This applies also to prints on albumen solution, though with present-day formulas the exposure is so short as to not be shortened further with advantage. Erythrosine BE and eosin VE are the best for the purpose. Of the two the former is the better, and used in the proportion of two grains per quart of enamel solution will reduce the exposure by about one-half. Should it be required for albumen solution, not less than double the above quantity of dye should be used on account of the thinness of the film. The dye may be added to the fully prepared solutions by rubbing them down in a mortar with a small quantity of the solution, until thoroughly dissolved, and then adding the product to the bulk, mixing well.

Photoengravers' Mottoes.

It is interesting to note the phrases or mottoes that engravers have utilized to attract attention to their work. These are to be found on their stationery, bill-heads and on envelopes in which they deliver proofs. In one city a firm adopted the catchwords: "Our Cuts Talk," when a rival firm soon after used the phrase: "Our Cuts Print." In another city can be found this sentence: "The Cuts That Made Squeedunk Famous," while a rival did a little better with the sentence: "The Cuts That Made Us Famous." Where competition is keen one will find such catch phrases as these: "Fastest Engravers On Earth," "We Work Night and Day," "We Never Sleep," "Cuts Night or Day." Then there are references to excellence such as: "Cuts of Quality," "Cuts Deep Etched by Machine," "Cuts of the Always-well-done Quality," "Quality Cuts," "X —— X Quality Cuts," "Our Cuts Advertise Us." Boasts of quality exceed all other mottoes. One engraver in a Western State has a sign in his office which reads: "If Our Cuts Please You, Tell Others; If They Do Not, Tell Us."

Pioneers in Process Work.

Writing of a recent article by the Editor of "Process Engraving Notes" in THE INLAND PRINTER, Mr. H. Snowden Ward says in *The Process Engraver's Monthly:*

"Very appropriately, the section 'Engraving' is treated by Stephen H. Horgan, a man who has been personally connected with a larger number of beginnings of success than, possibly, any other man in the craft. He has also conducted more than one bold experiment that has ended in a glorious failure, but, like most good pioneers, has lived to see other men reap big results from the seed he sowed. The whole progress of photoengraving has been marked by many such cases — notably F. E. Ives, who did so much to establish both half-tone and trichromy on practical lines, and William Kurtz, who sank a fortune in attempting to make a commercial success of three-color. These are mentioned by Mr. Horgan, and they may be matched by many similar cases on our own side of the water, from Henry Fox Talbot with his early photogravure, Woodbury and Smith with the Woodburytype, and a host of kindred processes, and David Winstanley, a real martyr of invention, to the many men who, even in the last ten or fifteen years, have sacrificed time, money, health and sometimes life itself, in the effort to introduce an improved process."

New Electric Lamps and Slow Enamel.

F. H. Gage, Mountain View, California, writes a long letter, of which the following are paragraphs: "For many years I have been an interested reader of Photoengraving Notes, appearing in THE INLAND PRINTER, and am using much of the valuable information from these notes in our work here. We have two actinic ray lamps admirably adapted to black-and-white work, but they do not seem satisfactory for three-color work. We are using the process dry plates and filters advertised in your monthly by the G. Cramer Dry Plate Company, making our negatives by the direct process. If you can give us any suggestion toward securing the right kind of lamp we will esteem it a great favor. Please also tell us what is the matter with the following enamel. We fail to understand why it is so slow in printing. In bright sunshine it takes fifteen minutes to secure a satisfactory print, and with the violet ray lamp it takes upward of an hour or more." *Answer.*— Now that the dark weather is coming on it would be well for you, as well as all photoengravers, to write to Charles J. Bogue, 513 West Twenty-ninth street, New York, and get acquainted with the wonderful new arc light he has discovered. As to the enamel you are particularly unfortunate in the formula you have chosen. If you will leave out of the formula the glucose, 4 ounces of the glue, and 24 ounces of the water, and add 30 drops of ammonia, U. S. P., to it, you will have a formula worth while. See other paragraph in this department on increasing the sensitiveness of enamel.

Photographs for Half-tone Reproduction.

The British Journal of Photography has this excellent advice to give regarding the kind of photographs to encourage for reproduction in half-tone: "All engravers complain bitterly about the wretched originals submitted to them for reproduction, but they must recognize that it is the engraver's business to reproduce whatever is put before him, and if he knows his work he will be able to do so. Almost anything that can be seen can be photographed, and if it can be photographed it can be photomechanically reproduced. At the same time, it is obvious that there are degrees of difficulty in various kinds of originals, and it is not fair of the customer to expect, nor sensible on the part of the engraver to do, them for the same price. But engravers must realize that customers do not send them poor originals out of malice, it is either because they do not know any better or because they can not help themselves. If it is want of knowledge it is the engravers' duty to educate the customer, and, indeed, several firms have sent out circulars to their customers setting forth explicitly exactly the sort of copy they prefer in order to obtain the best results. By far the larger number of originals sent for reproduction are photographs, and, in the opinion of the writer, the most suitable kind of print is a glossy bromid developed to a true

neutral black, that is, neither a blue-black nor a green-black, but such a tone as is given with amidol without bromid. By 'glossy' is meant the surface naturally given by the papers sold as 'glossy bromid.' It is better to request black-and-white prints rather than silver prints, which, although as easy to reproduce as any other if toned to a brown or purple, are apt to lead to disappointment, because the proof of the reproduction, being in black printing-ink, is often not as pleasing to the customer as the warmer color of the original, which printing-ink can not exactly imitate."

Etching Copper and Nickel.

Messrs. Cooper and Freak supplied to the International Congress of Photography, held at Brussels, some notes of experiments they made in etching copper and nickel. Their search was made to find a metal for half-tone work, with an etching surface harder than copper, but of an equal degree of fineness. Nickel, cobalt and steel were the metals experimented with. All of these metals could be deposited electrolytically on other surfaces. Steel being so liable to rust, nickel was found to be a more permanent metal, easily deposited, with a suitable degree of hardness and a very fine grain. Nickel also can be etched in chlorid of iron. During their experiments it was found that no matter what the strength or temperature of the chlorid of iron solution that nickel took twice as long as copper to etch. But what is of more practical value to copper etchers is that their researches brought out the fact that the most efficient strength for the chlorid of iron solution, when etching copper, is 31.9 Baumé, when the temperature of the solution is 59° F.; while when the temperature of the iron solution is raised to 122° F. the strength of the iron should be 33.8 Baumé.

Answers to a few Correspondents.

Will Ball, Logansport, Indiana: Paynetype plates have not been made successfully as yet in this country. The process is entirely practical and will come into use when the plates are available. F. T. C., Rochester, New York: As to electric etching: The writer experimented considerably with it a quarter century ago to find that it was one of those ideas of which it can be said "Thus far can you go and no farther." Take a friend's advice and don't waste time on it. "Engraver," Kansas City: No, you can not buy and import a Mark Smith etching machine into this country for several reasons. The Mark Smith machine was never patented in this country because it is an infringement on two well-known etching machines previously patented here. Should you attempt to use a Mark Smith machine in this country you would be served with an injunction and then be defendant in a suit for damages for infringement of two patents. "Photographer," Boston, who has trouble with the wood of his plan-board or copy-board being too hard to stick tacks in it, can remedy it by gluing to the board a piece of the soft linoleum which is made out of ground cork. It holds tacks and pins without being difficult to puncture.

Safe Light for Color-sensitive Plates.

R. W. J., Chicago, asks: "What can you recommend as the safest colored light to use in the darkroom when using plates highly sensitized to color? At present I am using a deep ruby light, but I am told I should use a green which I have seen used. My red sensitive dry plates I develop in total darkness for almost two minutes before I turn on the light." *Answer.*— It would seem reasonable when developing three-color plates to have two colored lights in the darkroom, a red light for developing the blue and green sensitive plate and a green light for developing the red sensitive plate. Still, in practice this is not usually done, for the operator can not well determine the density of the negatives unless he develops them all in one light, and this is usually a mixture of red and green such as Dr. E. König offers under the name of "Dark red for darkroom light." Baron von Hübl suggests this formula for making safe lights where plates sensitized with pinacyanol or dicyanid are used. He writes: A fairly light green filter, suitable for the development of plates prepared with pinacyanol and dicyanid and used in connection with an electric incandescent light, is obtained by coating glass plates with the following solution:

Gelatin solution, 8:100.....	120 ccs.....	4 ounces.
Naphthol green	1 gm.....	15 grains.
Filter-blue solution, 1:100.....	4 ccs.....	68 minims.

The filter blue dissolves with some difficulty in water, and only after the addition of some ammonia. To prepare the stock solution, 1 gram of the dye is placed in 100 ccs. of water, 1cc. of ammonia added and the mixture warmed until a solution is obtained. This is applied to the glass in the proportion of 7 ccs. (2 drams) per square decimeter (about 4 square inches). R. W. J. is recommended to inquire of the dry-plate maker whose plates he is using as to the proper darkroom light to use with their plates. Cramer, Lumiere and other color-sensitive platemakers supply safe lights for their plates.

Scales for Half-tone Negative Making.

J. H. Scofield, New York, writes: "I am about to take a job in a distant city at half-tone negative-making I have been a line photographer but am studying up half-tone negative-making. I have a book containing tables for screen distance and diaphragm aperture, when the camera extension is known, and intend to make use of it, but what I want to know is how the average half-tone man finds the screen distance and size of stop to use? I am sure they use no tables in the shop I am working in." *Answer.*— If you have a "head for mathematics" then you should get familiar with those tables you have, but the custom with half-tone photographers is, generally, to allow the screen distance to remain fixed and get the gradation in the half-tone dots through the use of different-sized diaphragms. It is a rule-of-thumb method, still it is the one used by the best of operators. Nearly all camera beds have marks of some kind on them, understood only by the operator using the camera, and these marks take the place of scales and tables. All half-tone operators know that the coarser the screen the farther away from the sensitive plate it should be, and the greater the camera extension the farther apart the screen and sensitive plate should be. Further they understand that enlarging the diaphragm aperture gives about the same result as increasing the screen distance. With these few facts they proceed to mark their camera in some such way as this: The plan board is covered with a sheet of white paper on which are two marks twelve inches apart. Reduce these two marks to six inches and you have the camera set at one-half reduction. Now carefully mark on the bed of the camera just the position of a pointer, which should be securely fixed to the camera front, so as to almost touch the camera bed. By careful focusing all the other reductions and enlargements can be indicated for all time. Have the diaphragms numbered and try them at the different marks with the different half-tone screens. When a diaphragm gives the smallest possible black dot on the ground glass, that is the one to use as the high-light stop at that distance, and its number should be marked along

with the number of the screen on the bed of the camera at that point. When a diaphragm gives the smallest possible white dot, that is the stop to use for the shadows at that camera extension, and should be so marked on the camera bed. It is a simple method and will be found satisfactory.

Collodion Emulsion.

A. W. Penrose & Co., London, have just published a second and enlarged edition of this the only text-book on collodion emulsion. The author, Mr. Henry O. Klein, F. R. S. P., in the introduction to the new portion of the book, asks and answers an important question as follows: "What is the present position of collodion emulsion and what are the future prospects? Is the color-sensitive dry



SEEING THE OLD YEAR OUT.

plate equal to collodion emulsion and will it eventually supersede it? Regarding the present position on the continent, we find that collodion emulsion is almost exclusively used for color reproduction in all establishments of note, Doctor Albert's, Sillib and Bruckmann's and the emulsions of the Rheinische Emulsions Fabrik being in daily use. Emulsion is greatly used for black-and-white work and the monochromatic reproduction of oil paintings for collotype, photogravure, etc. The Military Geographical Institute in Vienna, and the state printing-offices in Madrid and St. Petersburg, use it for the reproduction of survey maps, where colors have to be eliminated by means of color filters. The average consumption of collodion emulsion, although comparatively low in 1907, has risen steadily, and considering an increase in the number of emulsion-makers and the active crusade on the part of the dry-plate maker, the future outlook for collodion emulsion in England is satisfactory. In the United States we find conditions somewhat similar. The American color firms are more progressive and spare no money to make a success of a process fully recognized in other countries. A number of the largest firms are working collodion emulsion with marked success. Finally, to compare the relative merits of collodion emulsion and the color-sensitive dry plate, we may state that the panchromatic dry plates, the types now in general use, are of high excellence. Their color-sensitiveness is fairly uniform throughout the spectrum, although a marked minimum in the blue-green can not be avoided. Complaints as to lack of uniformity, fog, etc., we can generally trace to lack of common sense on the part of the operator. Dry plates have good keeping qualities, and give sharp halftone dots, but their price is prohibitive and they require special care on the part of the printer. Their advocates can not claim that they give better color separation than collodion emulsion with properly adjusted color filters; they admit that collodion emulsion gives better printing negatives and is incomparably cheaper, if worked on a large scale and by competent men."

THE ENVELOPE MANUFACTURERS.

The Yacht Room at the Hotel Astor, New York, housed about twenty-five members of the American Envelope Manufacturers' Association on November 14 and 15. The first day was devoted to a joint meeting of the Executive and Campaign Committees and closed-door session of the association. The main item of interest was the campaign against the Government printing stamped envelopes free. Corresponding Secretary Cushing made an address on the subject and the discussion of the campaign and its results occupied the remainder of the afternoon. At night there was an informal "family dinner," at which Vice-President Perkins acted as toastmaster.

The program for Tuesday included reports of the secretary and the treasurer, a paper on freight rates by A. E. Whiting, and a discussion of the needs and methods of credit bureaus. The labor problem injected itself under the guise of a discussion on fair methods of engaging help, after which cost accounting was debated, following an address by J. Lee Nicholson, of New York, the factory-cost expert.

OKLAHOMA TIMES GETS NEW MEN.

The Oklahoma City *Times*, the oldest and largest afternoon paper in Oklahoma, has lately passed under the control of Mr. Dennis T. Flynn, pioneer lawyer and millionaire of Oklahoma City, who has purchased the interest of all the small and some of the large stockholders, thereby with his associates obtaining full ownership of the company.

Mr. H. G. Eastman, who for the past three years has been business manager, becomes general manager, and has secured as news editor J. W. McCammon, from the Omaha *Bee*, and as associate editor R. S. Graves, for years with the St. Joseph *Gazette*, but lately of the Scripps-McRae league.

The rapid and continued growth of Oklahoma City and State gives the new management a great field and opportunity.

THERE are thousands hacking at the branches of evil to one who is striking at the root.— *Thoreau.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Loss of Metal Through Remelting.

A New York publisher asks: "Can you tell us the average percentage of loss in each remelting of linotype slugs? For instance, if we furnish a printer with four thousand pounds of linotype metal, to be used exclusively on our work, what percentage of loss should we allow him to each melting; or about what percentage of the original amount will he need to add at each melting to keep the total at four thousand pounds?" *Answer.*— The information we have, both from research made and data received from other sources, leads us to believe that the loss is about one per cent for each melting. This is not a net loss, however, as the dross may be remelted and sold. A prominent trade linotyper states that his loss is about twenty-five per cent a year. This plant operates seventeen Linotypes and runs three shifts of operators. We have it from several sources that this loss varies, ranging from fifteen to twenty-five per cent yearly.

A Linotype Student's Troubles.

A recent graduate of the Inland Printer Technical School writes: "Some time ago, when I wrote for information concerning a certain linotype trouble, you wrote me, among other things, that I should study those parts, and only change or adjust them when coming to the conclusion that they are wrong or out of adjustment. Well, I have followed the foregoing diligently and found it to be very helpful, but I am experiencing some trouble that I can not overcome, no matter how much I study. It is in the assembler. The matrices are retarded an instant when leaving the chute-spring and strike the last matrix in assembling elevator, and they jump over the pawls in assembler to elevator, instead of going between them. Besides jumping out of the assembling elevator, they cause transpositions; for instance, when setting the word 'Pierce' the 'i' comes before the 'P,' or when making the combination 'ch,' the 'h' comes before the 'c.' The chute-spring is adjusted exactly like the one shown in the book 'The Mechanism of the Linotype.' As a last resort, I procured another chute-spring — but the trouble never abated. I have come to the conclusion that it can not be the chute-spring that is causing this trouble, for ever since installation of the machine the assembler has been giving trouble. I have enclosed a diagram, showing shape of assembler front-chute rail, to give you an idea of its style. Of one thing I am in doubt, and that is how far should matrix catch-spring protrude through the center of its slot? And should every matrix strike in its descent? Mine is adjusted to protrude about one thirty-second of an inch. Aforesaid parts are all clean." *Answer.*— Your transposition trouble probably is not due to any of the parts you mention, but rather to your fingering. Try the words you mentioned and finger them deliberately, and while doing this watch the course the matrices take. See if you can locate where they are retarded. It is possible to retard the matrices by having the guides bent too low toward the belt. Examine these guides. Also it is possible to have the guides near the chute-spring bent too far to the left, thus retarding the matrices that pass between. The chute-spring points should be bent slightly above the horizontal. This position gives sufficient freedom for the upper ear of the matrice to clear without retarding them. The catch-spring should project about one-sixteenth of an inch.

Matrix-teeth Combination Chart.

This department is indebted to Mr. Harry G. Pottle for the following chart for guiding the machinist and the operator in cutting distributing combinations for Linotype matrices. The chart will be found handy in cases where it is necessary to cut the teeth of side sorts to cause them to distribute in the magazine. The second list will enable the operator to determine, by the examination of the distributing teeth, just where any matrix will distribute. The numbers correspond with the matrix teeth, counting from the top of the matrix down.

COMBINATION CHART.

a—1-3
b—2-3-5
c—1-2-3-4
d—4-7
e—1-2
f—1-5
g—1-2-3-5
h—2-4
i—1-2-3
j—2-4-5
k—4-5
l—1-3-4
m—5
n—4
o—2-3
p—3-5
q—1-4-5
r—1-2-4
s—1-4
t—3
u—2-3-4
v—1-3-5
w—2-5
x—1-2-4-5
y—1-2-5
z—3-4-5
fi—1-3-4-5
fl—2-3-4-5
ff—1-2-3-4-5
ffi—6
ffl—1-6
.—3-6
,—1-2-6
;—2-3-6
:—1-3-6
'—1-5-6
‘—1-2-4-6
!—3-4-6
?—1-2-3-6
*—2-5-6
(—1-4-6
)—1-2-3-4-6
|—2-4-6
- —1-3-4-6
— —3-4-5-7
A—1-7
B—2-5-7
C—1-2-4-7
D—4-7
E—1-2-3-4-5-6
F—1-3-4-7
G—1-2-5-7
H—2-3-7
I—1-2-7
J—2-3-5-7
K—3-5-7
L—1-4-7
M—3-4-7
N—3-7
O—2-7
P—5-7
Q—1-3-5-7
R—1-2-3-7
S—1-3-7
T—7
U—2-4-7
V—1-5-7
W—2-3-4-7
X—1-2-3-5-7
Y—1-2-3-4-7
Z—4-5-7
@—1-4-5-7
lb—2-4-5-7
&—1-2-4-5-7
1—1-2-5-6
2—3-5-6
3—1-3-5-6
4—2-3-5-6
5—1-2-3-5-6
6—4-5-6
7—1-4-5-6
8—2-4-5-6
9—1-2-4-5-6
0—3-4-5-6
$—1-3-4-5-6
thin sp.—2-3-4-6
en sp.—4-6
em sp.—2-6
en leader—5-6
em leader—2-3-4-5-6
1-2—e
1-2-3—i
1-2-4—r
1-2-5—y
1-2-6—,
1-2-7—I
1-2-3-4—c
1-2-3-5—g
1-2-3-6—?
1-2-3-7—R
1-2-3-4-5—ff
1-2-3-4-5-6—E
1-2-3-4-6—)
1-2-3-4-7—Y
1-2-3-5-6—5
1-2-3-5-7—X
1-2-4-5—x
1-2-4-5-6—9
1-2-4-5-7—&
1-2-4-6—‘
1-2-4-7—C
1-2-5-6—1
1-2-5-7—G
1-3—a
1-3-4—l
1-3-5—v
1-3-6—:
1-3-7—S
1-3-4-5—fi
1-3-4-5-6—$
1-3-4-6— -
1-3-4-7—F
1-3-5-6—3
1-3-5-7—Q
1-4—s
1-4-5—q
1-4-6—(
1-4-7—L
1-4-5-6—7
1-4-5-7—@
1-5—f
1-5-6—’
1-5-7—V
1-6—ffl
1-7—A
2-3—o
2-3-4—u
2-3-4-5—fl
2-3-4-5-6—. .
2-3-4-6—thin sp.
2-3-4-7—W
2-3-5—b
2-3-5-6—4
2-3-5-7—J
2-3-6—;
2-3-7—H
2-4—h
2-4-5—j
2-4-6—|
2-4-7—U
2-4-5-6—8
2-4-5-7—lb
2-5—w
2-5-6—*
2-5-7—B
2-6—em sp.
2-7—O
3—t
3-4—d
3-4-5—z
3-4-6—!
3-4-7—M
3-4-5-6—0
3-4-5-7— —
3-5—p
3-5-6—2
3-5-7—K
3-6—.
3-7—N
4—n
4-5—k
4-6—en sp.
4-7—D
4-5-6—6
4-5-7—Z
5—m
5-6—en leader
5-7—P
6—ffi
7—T

Tempering Linotype Metal.

A letter from a Wisconsin publisher reads as follows: "We are having some difficulty with our linotype metal because of hardness. Lead softens, but not sufficient for lasting qualities. We are of the opinion that bismuth is the metal we need for the metal. We get so many electro-

types that we desire to turn it into linotype metal. We feel that it is useless to write to any of the makers of such metal, for reasons that are obvious. We have been directed by one of the typefounders to write to you. Any information will be gladly received." *Answer.*— Electrotype metal is mostly all lead, and needs the addition of a hardening metal — antimony. Tin is added to give fluidity and it also acts to unite the lead and antimony. You have no need of bismuth; just lead, antimony and tin. These are used in this proportion: Lead, 83 pounds; antimony, 12 pounds; tin, 5 pounds. The procedure for melting is as follows: Place half the quantity of lead with all of the antimony and heat until it is hot enough to discolor a pine stick to a dark brown; stir constantly. Now add the tin and then the remainder of the lead, a pig at a time, keeping up the heat and stirring continually. Pour off into molds, after skimming.

The "Machinist and the Operator" in Book Form.

H. C. Rowe, of Marlborough, New Zealand, writes as follows: "In several of the numbers of *Linotype Notes*, which were given to me by a linotype operator, appear extracts from THE INLAND PRINTER which are headed as follows: 'The Machinist and the Operator, by an Operator-Machinist; extracted from THE INLAND PRINTER, etc.' Are the whole of these numbers printed in book form, or have they run through THE INLAND PRINTER in sections — the same as in *Linotype Notes?* In any case, however printed, I wish to possess the whole of the numbers. Will you kindly supply information as to price of book (if one) or otherwise, etc." *Answer.*— This series of articles, written by the editor of this department, has since been published in book form by The Inland Printer Company under the title, "The Mechanism of the Linotype," and has gone through four editions, each one revised and brought up to date, and is replete with illustrations and diagrams. In addition to a thorough course of instruction in the mechanism of the Linotype, this book contains chapters on the handling of tools, measurement of matter, definitions of mechanical terms, etc., and a complete list of cross-examination questions for students. It is the only up-to-date treatise on the linotype machine, and is the text-book used in all schools for linotype operators and machinists. It is handsomely bound in flexible leather and sells for $2.

Slugs Pull Out of Mold.

A Southern operator wrote of trouble he was having with slugs pulling out of the mold when using the Rogers tabular attachment. A later communication says he applied the remedy given and successfully overcame the difficulty. His letter and answer follow: "My trouble is with the Rogers tabular attachment. The machine works perfectly on eighteen em and shorter measure, but I can not get a longer line with any satisfaction, on account of the slug frequently being pulled out of the mold by the matrices. When it is not pulled entirely out, it is pulled sufficiently far to cause the right-hand end to be bruised on the first-elevator back jaw, thereby making it necessary to recast or reset the line. I understand that the same trouble was experienced here some time ago, but on a mold which has since been replaced by a new one, and a 'factory man' quickly remedied it; but no one here is able to tell me how he did it." *Answer.*— This trouble may be remedied by slightly reducing the down-stroke of the first elevator. This operation relieves the downward pressure of the line on the slug and enables the mold to withdraw the slug without difficulty. To test it out, send in a line and stop the machine just as second justification takes place. Note then how far the first elevator set-screw stands from the vise-cap. It should not be over a scant sixty-fourth of an inch. A groove in the cap of the mold gives a rib which tends to prevent the slug withdrawing from the mold by the pressure from the matrix line.

Cold Weather and Dust Cause Trouble.

A northern Wisconsin operator writes: "Has cold weather any effect on keyboard rollers and line-delivery carriage? On cold mornings keyboard cams do not respond promptly. Line-delivery carriage is slow in entering first elevator. Have only experienced this trouble since cold weather started in. Enclosed is a sketch of press and composing room. You will notice that Linotype backs up to old-style press with fly-delivery, about five feet distance between. Trouble experienced is dust in magazine. Have to brush out magazine once or twice a day on account of matrices not dropping, especially lower-case. Machine is Model 5, low base, latest improved. Machine been in use since second week in July. Have had dust in magazine since machine was installed. Is the press the cause of this trouble, or is it on account of being a new machine? Have thought of partitioning off machine, but being quite a distance from stove, which is let out at night, there would not be enough heat. Would the gas-jets burning on machine give sufficient heat for room 12 by 15 if left burning over night?" *Answer.*— The cold weather will indirectly affect such parts that depend upon oil for lubrication, as it chills the oil and tends somewhat to make the parts run less freely. In the case of the line-delivery carriage you can obviate the trouble by cleaning the slide and slideway and using dry graphite as a lubricant instead of oil. It is cleaner. The keyboard rolls are not at fault. It may be that the cam pivots are dry. If so, lubricate with clock-oil, which you can procure from a watchmaker. Before oiling, they should be removed and soaked in gasoline and allowed to dry. Then oil. The reason for so much dust in the magazine relates to the dusty condition of the room. If you have stove heat you can not avoid dust, as the removal of ashes and other necessary operations in keeping up a fire result in floating dust. Keep the curtain down over the screws and keep the covers over the cam frames. Also have a cover for the machine and keep it on over night and especially while the room is being swept. If the floor is oiled with raw linseed oil or even coal-oil and machine oil mixed, about once a month for a while, it will tend to keep down some of the dust. Cleaning of the magazine should be carried out when necessary. If the front end shows dust or dirt caked in the channels, it may be due to the matrices having oil on their ears, due to the distributor screws carrying oil. Clean these weekly with gasoline on a clean rag. We would not advise keeping the gas lighted under the pot over night, as it causes a deterioration of the metal and is an unnecessary expense.

Victorline Manufacturers in America.

Following the introduction of the Victorline slugcasting machine on the European market, two of the directors of the General Composing Company, Messrs. Jung and Ach, of Berlin, Germany, have arrived in America and have spent several weeks visiting the large cities and interviewing prominent printers and publishers to ascertain the sentiment regarding the early marketing of the Victorline in this country. While in Chicago they were guests at the weekly meeting of the Machine Composition Club, composed wholly of owners of plants doing machine composition. Mr. Jung addressed the members and explained the situation and the intention of his company. While prepara-

tions will be made to establish a factory in America for the manufacture of Victorlines, he said, it will probably be two years before such arrangements can be completed and machines be manufactured in sufficient quantities to meet the expected demand. In the meantime, whatever existing patents there may be on late improvements will have expired, and a strictly up-to-date, quick-change model, two-letter machine will be marketed. However, Mr. Jung said, it is the intention to offer for sale parts and supplies, such as matrices, spacebands, etc., at a much earlier date, as their Brooklyn factory already has a large stock on hand. Other repair parts will be made in Germany and sent to this country until manufacturing arrangements are completed here, it being explained that all these parts are absolutely interchangeable with American-built Linotypes. Photographs of their Berlin works were exhibited, showing the three hundred Victorlines in various stages of manufacture which are now coming through their factory. The fact was brought out that this immense enterprise, employing about seven hundred hands, was conceived and brought into existence in the short period of eighteen months, during which time the drawings, designs of tools, fixtures, etc., and manufacture of these three hundred machines was completed, some of which are already in commercial use in Europe. Mr. Heinrich Degener, who with Messrs. Jung and Ach, comprise the directorate of the General Composing Company, is the mechanical genius who brought the Victorline into being, while to Mr. Jung especially fell the duty of designing the many ingenious tools which have made this mechanical feat possible. Mr. Ach is a business man of sagacity and renown, and with his associates in Berlin, controls the many millions of dollars invested in this enterprise. While it is likely American capital will be interested in the establishment of the new factory, Messrs. Ach and Jung explained that German capital will also be largely represented. Our picture shows these gentlemen on board the ocean liner which brought them to America. While here, arrangements were perfected with the Thompson Type Machine Company for marketing the Thompson Typecaster in Europe, Victorline matrices being adaptable for use in this typecaster, and negotiations were also taken up with the Chicago Lino-Tabler Company for the European control of this system of tabular composition. It was stated that Victorlines will be exported to Canada at once, there being no patent complications in that territory.

Recent Patents on Composing Machinery.

Slug Mold.— F. C. L. D'Aix, New York. Filed May 13, 1908. Issued October 11, 1910. No. 972,591.

Type-distributing Device.— D. B. Ray, Huntington, N. H. Filed October 3, 1902. Issued August 2, 1910. No. 965,939.

Bad-type Detector for Monotypes.— A. W. Hamaker, New York. Filed March 1, 1909. Issued September 27, 1910. No. 971,040.

Spaceband Cleaner for Linotypes.— V. Piagneri, San Francisco, Cal. Filed January 3, 1910. Issued November 1, 1910. No. 974,594.

Mold.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed May 28, 1910. Issued August 2, 1910. No. 966,227.

Slug Ejector.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed February 15, 1909. Issued August 23, 1910. No. 967,976.

Typecasting Machine.— A. E. Miller, Baltimore, Md., assignor to National Compositype Company, Baltimore, Md. Filed May 26, 1909. Issued August 23, 1910. No. 968,383.

Keyboard Mechanism.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed June 23, 1910. Issued October 25, 1910. No. 973,566.

Multiple-magazine Distributor.— W. E. Elliott, Liverpool, Eng., assignor to Mergenthaler Linotype Company, New York. Filed June 1, 1908. Issued October 18, 1910. No. 973,181.

Typesetter.— E. A. Adcock, Reading, Eng., assignor to Pulsometer Engineering Company, Ltd., Reading, Eng. Filed December 21, 1908. Issued November 8, 1910. No. 975,194.

Type Distributor.— E. A. Adcock, Reading, Eng., assignor to Pulsometer Engineering Company, Ltd., Reading, Eng. Filed December 28, 1908. Issued August 9, 1910. No. 966,979.

Matrix and Spaceband Separator.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed July 19, 1910. Issued October 18, 1910. No. 973,454.

Linotype Assembler Chute Spring.— G. E. Wallin, Kansas City, Mo., assignor to Inland Manufacturing Company, Kansas City. Filed January 3, 1910. Issued September 13, 1910. No. 970,146.

Tabulating Attachment for Linotypes.— A. E. Markwell, St. Louis, Mo., assignor of one-half interest to C. T. Gossett, St. Louis, Mo. Filed November 15, 1909. Issued August 23, 1910. No. 968,064.

Paper-perforating Keyboard.— W. Nicholas and W. Ackerman, New York city, assignors to United States Graphotype Company, New York. Filed February 26, 1908. Issued July 19, 1910. No. 964,678.

Justifying Mechanism,— B. F. Bellows, Cleveland, Ohio, and C. Luttropp, Woonsocket, R. I., assignor to Electric Compositor Company, New York. Filed March 11, 1907. Issued November 1, 1910. No. 974,740.

Tabulating Attachment.— C. Muehleisen, G. Molkenthin and L. Leidenberg, Berlin, Germany, assignors to Mergenthaler Linotype Company, New York. Filed May 7, 1910. Issued August 23, 1910. No. 968,490.

Matrix-releasing and Assembling Mechanism.— C. Muehleisen and C. A. Albrecht, Berlin, Germany, assignors to Mergenthaler Linotype Company, New York. Filed May 28, 1910. Issued August 2, 1910. No. 966,228.



MR. KARL JUNG AND MR. H. ST. ACH ON BOARD THE KAISER WILHELM II.

JOSES, BROTHER OF JESUS.

Joses, brother of Jesus, plodding from day to day,
With never a vision within him to glorify his clay;
Joses, the brother of Jesus, was one with the heavy clod,
But Christ was the soul of rapture, and soared, like a lark, with God,
Joses, the brother of Jesus, was only a worker in wood,
And he never could see the glory that Jesus, his brother, could.
"Why stays he not in the workshop?" he often used to complain,
"Sawing the Lebanon cedar, imparting to wood their stain?
Why must he go thus roaming, forsaking my father's trade,
While hammers are busily sounding and there is a gain to be made?"
Thus ran the mind of Joses, apt with plummet and rule,
And deeming whoever surpassed him either a knave or a fool,
For he never walked with the prophets in God's great garden of bliss;
And of all the mistakes of the ages, the saddest, methinks was this:
To have such a brother as Jesus, to speak with him day by day,
But never to catch the vision which glorified his clay.

— *Harry H. Kemp, in "The Independent."*

COST AND METHOD

Practical Work in Estimating.

The Winnipeg Printers' Board of Trade held the second of its series of estimating classes, Monday, September 19, 1910, in the board offices. Thirty-five printers showed up — among them two prominent Winnipeg printers — Mr. George H. Saults, Canadian representative American Printers' Cost Commission, and Mr. John Stovel, member of the executive board of the United Typothetæ of America; both of these old war-horses entered into the work with as much spirit as any of the younger men present.

For the benefit of those who were unable to attend the first class, a paper on "Costs" was read, and the estimate blank used by the board was explained. Each man was then given a number, as at the last meeting some difficulty was experienced in getting the men to sign the slips, so the numerical system was adopted with much success.

In order to show, in detail, estimates of six employing printers, who said they would have quoted the figures they turned in, we will take six estimates under letters "A," "B," "C," "D," "E," "F" and the correct estimate under "W." The job was as follows:

Ten thousand eight-page booklets — "Winnipeg, the Fastest Growing City on the North American Continent." Size, 3¼ by 6. Text and tabular reprint copy, black ink. Stock, imitation art 28 by 42, 80-pound at 8 cents. Bound, wired, saddle flush. Banded packages of 500.

	A	B	C	D	E	F	W
Hand composition	$19.00	$15.40	$11.00	$12.10	$16.50	$11.00	$16.50
Lock-up	1.10	1.40	1.65	1.40	1.65	.90	1.25
Plates	.....	.....	.....	.....	.....	.....	.....
Make-ready	1.50	.75	1.75	1.50	1.25	.75	1.35
Stock	13.60	11.79	12.69	9.97	14.41	9.52	14.51
R. T.	12.50	10.00	14.00	12.00	12.00	10.00	12.50
Ink	.75	.50	.70	1.00	.75	.50	.85
Cut stock before and after press.	.75	.50	.75	.75	1.00	.25	1.00
Binding	30.00	21.00	25.00	25.00	28.00	20.00	23.00
Delivery	.75	.50	.50	.75	1.00	.25	1.00
Total estimates	79.95	61.84	68.04	64.47	76.56	53.17	71.96
Would have charged	80.00	62.00	68.00	64.50	76.50	53.00	72.50

The above table was compiled using the board of trade selling prices as a basis, and shows that the difference in the figures was not caused by the rate charged per hour but in the estimated time. The printing business shows a need of more than "Cost Systems"; it shows that central estimating is the only way we may ever hope to get closer together in our figures. I think it proper to add that an estimate on the job was furnished by the board and a price of $72.50 established; which the printer quoted and succeeded in landing the work. The time-sheets turned in showed a cost of $46.09 in labor — the net cost of stock was $10.88, to which was added thirty-three and one-third per cent for handling and profit. This shows a net profit of $14.40.

After a pleasant talk on trade conditions, a booklet was given out as an example to be figured at home on the "Board Estimate Blank"; this job to be taken up at a subsequent meeting.

These classes are being conducted by Mr. Everett Waddey, Jr., manager of the board of trade, and are free of charge or any obligation whatsoever. All who are interested in estimating or pricing printing are invited to attend.

ONE REASON FOR FAILURES.

Our sprightly contemporary, *Pointers*, presents the following extract to a waiting world in all seriousness. We do not question its good faith, or even stop to ask "What is the matter with Kansas?" but pass along the curio:

THE *TORTOISE*.

The Lasswell (Kan.) *Tortoise* is a new three-column folio. We have read it with much interest — ads. and all. Here are a few quotations, including the leading editorial:

OUR
Presidents::

IN my Openion we have not had a good Presidet since Ben Harrison left the Chair. Cleveland would of made a good President if they had given him Free & Unlimited-Coinage of Silver
McKinley was a fine Man but he had too meny Shepards. Teddy is one of our most powerfull Men that rules by the Explosion of the Lungs'
Taft would make a splendid Probate Judge. but it seems as thongh he has done fairely well, considering this late political upheavel.

Here are a few locals:

We are never so buisy but that we can find time to do your Blacksmithing.
The lasswell Merchants dont pretend to treat you like Saw-bucks. they will devide with you.
when you get ready co me and trade with us.?
bartholomew bro's subscribe for the
for the lasswell tortoise
Joe Laswell is in Okla at this wrighting
Mrs. John Angell Brother from near Colwell kans and a Sister from Oklahom he said he knew pete Ott in the early day he said th -ey rolled de bones all over this yard.

As this is the nincteenth issue of the *Tortoise* it proves that Lasswell has law-abiding citizens who are not afraid to advertise. The following item shows that the town is laboring under a slight handicap at present: "Since our Star route man does not change or feed his horses at Lasswell if you want to catch him you will hafto hurry." There is nothing like advertising a town.

IN THE PROGRESSIVE HUB.

Employer to printer looking for work — "What did you leave your last place for?"

Applicant — "The boss used to play cards at lunch time. He wanted to play pinochle and all I knew was seven up, so he fired me for incompetency!" — *Boston Correspondent Typographical Journal.*

CHRISTMAS EXERCISES

HELD UNDER THE DIRECTION
OF THE CHRISTIAN ENDEAVOR SOCIETY
OF THE MANHATTAN AVENUE
PRESBYTERIAN CHURCH

SATURDAY EVENING
DECEMBER TWENTY-FOURTH
MDCCCCX

First place. By L. H. McNeil, Findlay, Ohio.

CHRISTMAS EXERCISES

HELD UNDER THE
DIRECTION OF THE CHRISTIAN
ENDEAVOR SOCIETY OF THE
MANHATTAN AVENUE
PRESBYTERIAN
CHURCH



SATURDAY EVENING
DECEMBER 24TH
1910

Second place. By W. L. Melchinger, Irvington, New Jersey.

Christmas Exercises

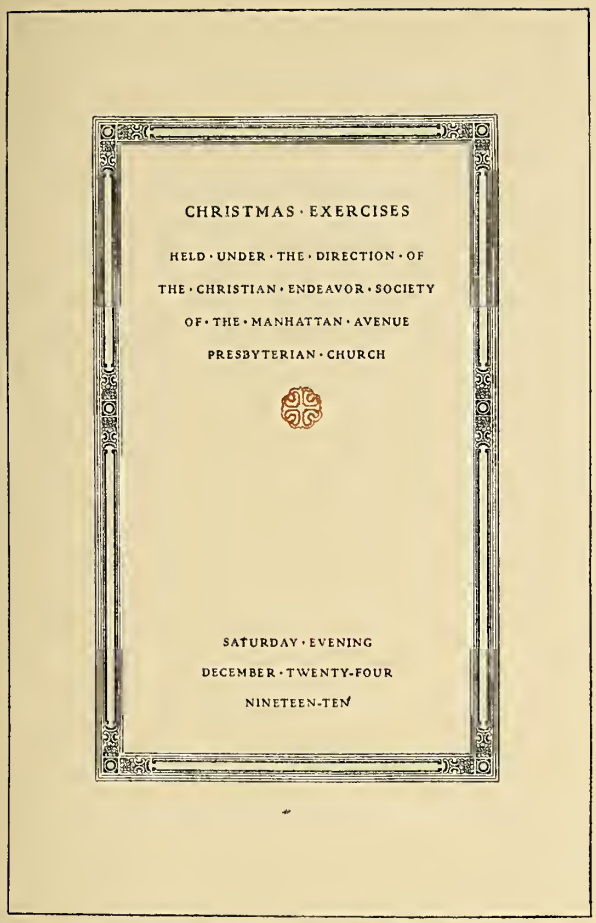
held under the direction of the

Christian Endeavor Society of the Manhattan Avenue Presbyterian Church

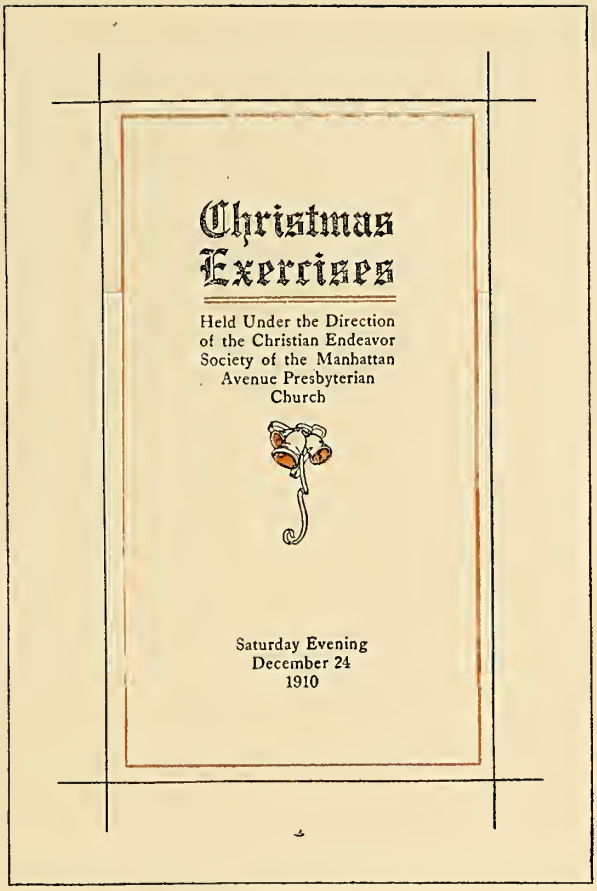


Saturday Evening
December 24
1910

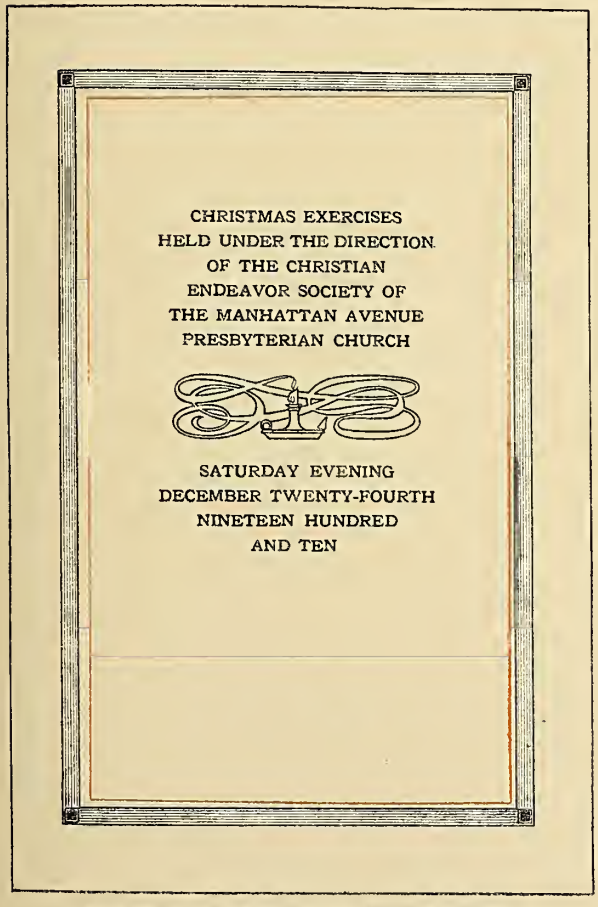
Third place. By Ernest E. Adams, Toronto, Canada.



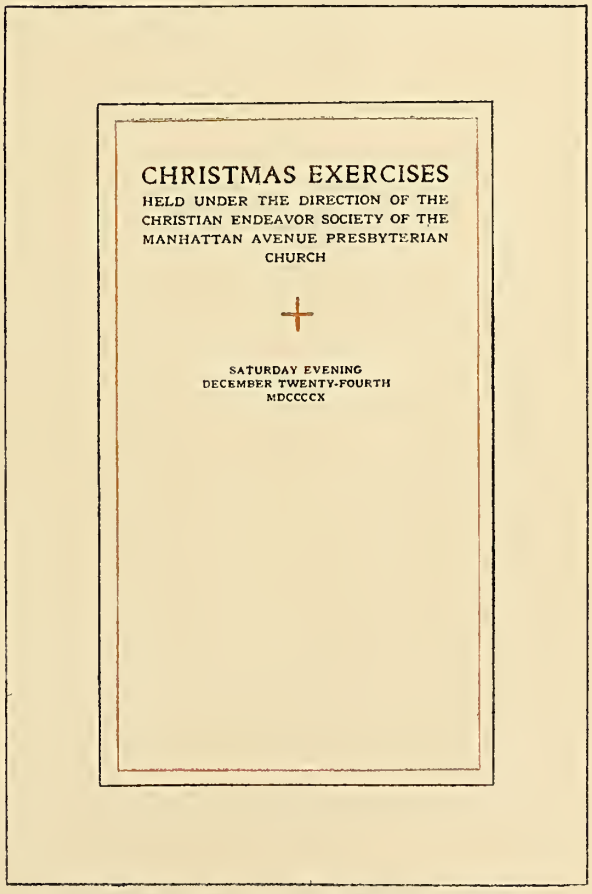
Fourth place. By Arthur Nelson, Brooklyn, New York.



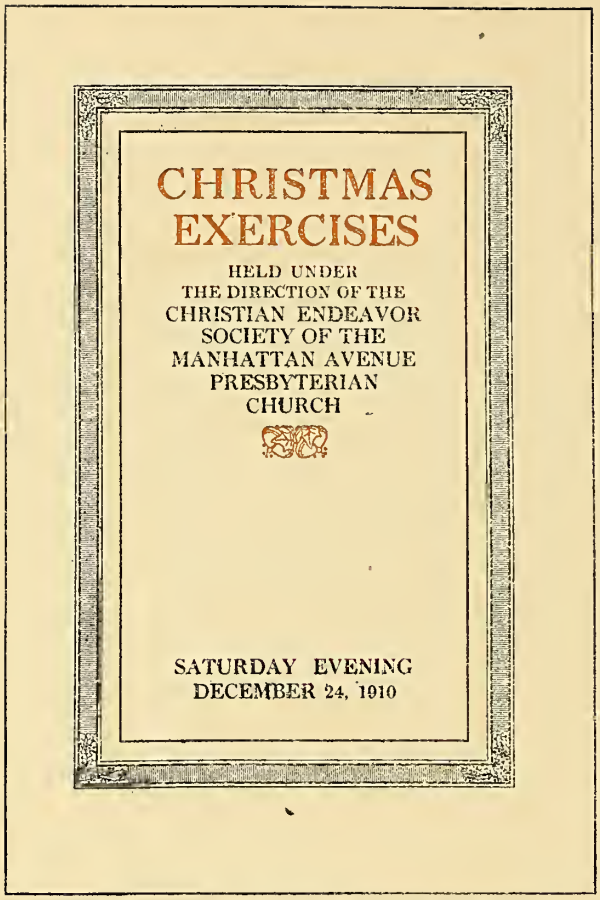
Fifth place. By A. R. Wilkins, Seattle, Washington.



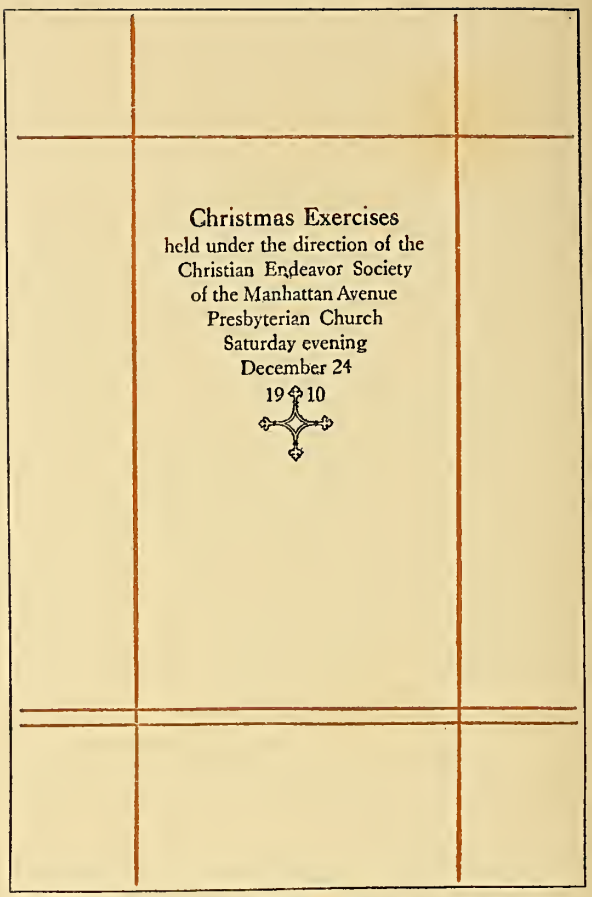
Sixth place. By Clyde Morgan, Rockford, Illinois.



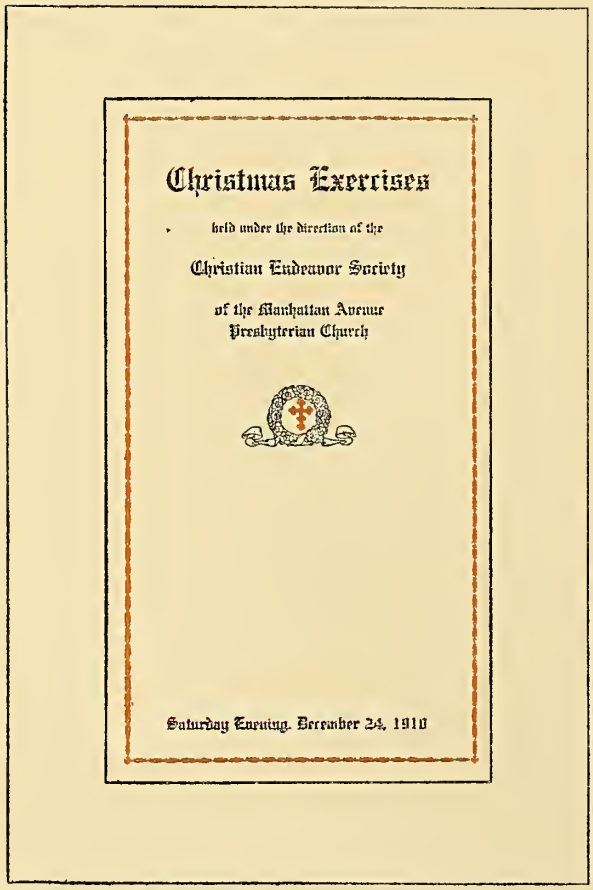
Seventh place. By A. K. Ness, Cheboygan, Michigan.



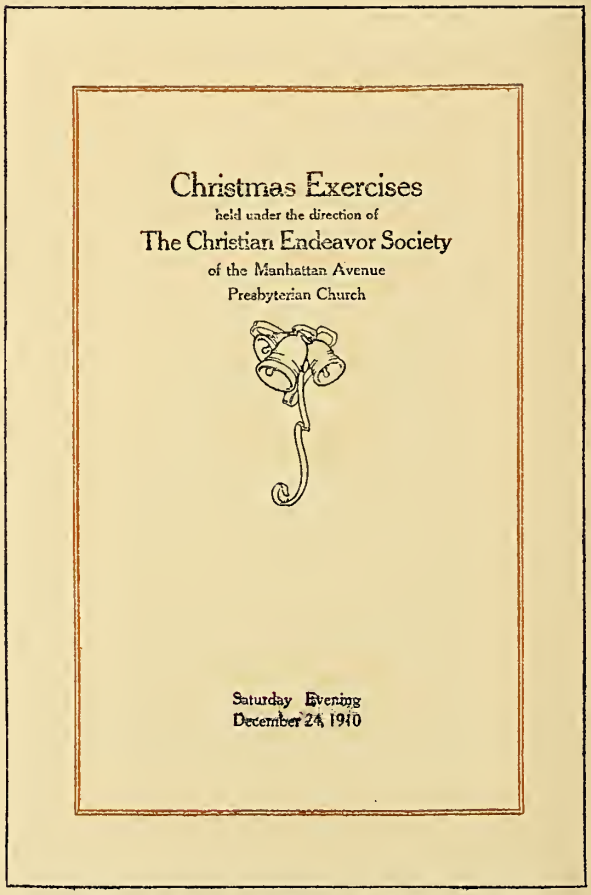
Eighth place. By M. L. Vincent, Boston, Massachusetts.



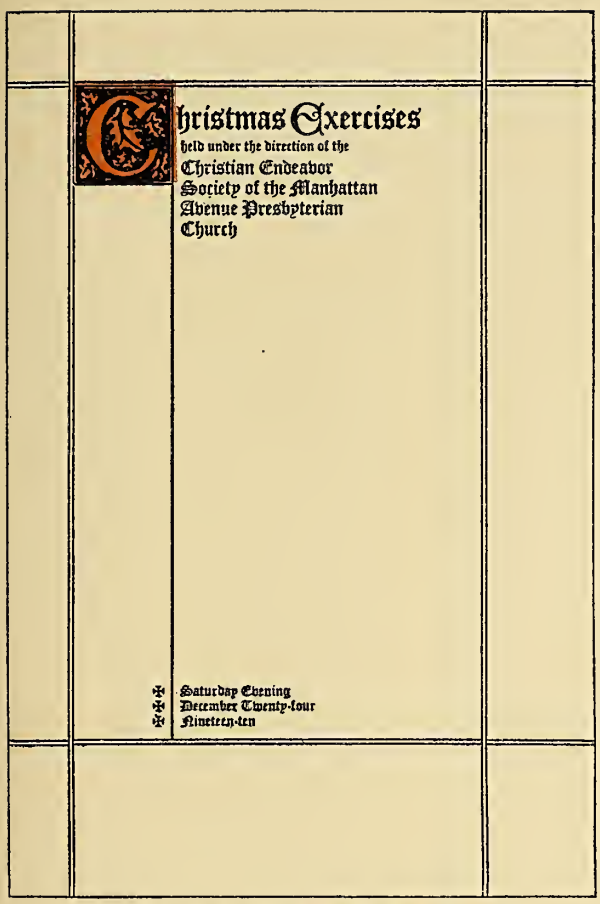
Ninth place. By E. A. Frommader, Moline, Illinois.



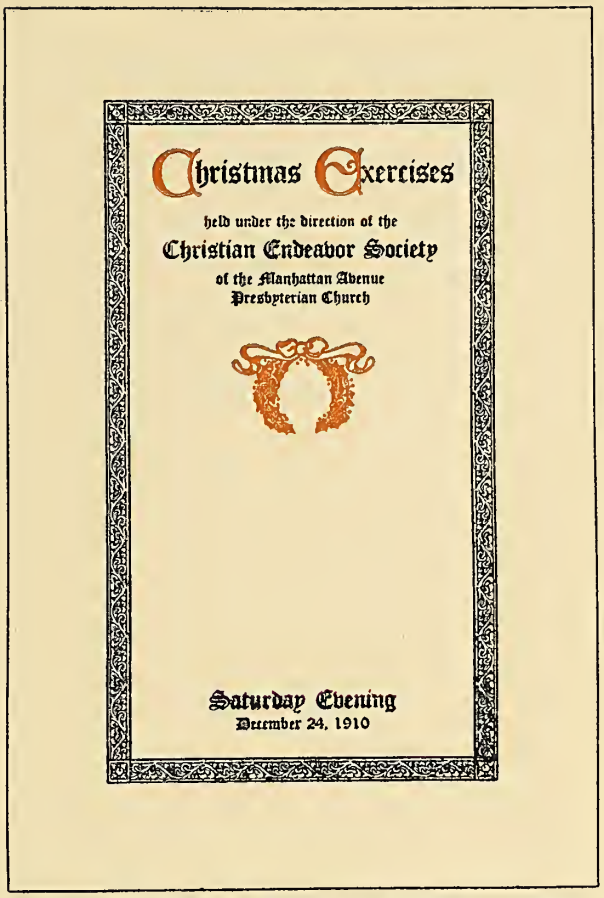
Tenth place. By Winfred Arthur Woodis, Worcester, Massachusetts.



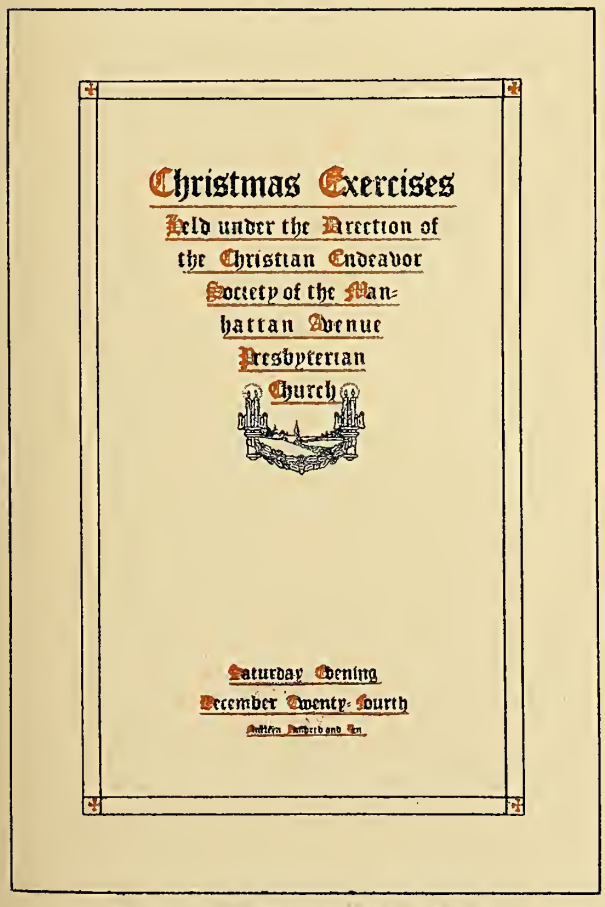
Eleventh place. By Frank Williams, Jersey City, New Jersey.



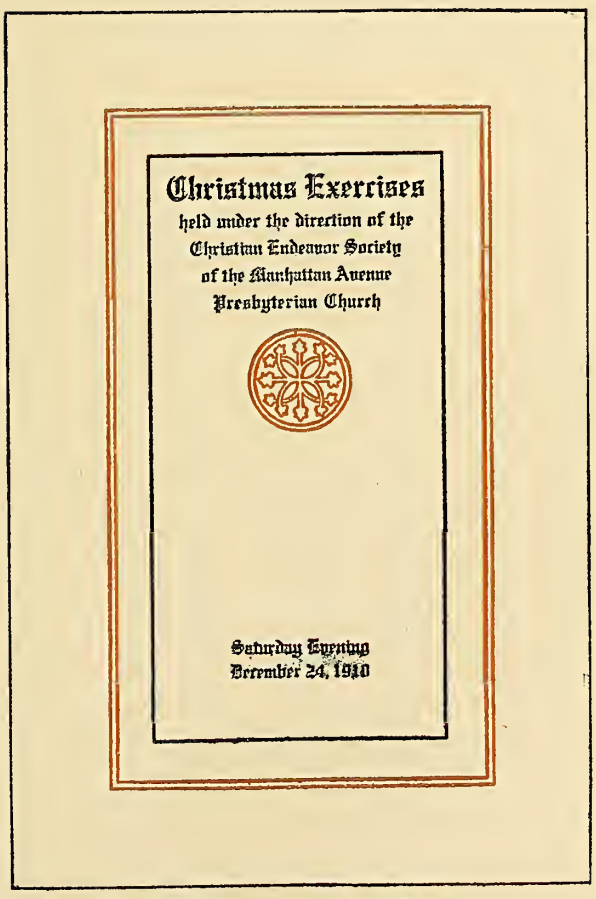
Twelfth place. By Eli Black, Cleveland, Ohio.



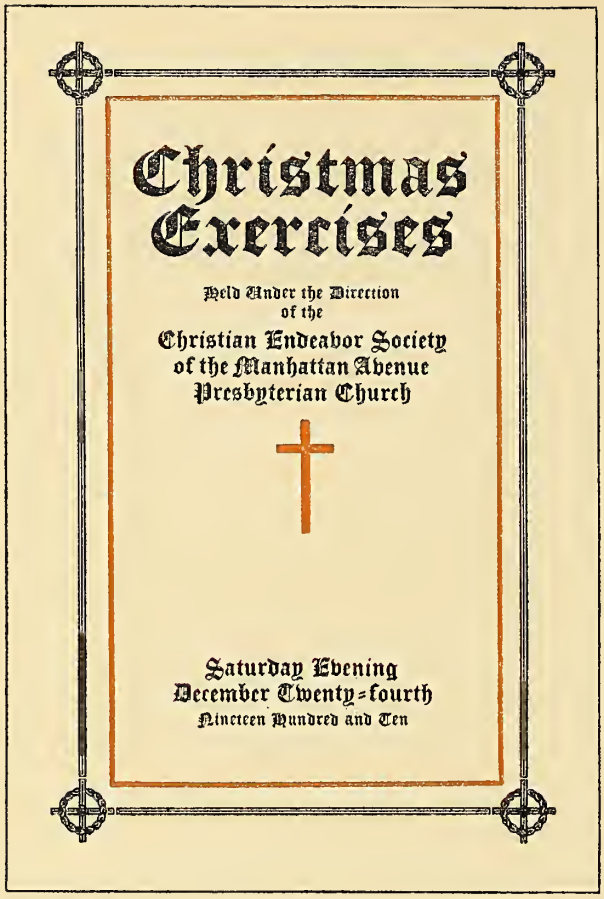
Thirteenth place. By Wm. L. Sniffen, East Port Chester, Connecticut.



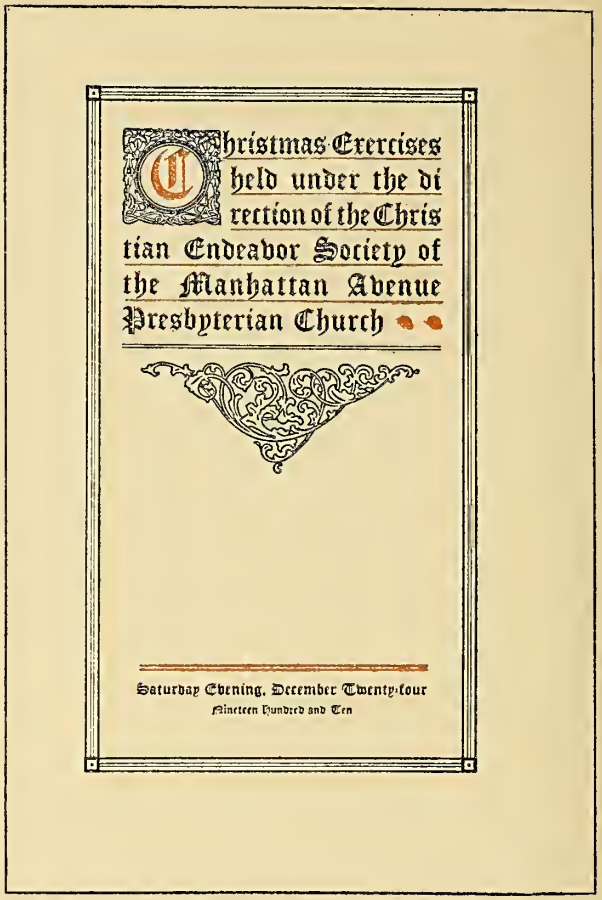
By F. L. Crocker, Jersey City, New Jersey.



By E. A. Frommader, Moline, Illinois.



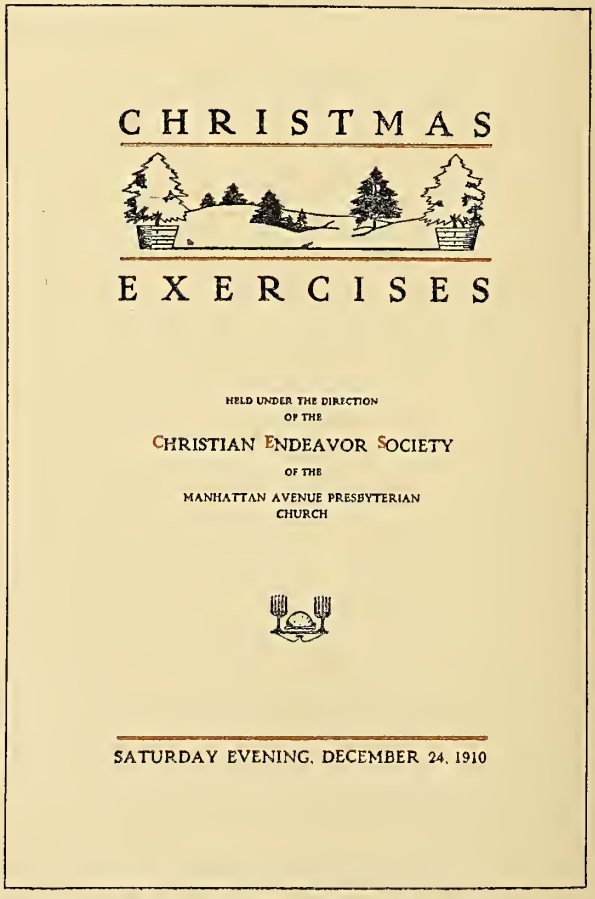
By W. G. McConnell, Toronto, Canada.



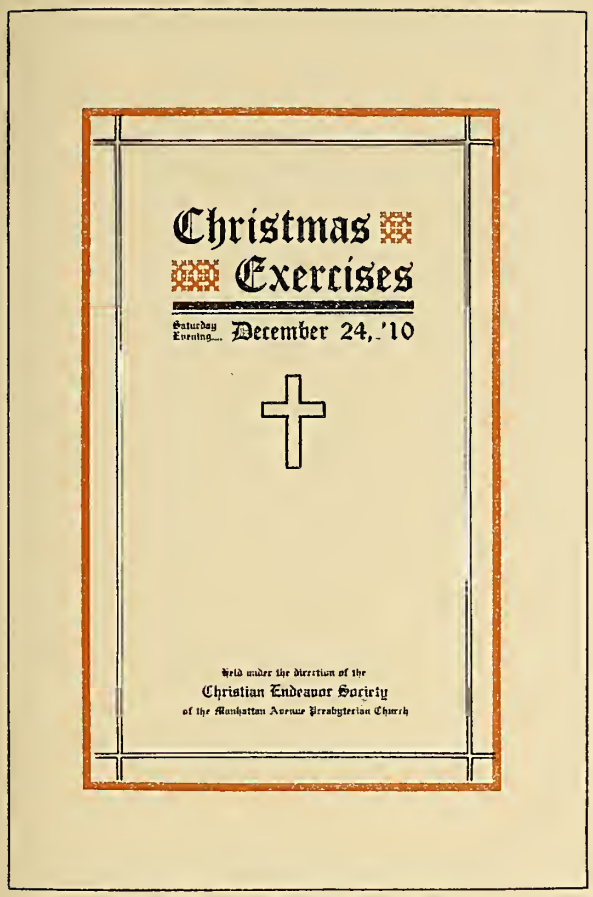
By Wm. B. Hemperly, Jr., Williamsport, Pennsylvania.



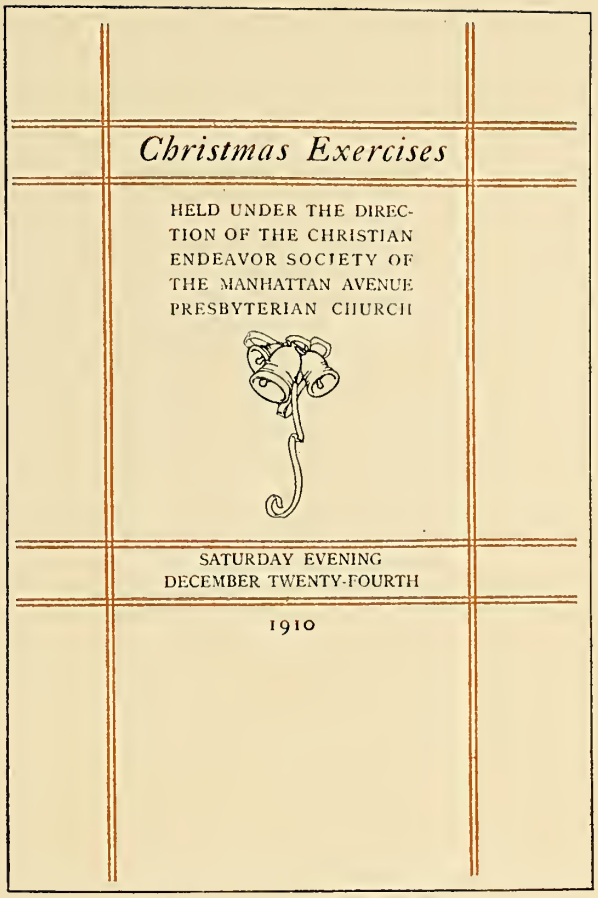
By H. W. Leggett, Ottawa, Canada.



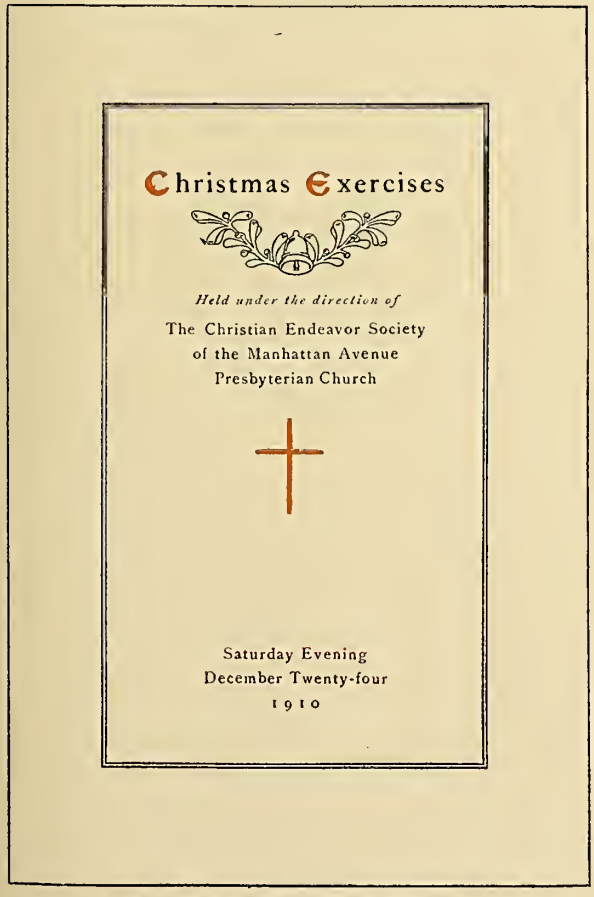
By William Springborn, Chicago, Illinois.



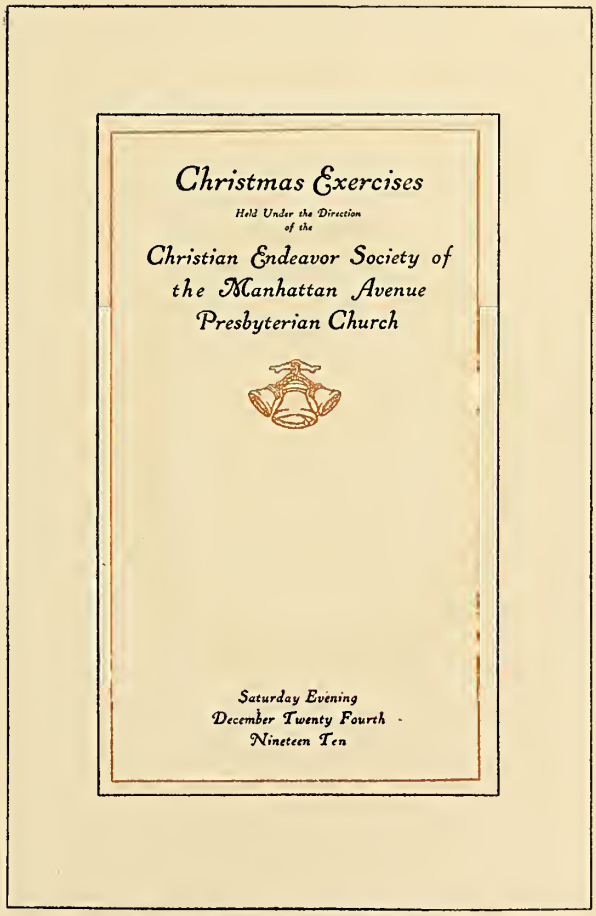
By Edw. W. Nolan, Meriden, Connecticut.



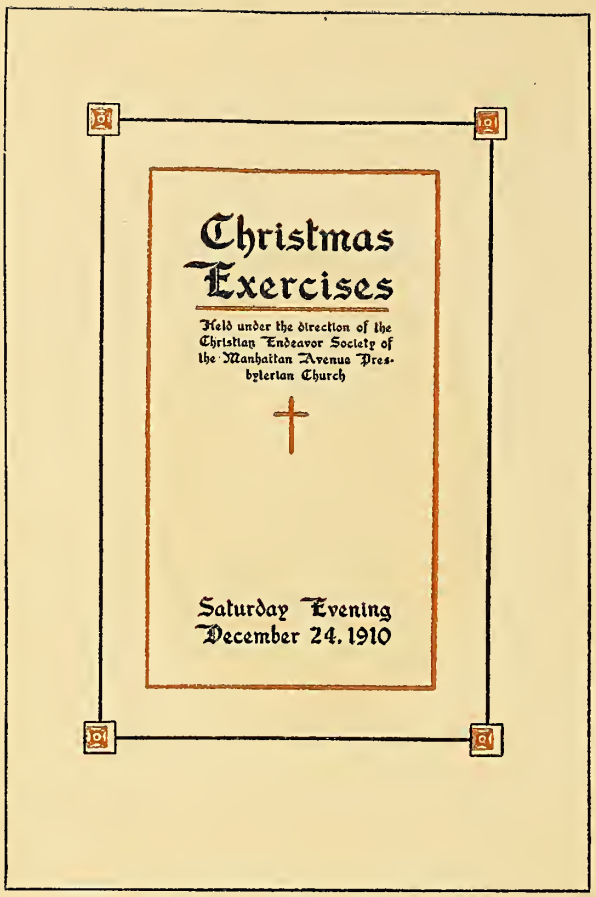
By Will J. Cota, Burlington, Vermont.



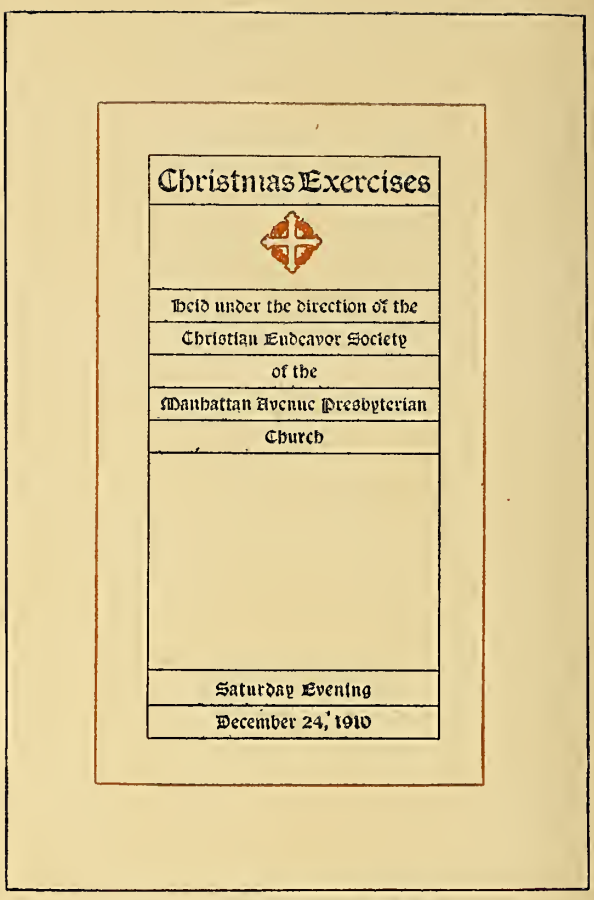
By Will J. Cota, Burlington, Vermont.



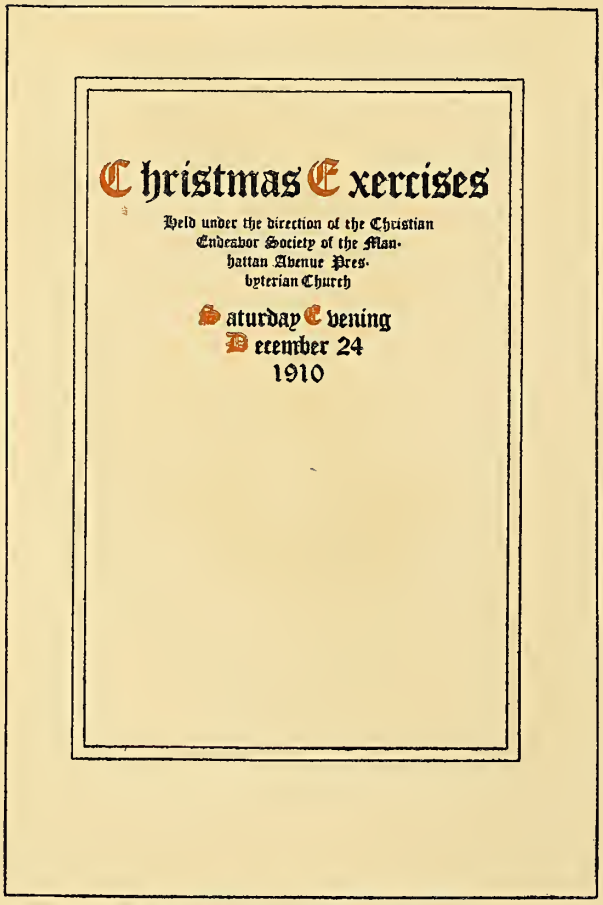
By E. M. Hardy, Jacksonville, Florida.



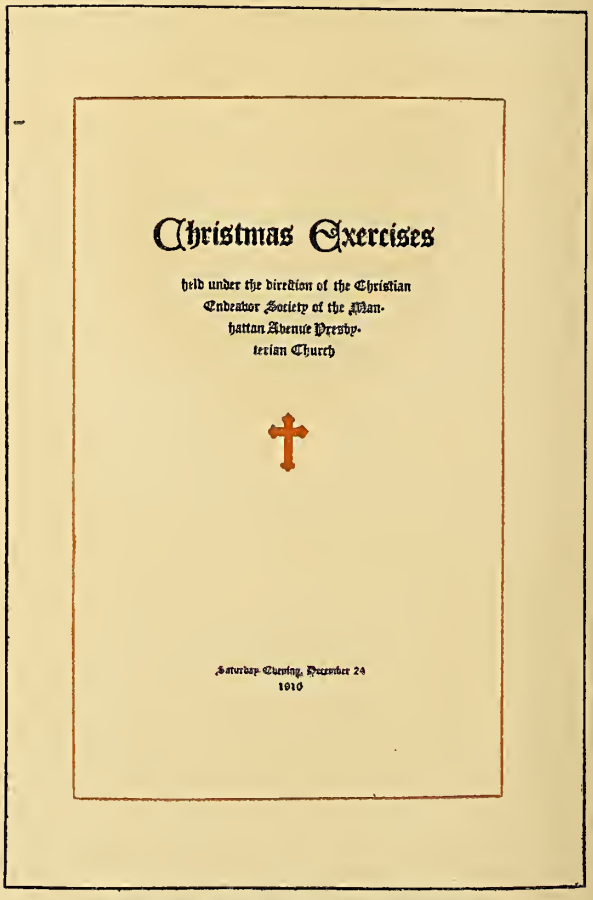
By H. S. Blackburn, Tacoma, Washington.



By A. K. Ness, Cheboygan, Michigan.



By H. Emmett Green, Anthony, Kansas.



By Geo. G. Taylor, Allentown, Pennsylvania.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The program title-page contest, the results of which appear herewith, was a decided success, and the interest therein was widespread. Between four and five hundred designs were submitted, representing nearly every State in the Union, as well as many of the foreign countries.

The first prize, $25, was won by L. H. McNeil, Findlay, Ohio; the second prize, $15, was won by W. L. Melchinger, Irvington, New Jersey; the third prize, $10, was won by Ernest E. Adams, Toronto, Ontario. The ten $3 prizes were won by Arthur Nelson, Brooklyn, New York; A. R. Wilkins, Seattle, Washington; Clyde Morgan, Rockford, Illinois; A. K. Ness, Cheboygan, Michigan; M. L. Vincent, Boston, Massachusetts; E. A. Frommader; Moline, Illinois; Winfred Arthur Woodis, Worcester, Massachusetts; Frank Williams, Jersey City, New Jersey; Eli Black, Cleveland, Ohio, and William L. Sniffen, East Port Chester, Connecticut.



L. H. McNeil, Findlay, Ohio.
First Place.

Following are brief biographical sketches of the prize-winners:

Leon H. McNeil.—Served apprenticeship in the office of the Tecumseh (Mich.) *Herald*. Now foreman for Blackford & Creighton, Findlay, Ohio. Thirty-five years of age.

William L. Melchinger.—Served apprenticeship in the offices of Charles Hobson Company and Baker Printing Company, Newark, New Jersey. Now foreman of printing-plant of Aluminum Goods Manufacturing Company, of same city.

Ernest E. Adams.—Served apprenticeship in various offices in London, Hamilton and Toronto, Canada. Now with Rous & Mann, Ltd., Toronto. Twenty-six years of age.

Arthur Nelson.—With Oswald Publishing Company, New York city. Has won numerous prizes in contests. Thirty-two years of age.

A. R. Wilkins.—Served apprenticeship with the *Advertiser*, London, Ontario, and the *Express*, Sault Ste. Marie, Ontario. Now foreman in the office of the Acme Press, Seattle, Washington.

Clyde B. Morgan.—Served apprenticeship with Calvert Printing Company, of Rockford, Illinois. Now with Wilson Brothers, of same city. Twenty-six years of age.



W. L. Melchinger, Irvington, N. J.
Second Place.

A. K. Ness.—Served apprenticeship at Manistique, Michigan. Now with the McMullen Printing Company, Cheboygan, Michigan. Thirty-four years of age.

Merton L. Vincent.—Served apprenticeship in job department of the *Free Press*, Waltham, Massachusetts. Now in the specimen-printing department of the H. C. Hansen Type Foundry, Boston. Twenty-nine years of age.

E. A. Frommader.—Served apprenticeship with the Banner Printing Company, Jefferson, Wisconsin. Now designer with Desaulniers & Co., Moline, Illinois. Thirty-one years of age.

Winfred Arthur Woodis.—Served apprenticeship with the Dover Press, of Worcester. A winner in sixteen different contests. Now proprietor of the Winfred Arthur Woodis Press, Worcester, Massachusetts. Thirty years of age.



Ernest E. Adams, Toronto, Ont.
Third Place.

Frank Williams.—Now apprentice with Kastenhuber & Son, Jersey City, New Jersey. Seventeen years of age.

Eli Black.—Served apprenticeship in Detroit, Michigan, and Cleveland, Ohio. Now with The Britton Printing Company, of Cleveland. Thirty-three years of age.

Wm. L. Sniffen.—Served apprenticeship with the Port Chester *Journal*. Now foreman at the Hillacre Bookhouse, Riverside, Connecticut.

The following criticisms and comments, although necessarily brief by reason of the large number of designs sub-

WINNERS IN THE TITLE-PAGE CONTEST



A. R. Wilkins, Seattle, Wash.
Fifth Place.



Clyde Morgan, Rockford, Ill.
Sixth Place.



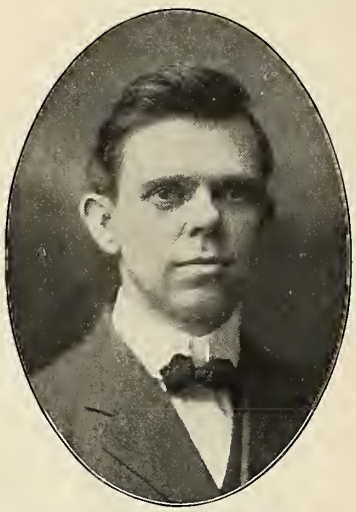
A. K. Ness, Cheboygan, Mich.
Seventh Place.



M. L. Vincent, Boston, Mass.
Eighth Place.



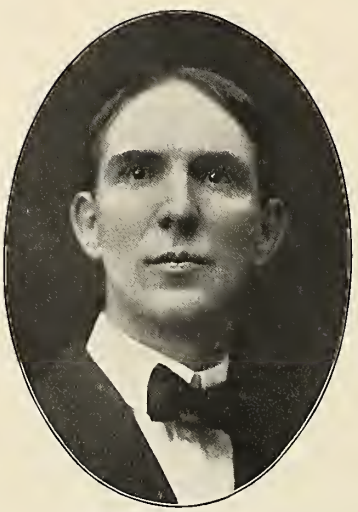
E. A. Frommader, Moline, Ill.
Ninth Place.



Winfred Arthur Woodis, Worcester, Mass.
Tenth Place.



Frank Williams, Jersey City, N. J.
Eleventh Place.



Eli Black, Cleveland, Ohio.
Twelfth Place.



Wm. L. Sniffen, East Port Chester, Conn.
Thirteenth Place.

mitted, will at least point out the most noticeable mistakes in the various specimens:

R. F. Harris, Deland, Florida.— The decoration on this page is too strong for the type.

J. A. Lynch, Troy, New York.— This page is satisfactory in design, but contains altogether too much color.

F. R. West, Rochester, New York.— Too much red and too wide spacing between words are noticeable in this page.

A. E. Ovenden, Pawnee City, Nebraska.— This page contains too much red. The arrangement otherwise is very satisfactory.

Edward A. Ross, Deland, Florida.— This page is good in arrangement, although rather severe and plain for work of this character.

Luther M. Adams, Winfield, Kansas.— Too much decoration and too much space between the various lines characterize this page.

J. L. Frazier, Lawrence, Kansas.— An exceptionally neat arrangement, although some would possibly consider the type rather small.

A. K. Ness, Cheboygan, Wisconsin.— Both of these pages are well arranged and neither one offers any opportunity for criticism.



Arthur Nelson, Brooklyn, N. Y.
Fourth Place.

James A. Teate, Deland, Florida.— There is very little to criticize about this page. The ornament is perhaps a trifle strong for the type.

Henry Van Ommeren, Sheffield, Illinois.— The large amount of red and the diagonal placing of the groups on this page are both undesirable.

Oliver G. Andrus, Newark, New Jersey.— Too much decoration at both top and bottom detracts from the text and makes the page less legible.

Eric M. Bechill, Detroit, Michigan.— An interesting arrangement, but there is too much red between the rules and the upper part of the page.

Ray A. Thomson, St. Clair, Michigan.— All of your specimens contain too many type-faces, and are spaced too much between the lines of text.

R. D. Kinney, Alexandria, Minnesota.— Your pages are characterized by too much decoration, and especially those in which the border is run in red.

William Gannon, New Haven, Connecticut.— On this page there is too great a contrast between the lines "Christmas Exercises" and those following.

Ray Franklin, Vinita, Oklahoma.— Both the rules and type are too strong on these pages, and the letter-spacing of the two upper lines is not desirable.

F. H. Dennis, Jacksonville, Florida.— The words "Christmas Exercises" should be displayed more prominently than the words "Christian Endeavor Society."

J. L. Frazier, Lawrence, Kansas.— The only objection to this page seems to have been with the type, as it is rather small for a title-page of this character.

E. M. Hardy, Jacksonville, Florida.— A very pleasing page, although the raising of the lower group slightly would give a more satisfactory appearance.

O. W. Green, Pawnee City, Nebraska.— Heavier rules for the inner panel would have harmonized better with the type-face than the light ones which you have used.

R. J. Engleman, Williamsport, Pennsylvania.— This page is rather bold in treatment and there is too much border in red. The design itself is very satisfactory.

J. F. McClave, South Bend, Indiana.— A rather pleasing arrangement, still too light in tone in both type and rules for the best results in work of this character.

H. C. Wismer, Fulton, New York.— This page affords little opportunity for criticism, except that the red used is entirely too dark to harmonize well with the black.

Freaman L. Hering, Sussex, New Jersey.— Letter-spacing the text letters spoils the appearance of this page. The heavy rule and light rule do not harmonize in tone.

L. O. Wallace, Anderson, Indiana.— Both of these pages are unusual and clever in arrangement, but the reading-matter at the bottom is too weak and too widely spaced.

Austin M. Reblin, West Somerville, Massachusetts.— The poor joining of the rules at the corners of this page detract from what would otherwise be a very pleasing design.

V. M. Lord, Salem, Massachusetts.— Of these two pages, the one set in the heavier type is the better arranged, although we would suggest a smaller size for the main line.

Claude Stoker, Plainfield, Indiana.— An introduction of the second series of type in the bottom groups detracts from the otherwise excellent appearance of this specimen.

A. Stoqua, Pembroke, Ontario.— Both the border and the rules between the upper groups are too strong for the type matter. The arrangement, however, is very satisfactory.

J. A. Alorda, Jacksonville, Florida.— This page would have been improved by the omission of the ornament, and by the closer spacing of the group at the top of the page.

S. B. Paddock, Barrington, Illinois.— The lower group on this page should be raised at least twelve points, and there should be less space between words in the top line.

H. Rudgin, Roxbury, Massachusetts.— A very pleasing page, although the half-tone border does not lend itself as effectively to printing of this character as would one in line.

Marion Wilson, Birmingham, Alabama.— There is rather too much red on this page and the main line at the top is a trifle weak. It would have been better if printed in black.

Bert G. Hann, Williamsport, Pennsylvania.— The arrangement is very satisfactory and leaves little to criticize, except, perhaps, that there is a trifle too much red on the page.

William Duke, Jr., Philadelphia, Pennsylvania.— Your groups on both of these pages are too narrow, and the wide spacing between lines and letter-spacing of the text is undesirable.

Wallace E. Brown, Springfield, Massachusetts.— An exceptionally neat page, affording little, if any, criticism. The inner rule should have been of the same weight as the outer one.

Fred E. Walton, Lansing, Michigan.— The rules in red in the lower panel are rather strong, and the wide spacing of the text letter in some of the lines makes it rather illegible.

C. M. Dunn, Jamestown, New York.— The rules underneath the type line of this page are just a trifle weak in color, and the ornament should have been raised about three picas.

Jack Elias, New York city.— The two upper groups on this page should have been closer together, and a slightly lighter rule would harmonize better with the border on the outside.

W. De Fabritis, Waterbury, Connecticut.— A closer grouping of the lines in the upper part of the page and the use of an ornament not quite so strong would have been preferable.

Victor H. Nelson, Delphos, Ohio.— Both of these pages would have been better with less red. The raising up of the center group would also have been desirable in both instances.

Charles Roster, St. James, Missouri.— The wide letter-spacing of the text letter is undesirable and the ribbon decoration used for the border does not harmonize well with the type.

C. L. Hollingshead, Buffalo, New York.— The objection to an arrangement of this character is that it is almost impossible to arrange the text so that it will properly fill the design.

W. G. McConnell, Toronto, Canada.— With the exception of being a trifle bold in color this page is very satisfactory, and there is no opportunity for criticism as to arrangement.

H. P. Smith, Rockford, Illinois.— The arrangement of this page is very satisfactory, although the border is a trifle large and decorative for the size of type-faces which have been used.

J. W. Ledbetter, Vinita, Oklahoma.— A less prominent border around both of these pages would have been desirable, as the border which you have used detracts from the effect of the type.

J. Henry Dye, Angola, New York.— This page is excellent in arrangement, although we think the omission of the italic, setting the whole page in gothic, would have been more desirable.

(Continued in next number.)

SPECIMENS

BY F. J. TREZISE.

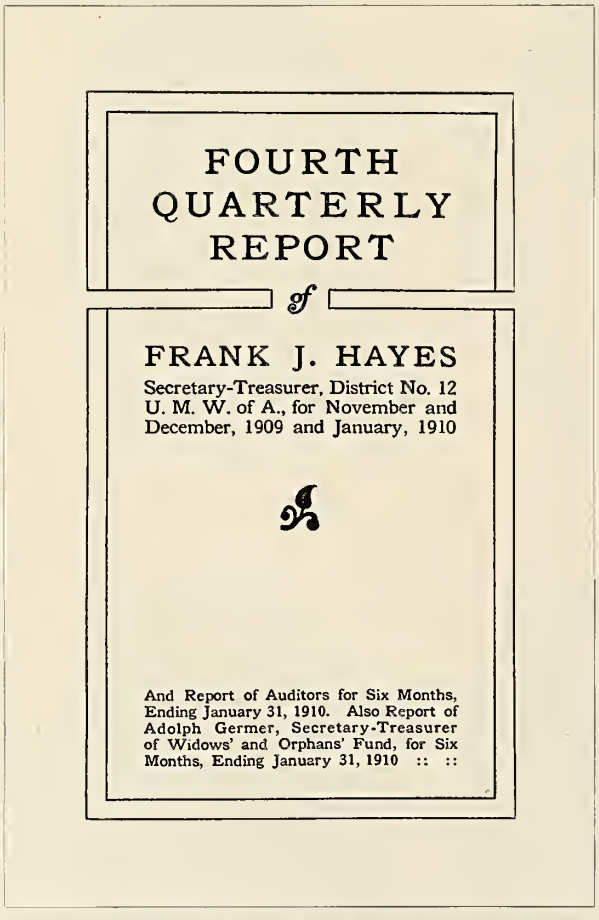
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

WINFRED ARTHUR WOODIS, Worcester, Massachusetts.— The card and envelope slips are neatly gotten up and are excellent evidence of the ability of your new plant to produce high-grade work.

F. J. RICHARDS, Anacortes, Washington.— Your card is very neat in arrangement, although we think personally that the use of a red-orange in the place of the red would have given a better contrast to the black.

FROM Frank J. Kerwin, Joliet, Illinois, we have received a package of excellent commercial specimens. Perhaps the most interesting arrangement among them is a booklet cover, a reproduction of which we show herewith.



A pleasing breaking-up of panels, by Frank J. Kerwin, Joliet, Illinois.

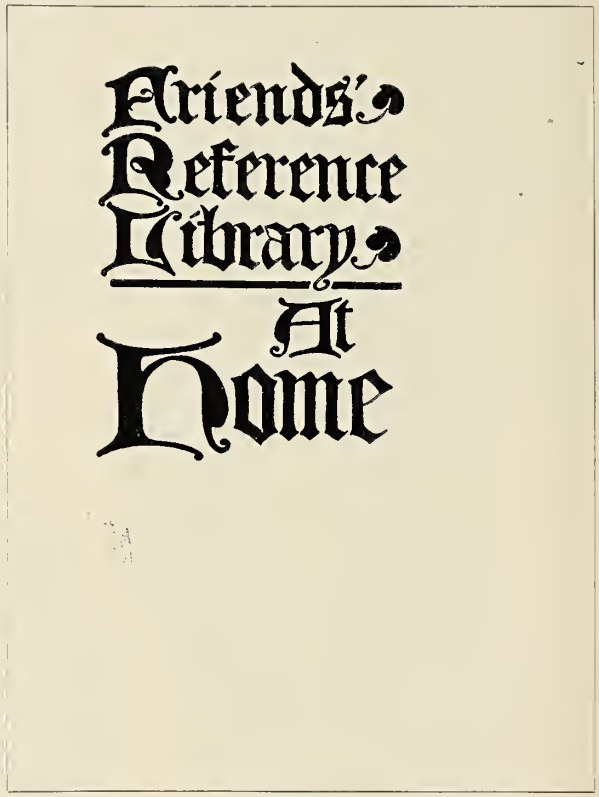
The original was in black on gray stock. The breaking up of the panels is pleasing, as is also the placing of the spot of decoration.

E. W. STUTES, Spokane, Washington.— The effects secured by the use of white ink on the brown cover-stock are excellent. A lighter green on the cover of the Tilicum Club booklet would contrast more pleasingly with the black.

THE Rice Press, Flint, Michigan.— The blotter would have been better in arrangement if you had divided it with a cut-off rule near the top of the panel instead of exactly in the center. Where a panel is divided in the center we do not get the feeling of proportion that is secured when it is divided into large and small spaces.

SPECIMENS from K. M. Stilwell, of the Elementary School Print Shop of the University of Chicago, show an excellent variation of design and color. The type arrangements are very pleasing and the margins are in most cases well handled.

GURNELL C. GREEN, London, England.— The specimens are all very attractive and show much originality of design. The souvenir is nicely



A pleasing bit of lettering, by Gurnell C. Green, London, England.

printed. We note in your work an extensive use of hand-lettering, the group on the reference library leaflet being unusually intersting. We show herewith a reproduction of it.

F. W. WARDWELL, Portland, Maine.— The specimens are all well handled, with the exception of the motto card. This would have been much better if you had used some other color, preferably a green, in contrast with the red, as the red and violet do not look well together.

THE Foote & Davies Company, Atlanta, Georgia, have issued a handsome booklet, descriptive of their new plant. The cover is embossed, while the inner pages are printed in colors on antique stock, and the numerous illustrations, printed on coated stock, tipped on. The work throughout is excellent.

FRANK H. WEST, Detroit, Michigan.— The blotter is very neat in arrangement, although we rather question the practicability of the panel set in at an angle. It looks but little, if any, better than a panel set in straight, is much more work, and allows more opening of the joints where rules are used.

HOEBEL & BLACK, Saskatchewan, Canada.— The letter-head is a pleasing arrangement, although personally we think that italic lower-case would have given a more legible heading than does the solid group of italic caps. If you had selected a brighter red it would also have given a more attractive appearance to the heading.

FORBES LITHOGRAPHING MANUFACTURING COMPANY, Boston, Mass.— The folder is an excellent piece of typographical design and leaves no opportunity whatever for criticism. Both the lettering on the cover and the embossing are of the very best, and the effect is unusually striking. We congratulate you upon the production of such high-class advertising literature.

HARRY W. DRAGOO, Indianapolis, Indiana.— Your catalogue is an exceptionally attractive one and reflects much credit on the Hollenbeck Press for the manner in which it is reproduced. It is rather unfortunate that such a large percentage of the cuts are small, giving a rather crowded appearance to the pages at the bottom, with an excess of white at the top. This, however, owing to the variety of sizes, could hardly have been avoided.

The cover is a handsome piece of embossing and colorwork, and the end-papers are clever in design and add much to the general appearance of the book.

J. Warren Lewis, Ogden, Utah.— We would suggest that you use a dark green instead of violet on the motto card, as it would harmonize much better with the red. The card for the hairdressing and manicuring parlors would be improved if most of the matter were set in smaller type, as it is rather large and crowded.



An attractive page, by Ned P. Keyes, Chicago.

Ned P. Keyes, Chicago, Illinois.— Of the two pages, we prefer the one with the main line set in lower-case. The other one contains too much space between words in order to make a full line, and it does not give as pleasing a shape to the upper group as does the one which is set in lower-case. The latter is a very pleasing arrangement and we show herewith a reproduction of it.

Commercial Lithograph & Printing Company, Savannah, Georgia.— Too much variety of color on the decorative pages mars the appearance of the Hull catalogue. The text pages, in a simple treatment of black and red, are infinitely more pleasing than are the display pages with their riot of color. The cover is very attractive.

Thos. A. Clark Company, Minneapolis, Minnesota.— Both the circular and the calendar are neatly gotten up, although the setting of the matter at the top of the calendar in narrow type, and the wide measure, necessitating much spacing between letters and words, is unfortunate. The gray border around the circular is very pleasing.

Beers & Frey, Trenton, New Jersey.— The arrangement of the letter-head and envelope is excellent, although personally we think that there is a great percentage of green. This, however, would not have been so noticeable if a weaker color had been used. As it is now, the color is so strong that it rather overshadows the type, especially on the letter-head.

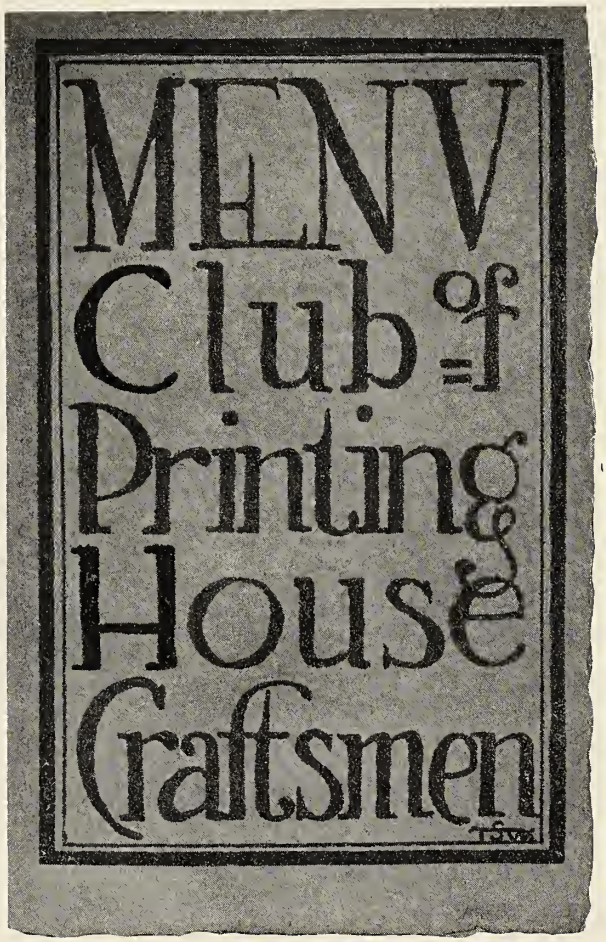
From The Corday & Gross Company, Cleveland, Ohio, we have received a package of exceptionally high-class catalogues and booklets. The work is all handled in an excellent manner characteristic of this firm, and the use of the offset process of printing half-tones, which has been employed on several of the catalogue covers, is unusually excellent and pleasing. The manner in which the work in general has been gotten up affords no opportunity for criticism.

The poster gotten up by New York Typographical Union, "Big 6," to advertise its sixty-first annual reception and ball, is an excellent piece of designing. The combination of hand-lettering and typography is unusually pleasing and reflects much credit on L. L. Blue, the designer. It was printed in black, gold and a gray tint by The Charles Francis Press.

The J. B. Savage Company, Cleveland, Ohio.— The booklet is very neat, and the only suggestion we would make would be that you set some of the matter on the title-page in smaller type, allowing of a more generous distribution of white space and avoid the crowded appearance which it now has. The color combination of the cover is excellent, as is also the embossing.

From Richard B. Teachenor, Kansas City, Missouri, we have received a copy of the menu of the recent banquet to the employers of Kansas City, given by the Printers' Supply Company. It is a most attractive piece of work, the cover being handsomely embossed in black and red with hand-colored photograph tipped on. The inner pages are simple in design and very pleasing, with specially designed headings.

Thaddeus S. Walling, New York city.— The advertising literature is exceptionally well gotten up and shows much clever originality. We reproduce herewith the cover of the menu for the Club of Printing House



A clever page design, by Thad. S. Walling, New York. Original in colors.

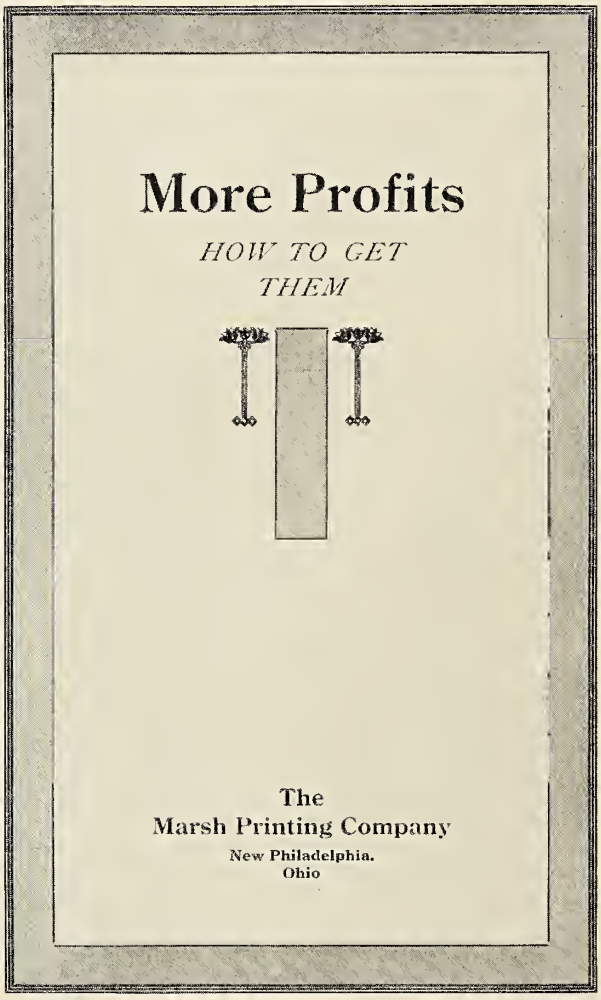
Craftsmen. It is an unusual and pleasing piece of lettering, especially in the peculiarity of stock and ink colors which you have used.

B. Kline, New York city.— We are rather inclined to agree with your customer that the job as reset is the better of the two. The crowded appearance shown in the original proof, and which is due largely to the breaking up into panels, is not desirable and does not give the legibility which the resetting allows. In the latter, however, we think that the mixing of the modern and old-style Romans is not desirable.

William H. Harty, Pittsfield, Massachusetts.— Your blotters are clever in design and we find little in them to criticize. On the January (1911) blotter, however, we would suggest that the tint underneath the type be a little lighter, as it rather interferes with the legibility. We would also

suggest that you avoid the use of red and blue as a color combination, and to have printed a black in the place of blue on the Christmas blotter would have been more desirable.

J. B. Kendall, Elk Rapids, Michigan.— We find very little to criticize in the commercial specimens which you have submitted, but in the newspaper advertisement we notice too great a variety of type-faces. This should be avoided, if possible, even though the whole advertisement is kept in Roman as far as the display is concerned. The limitation of the compositor to a few series of type is not infrequently a benefit rather than otherwise.



Title-page of a handsome booklet, by The Marsh Printing Company.

Marsh Printing Company, East Philadelphia, Ohio.— Your booklet, entitled "More Profits — How to Get Them," is a very pleasing arrangement and the use of tints is unusually satisfactory. We show herewith a reproduction of the title-page.

Arthur G. Hallett, East Liverpool, Ohio.— The specimens are all satisfactory as far as typography is concerned. The colors, however, are not so well handled. On the large blank the purple is so dark that it does not contrast sufficiently with the black to make the two printings worth while. On the "skidoo" card the type should have been in a color a trifle stronger than that used, in order that it may be equally strong with the ornament.

Edward Miller, Maysville, Kentucky.— Many of your specimens show a rather crowded appearance. We would suggest that in laying out a piece of work you select one or two lines to be used as the most prominent display and subordinate the others by the use of much smaller sizes of type. On the hand-bill we note that you have used too many different type-faces, and on this specimen also, a larger percentage of white space, with the cast of characters set in small type, would have been more desirable.

H. S. Blackburn, Tacoma, Washington.— The poster is well gotten up, and the only suggestion we would make would be regarding the use of too many type-faces. In work of this kind the legibility is very much enhanced if the job be kept in but two or three series, rather than running the display lines in a wide variety of type-faces. The commercial specimens are all good in arrangement, although we would suggest a trifle less space between words where text letters are used. We also think that the letterhead for the Tacoma Printing Company contains just a trifle too much decoration, and that an orange-brown would have been more pleasing in combination with the dark blue than the color which you have used.

Robert G. Ruggles, Boston, Massachusetts.— The Da Prato catalogue cover is an excellent arrangement. We think, however, that the omission of the heavy rule which you now have underneath the firm name would be an improvement, as there are too many rules in the one part of the page. The order of services for ordination and installation is an especially handsome piece of typography. The inauguration leaflet is also good, although the letter-spacing in the first two lines of the upper group detracts from the general appearance.

Charles Ashcraft, Middlebourne, West Virginia.— Your specimens are all neat and tasty and show a careful regard for pleasing arrangement. In a booklet such as the one for the high school we would suggest that you avoid the running of both solid and leaded matter on a page, or, for that matter, anywhere in the book. If the pages can not be made to come out the same length without leading them it would be far better to let them run uneven at the bottom. We would also suggest that you allow less margin at the back of the page than at the front.

Huntley S. Turner, Ayer, Massachusetts.— These specimens are all good in general arrangement. We would suggest, however, that the monograms on the booklet covers be placed nearer the top, rather than in the center. We would also suggest less spacing between words where text type is used. The widest as well as the heaviest group of a page should be kept at or near the top, rather than at the bottom. Following out this suggestion, we think that the placing of the dates on all three of the booklet covers in the center of the line rather than at the ends would be an improvement.

A. C. Roberts, Lincoln, Nebraska.— Your resetting of the premium-list cover is a decided improvement upon the original design. The decoration is more appropriate, and there is not enough of it to overshadow the type. The motto card is very effective, both in arrangement and colors. We note an excellent use of the geometric borders on the leaflet for Harpham Brothers' Company. This page would be slightly improved by raising the ornament a trifle, so that it would not be in the exact center of the space between the two groups of type. Your society stationery book is an excellent piece of work.

William R. Wetherall, Ames, Iowa.— The *Iowa Agriculturist* is well gotten up, although we think that in many of the advertisements you would have secured a much better effect by avoiding the heavy type-faces. This is true of the Wettstein advertisement, to which you refer. Personally, we would prefer to see this advertisement set in old-style rather than the lining gothic, and think that the advertisement on page 5 is much more pleasing and much more legible. Then, too, we would suggest that you avoid the use of hairline rules in connection with heavy type-faces, especially for underscoring.

The Escolta Press, Manila, Philippine Islands.— With the exception of the fact that too great a percentage of the work is in color, these specimens are very interesting and pleasing. One should, in order to produce the most satisfactory typography, arrange the work in such a manner that the greater percentage shall be in one color, with just occasional patches of the brighter color to give an attractiveness. Where, however, the colors are equally divided, or nearly so, one can rarely, if ever, secure the most pleasing results. This is especially true of specimens which are printed in the warm and cold colors, such as black and red.

C. A. Thompson, Ottawa, Kansas.— Both of the large posters are well handled, although the one for the Leader Mercantile Company is much the better of the two. This is due chiefly to the fact that there is more straight matter in it, which overcomes the tendency toward a large number of type-faces. We would suggest that where you use rules the hairline ones should be avoided, as they rarely, if ever, print an unbroken line and do not as a general thing harmonize in tone with the type-faces with which they are used. This is especially noticeable on the card where you have underscored a heavy gothic letter with two hairline rules.

The Chronicle Publishing Company, Alexandria, Louisiana.— Personally, we think that a more simple design would have been preferable for the cover on the water-pipe catalogue. Also the use of fewer colors would have been desirable. On the inner pages, the red used for the side-heads is rather dark, and a brighter color, inclining more to the orange, would have contrasted more pleasingly with the black of the text. We would suggest that you avoid the use of red and blue as a color combination, using orange with the blue, or green with the red. A lighter green on the real-estate circular would also have been preferable, as it would give a more effective background for the half-tones.

PRINTER'S INFLUENCE GROWING.

The voice of the printer is being heard in national affairs in such manner that it carries weight with the legislators at Washington. Nearly every city of any size boasts its Ben Franklin Club, and Chicago has one of the strongest in existence.— *Chicago Tribune.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Proofreader's Responsibility.

C. N. B., Newark, New York, writes: "Should foreman and compositors be held responsible for the set-up of advertisements if no instructions came with the copy as to how they were to be set, if the compositors rearranged the copy to make a good set-up, and the advertisements were unsatisfactory to the customers because of the change of arrangement, when the work was approved by the proofreader? Is not the proofreader in this case fully responsible?" *Answer.*— The only perfectly safe procedure in such a case consists in preserving the arrangement of the copy, unless special permission to change it is asked and received from the customer. If any person in the office has a peculiar right to make any change, that person should be the foreman. A proofreader is naturally subordinate to the foreman, and should submit any such case for his sanction. If this is not done, and the reader passes the changed arrangement without authorization, he then assumes all the responsibility there is. As a matter of fact, however, there is no great degree of responsibility anywhere in such a case, and the employer's best protection lies in strict instruction to all employees not to change the arrangement of the copy without permission. Every worker should have his own share of responsibility. The compositor, seeing a chance for improvement by rearranging, should submit the question to the foreman, or else make the best he can of the work without change. The proofreader, perceiving a change, should inquire whether it had authoritative sanction or not, and should not give it his approval without knowing whether or not he had a right to do so. Only one person has the absolute right to sanction a change, and that is the customer. If he has not said specifically, on ordering the work, that it may be rearranged if necessary, everybody concerned in doing the work runs a certain amount of risk in making any change. But the responsibility of any employee, proofreader or compositor, consists only in being answerable to his employer for doing his work as he knows the employer wishes it done. The employer's sole remedy lies in the discharge of unsatisfactory employees. He can not make any of them pay money for the unsatisfactory work.

Some Errors Seen in Print.

The editor of this department does not believe in writing nothing about proofreading except notes of the bad errors that slip into print. Such notes constitute nearly all that is ever said publicly about proofreading, and they usually are none too lenient; therefore it is generally considered better for this column to be restricted to efforts to be helpful. We think our readers will recognize such intention even in this departure from the customary nature of its contents, since the errors mentioned are such as will signally enforce the need of thoughtful concentration in doing their work. In a magazine article about Korea, in telling about women fishing, this sentence occurred: "As the women were always rude, there was a strict law that no man was to go near the fishing-grounds during the fishing hours." Here is a great difference between expressed and intended meaning, due to the presence of just one letter. No special depth of thought is required to discover the necessary correction, but it is evident that even the little effort necessary was not made by the proofreader, unless the error arose in a way not controlled by him. The qualification in the last sentence was suggested by remembrance of an occurrence. Some time ago a compositor on a newspaper happened to see the word corespondent in the form when he was making a correction, and he immediately decided that it was wrong and made it correspondent. Can such things ever be made impossible? In the magazine article with the wrong letter noted above is an error that may have been made in the same way as correspondent instead of corespondent. We are told that certain people were trained in all "mere tricious arts." What could any one have thought that "tricious arts" were? But did the one who made it so think at all beyond the fact that mere is a word and so must have a space after it? Could anything enforce the need of concentrated thought in proofreading better than these examples of possible results? Probably nothing could, unless it might be made a little more emphatic by more examples. Well, here are two more, with which we may conclude, merely surmising that many more could easily be found. A cheap edition, reprint, of course, of "Treasure Island" has these two sentences, which may and may not be true to the copy: "I was determined to go down the seaside of the spit." "There lay the Hispaniola right in the fair way." In the first of these two there is one word less than there should be, and the other counts one word too many.

Strange History of a Comma.

English punctuation has always been unsettled on one use or non-use of a comma, and we may safely presume that it will always be so. Never has there been a period of time, long or short, when it was not true that some people insisted that correct punctuation demands a comma after the item before the conjunction in an enumeration of three or more items, and that some other people were equally insistent oppositely. We purpose in this note to tell one person's reason for being in favor of the use. But first it will be interesting to note the result of one writer's search for authority as to usage. An article on the literary page of a newspaper, under the somewhat queer heading "Author and Reader," would not naturally be thought from the heading to deal with such a subject, but it does. It says: "A careful examination of numerous text-books dealing with the matter of punctuation leads one to the conclusion that, while many good rules may be formulated, no standard can be set up to which all writers may be expected to conform. . . . In striking contrast to the general tendency toward simplicity, there is one situation in which the comma appears nowadays more frequently than formerly. We used to be taught that, in series of nouns, the last two of which are connected by 'and,' the comma should be omitted before the 'and,' thus, 'A horse, cow, sheep, goat and dog.' But of late it appears to be more usual to insert the comma, thus, 'A horse, cow, sheep, goat, and dog,' and this in spite of the fact that, in all other situations, commas not regarded as essential are being more and more frequently omitted." This reveals an opinion oddly contrasting with that most frequently expressed nowadays, as the

present writer has heard and seen it. In his remembrance of what has been said, almost everybody that takes the trouble to say anything, remarks that the comma in question is used much less than formerly. We are all too much given to the assumption that our hastily formed impressions embody fact, and it is hard for any of us to accept something contrary to what we have always thought to be fact. The real history of the use and non-use of this comma is a strange one. It has had more ups and downs than even the ordinary ward politician has, and it is pretty nearly certain that the present time is just like all other times, in general. The comma has always been defended by some people and contemned by others. There never was a time when all writers and all printers agreed either way. "We used to be taught" means simply that the one who wrote it was taught so, not that all teaching was so. He has mentioned a careful examination of text-books, but he did not note one fact that must stand out prominently in such examination. For every text-book that rejects this comma he could find many that prescribe it — nearly all saying not simply that it should be used, but that it must be — and he would find it so irrespective of periods of time, in the old books, in the middle-aged ones, and in the most recent ones. Something else that can hardly be questioned as fact is that those who use it do not regard it as inessential. The present writer is one of these. He can not perceive any less need for it than there is for any other comma in the series. The conjunction does not connect the last two, for real connection there would make the two jointly stand as one item in the enumeration, whereas each of them is separately one, just as each of the others is. The individuality of each one all through the series is acknowledged by the use of the disputed comma, and the omission of the comma unduly connects the last two and makes them conjointly one item. Most of those who make rules for punctuation which provide for omission of the comma, or at least some of them, prescribe its use in some cases, depending on the need of it for clearness. But they forget that all persons simply can not agree in their decision as to when the sense demands one treatment and when the other way is right. Simplicity does not consist merely in the use of a smaller number of symbols, but in using like forms in all like cases. Our strongest reason for the use of the comma in all such cases is probably the fact that it assures the use in the places provided for as exceptions by the rule-makers spoken of. One of the reasons commonly given for its omission is that the other commas stand in place of the conjunction, and so it is not needed where the conjunction is used. But some of the best writers and printers use a comma in each place even when they repeat the conjunction each time, and such is really the most scientific punctuation. Here are a few examples from books published by Harper & Brothers: "The remainder of the army, with the king, and the queen, and the ladies, succeeded in making their escape to Antioch." "A marked, and fixed, and permanent difference." "They modeled architectural embellishments, and cut sculptures in marble, and wrote poems and history." "Whether they [Hengist and Horsa] came on one of their customary expeditions, or were driven on the coast accidentally, or were invited to come by the British king, can not now be accurately ascertained." These are from two of a large series of books, in which all similar expressions are similarly punctuated. Such use of the comma, whether with or without the conjunction, is the most positively indisputable incident of correct punctuation.

TRUE enjoyment comes from activity of the mind and exercise of the body; the two are ever united.— *Humboldt.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Vermilion.

(793.) One of the heaviest bodied inks known to the printer is vermilion. This ink, of a beautiful scarlet color, is made by combining mercury and sulphur, 200 parts to 32 parts respectively. Its excellent covering qualities, on account of its density, make it valuable. There is a drawback, however; this ink should not be used with electros unless they are nickeled, as the color deteriorates rapidly in contact with copper-faced electros.

Correspondence School for Pressmen.

(788.) "Kindly advise me if there is a correspondence school for pressmen." *Answer.*— The International Printing Pressmen and Assistants' Union is about to establish a school for pressmen, which undoubtedly will include a correspondence course. For full information, write John E. Cashion, Second National Bank building, Cincinnati, Ohio, who is general manager of Technical Education School of the International Printing Pressmen and Assistants' Union.

Offset Printing Direct from Type.

(791.) "Is there a method of offset printing in use direct from ordinary type and cuts, without the interposition of lithographic transfer processes? I can perceive that a double offset would be necessary; that is, another offset cylinder would have to be interposed in perfect register with the one receiving the transfer from the type. It does not seem mechanically difficult." *Answer.*— Such a machine has been devised by a German press building concern and is now in practical use in Germany. The machine is intended for papers of limited circulation principally. As far as we are informed, none is in operation in the United States.

A Vignette Cut.

(798.) Submits an impression of a vignette half-tone cut 2½ by 5 inches printed on heavy enamel stock. The cuts are excellent in tone and contrast and have soft edges, capable of fine rendering. The query is the result of a shop controversy over the merits of the work and is in part as follows: "No small argument has arisen as to the worth of the pressman who made ready the enclosed sample as a test of ink that is to be run on a booklet. Now, the gentleman to whom it was submitted is not a practical printer. But the pressman is a good man on both job presses and cylinders. The advertiser says it is a poor make-ready, and, to use his own term, 'the cut is not high enough,' meaning that it needs more impression. The proprietor, who himself is not a practical printer, is inclined to believe that the pressman is wrong and may discharge him. Knowing that both are strong advocates of THE INLAND PRINTER I thought I would ask you to criticize the make-ready and ink and find which one is wrong, as I am sure both will agree with your decision." *Answer.*— The make-ready is complete and adequate, and had a better or more

suitable grade of black ink been used probably we would not have been called upon to decide who is at fault in the matter. We can say that the fault lies with the ink; it is an unsuitable grade for the class of work and as a result impairs its quality when compared with the engraver's proof. It is a false notion of economy to use cheap inks for high-class booklet work. The cut in question, a beautiful example of half-tone work, is marred by the use of an ink that can not be made to bring out the various tones. The ink lacks density of body, as is shown by a close examination of the dots in the middle tones and shadows. From the finish and appearance of the vignette edges it stamps the pressman as one skilled in the work. Our judgment would favor the pressman in this matter.

Printing Envelopes.

(790.) "We have a Harris envelope press, and are in need of small plates for light rotary work for envelopes. A gentleman writes us that he has used rubber to advantage. However, knowing that celluloid plates have been made for newspaper work, we wish to know if this work is not done with celluloid in solution and molded without necessitating much of an outfit. Please advise what cold process stereotyping matrix paper would be good to get, and, second, if you know of any material that will answer for casting small plates, outside of a stereotyping or rubber-stamp outfit." *Answer.*— We would not advise the use of rubber; and as to celluloid, we doubt whether you could use it at all. We would recommend that you procure a cold stereo outfit from H. Kahrs, 240 East Thirty-third street, New York city.

Half-tone Cuts on Dull-finished Paper.

(792.) Submits an impression of a half-tone cut on a sheet of cameo-plate paper. This impression is glossy, and it is evident from the stock that a flat finish was desired. The query reads: "I enclose a specimen of a half-tone cut on cameo paper. In ordering the ink I stated I wanted an antique-finish ink and they sent me this. How should such an ink appear? In making half-tone cuts for this paper is any special treatment necessary?" *Answer.*—As the ink shows a glossy finish, it evidently is not antique ink. To determine this we took an impression with a half-tone cut on the sample of stock, using antique black; when it dried it showed a beautiful flat black, no reflection of light from the solids, which is a contrast with the impression submitted. In making ready, a stronger overlay is necessary, as the ink should be impressed somewhat more strongly to the surface than with glossy finished paper.

Too Much Ink Carried.

(796.) Submits a section of a furniture catalogue having four outline half-tone cuts to the page. It is printed in an ink giving a double-tone effect. The make-ready is skilfully done. Several plates have a spotted appearance, giving the impression that a coating of hardened ink remained on the surface. This conjecture proved incorrect as was shown by an examination of the plate which was sent to us for that purpose. Close inspection discloses that the enamel was worn off in several places, causing the spotted appearance. A rubbing down of the plate surface with willow charcoal removed the balance of the enamel, which at once gave a surface having equal affinity for the ink. The pressman's letter is as follows: "The enclosed impression printed in double-tone ink without slipsheeting. You will notice an offset on several pages. Should a form of this kind be run without slipsheeting? Note the impression given by the cut on the outside page. This condition was present on several cuts which we send herewith. Would appreciate opinion on the foregoing propositions." *Answer.*— The ink in question gives beautiful results where the proper color is kept up, and offset was due only to excess of ink. The form could be run without slipsheeting providing uniform color was carried. In dry, cold weather it is a safe plan to slipsheet if the paper develops a tendency for electricity. The removal of the enamel by using a wet piece of willow charcoal will cause the cuts that print spotted to work normally again. Some pressmen believe that the enamel on the surface of a half-tone cut has less affinity for ink than the actual surface of the plate, consequently they rub down the plate with a flat piece of willow charcoal. In a measure this is true. In a form of this character your aim should be toward uniformity of color in the pages. This is the one serious defect and may be remedied by carefully setting the fountain.

Two-color Half-tone Cut.

(794.) Submits an excellent example of half-tone portrait work in two colors printed on 120-pound paper. This portrait, 10 by 12 inches, is mounted in a folded sheet of rough brown cover-stock which is interleaved with a piece of machined tissue. The presswork and color selection show undoubted skill and taste. The inks used give a flat finish and are so deftly combined as to furnish a natural flesh-color effect to the print. The letter from the printer is as follows: "The dual-tone cut of which we mail you a copy is of a congressional candidate. They were printed and mounted on a gray cover-stock. Please criticize." *Answer.*— While the work is excellent in every way, we believe more complete harmony would have prevailed had a dull-surfaced paper been used, and as a final touch, suggest that the sheets be given an eggshell finish by being passed through the roughing machine. The resulting physical change from this latter treatment gives a distinctively artistic finish to work of this class.

Catalysis in Inks.

(799.) A Milwaukee pressman asks the following question: "'Hurst's Dictionary of Chemicals and Raw Products' states that certain pigments can not be mixed, for instance, a pigment containing lead can not be mixed with a pigment containing sulphur, as it would form lead sulphid, making the color dark. Is this only applicable to printing-inks? What causes inks to have a bronzed appearance, as for instance bronze blue, red, etc.?" *Answer.*— The action between pigments, whether in paint or printing-ink, will be the same. The catalytic action of white lead on linseed oil is an example, it being a progressive oxidizer of the oil. Take also vermilion ink, if the ink is mixed with white of a lead base it will darken somewhat, owing to the catalytic action. As these conditions are well known to inkmakers the mixing of opposing elements does not occur in the manufacture of the ink, but it often happens in the hands of a pressman unacquainted with the foregoing facts. The bronze color or hue of bronze blue, red and other bronze colors is given by the aniline used in their manufacture. We do not mean that the base of those colors is aniline, but that aniline is added to impart that iridescent hue to the colors named.

Machine for Printing Railway Tickets.

(789.) "One of our friends in Australia has sent us a newspaper in which there is an article in reference to a machine for printing railway tickets, that has recently been installed in Queensland. This machine is to obviate the necessity of stations carrying large supplies of tickets.

With the new machine, all that is required are suitable rolls of paper from which the tickets are printed on the demand of the intending passengers. We understand it is quite a simple machine, and that as each ticket is issued, two duplicates are also printed, and the whole thing is done automatically. We understand that these machines have been extensively adopted on the continent, and we believe that the cost is somewhere in the neighborhood of $400 or $500, and that it will deal with about three hundred different tickets. It has been asked us if this is an American invention, and we would be pleased to know if you have heard of any machine doing this sort of work?" *Answer.*— L'Appareil Controlleaur, 44 Rue Chanzy, Paris, France, manufactures a machine similar to the one mentioned. The price, we understand, is about $1,500. There is also a machine of American design which we believe is controlled by Mr. Frank J. Wills, 79 Milk street, Boston, Massachusetts. The price of this latter machine we are not familiar with, but you probably can get all particulars by communicating with this gentleman.

Tin Printing.

(751.) Under this head in the October number of THE INLAND PRINTER, inadvertently we failed to mention that tin-printing machines are manufactured by R. Hoe & Co., New York, and Walter Scott, Plainfield, New Jersey. Both of these concerns are well-known manufacturers of printing as well as lithographic presses. The American Tobacco Company has in use about twenty of these machines, made by R. Hoe & Co. The query is as follows: "Will be pleased to know how to print on painted tin or sheet iron. What kind of impression material? What kind of press? Can the old-style lever press be used where the order is for two or three hundred?" *Answer.*— If the printing on tin consists only of adding a line or two such as an imprint, it can be done on a lever press, but the printing is done from a rubber form instead of type, ordinary printing-ink being used. If you desire to do original printing on tin you require a special press. These machines are made by the Fuchs & Lang Manufacturing Company, New York; Potter Printing Press Company, Plainfield, New Jersey; R. Hoe & Co., New York, and Walter Scott, Plainfield, New Jersey.

Temperature of Pressroom.

(795.) A pressman of wide experience presents the question of how warm a pressroom should be where typographic and lithographic presses are operated. His letter reads in part as follows: "In our pressroom colored postcards are produced jointly by type and litho presses. The black is printed by the former while the colors are applied on the litho machines. I claim that in order to produce the best half-tone work the pressroom should be warm, with the temperature properly regulated, and not less than 75°. The foreman in charge of the litho presses, which are used in the same room, declines the use of steam heat, claiming that the card-sheets will not register on the stone if the room is warm. I maintain, however, that he is wrong, pointing to the fact that in summer months when the temperature is above 80° the card-sheets register properly without extra labor or trouble." *Answer.*— We find from experience and inquiry that in modern pressrooms the aim is to maintain an even temperature which ranges in the winter months from 70° to 80°, and in some instances above the latter figure. We believe that a uniform temperature of 75° would not make a pressroom uncomfortable to work in, nor would it affect the register of cards worked successively on type and litho presses, providing the stock was properly seasoned previous to the first printing. We would like to have expressions of opinions from both type and litho pressmen on this subject.

Blue Tint on Blank Board.

(797.) Submits a question without furnishing a sample of the work or particulars regarding the nature of the ink. The question submitted is as follows: "Would like to know why a light blue ink run on a solid tint on eight-ply coated board does not print uniformly even. It does not lay solid; has a greasy, mottled look. Would like to know how to correct this trouble." *Answer.*— The result described seems to point to a lack of suitable body for making tints. At this period no printer can be excused for such a condition, because nearly all inkmakers now furnish suitable bases of neutral body and light in color for the addition of any of the various colors for producing tints. The tints so made may be modified to suit any surface condition of stock or nature of blocks to be printed from. No pressroom where a general line of work is turned out should be without supply of these tint bases. In regard to the trouble the pressman is contending with: the greasy and mottled effect in the tint suggests that the ink is weak in body and not suited to the smooth surface of the card. This would be a natural result of making tints from the ordinary mixing of white and blue and reducing with common light varnish or weakening the mixture with vaselin. As the nature of the stock offers but slight resistance to the surface pull by the form, due to the body of the ink and the area of the printing surface, it is necessary to meet this condition by judgment and skill. In selecting rollers for solid or tint-work, use those that are of medium resilience, so that the ink is taken up from the vibrators and plate and imparted evenly to the tint-block. For if the ink is not received evenly on the tint-block it will naturally not print smoothly. Also, if the surface of the tint-block appears to retain the ink rather than the smooth surface of the card, the body of the ink will need modifying in order to make it have a greater affinity for the card. In this matter no fixed rules govern, but much may be effected by the use of softeners to reduce the tackiness of the ink, or the adhesiveness of the mediums which hold the ink together. The softening mediums are carried by ink-dealers and are sold under various names.

"THE MASTER LUBRICANT."

An engineer has well said, "Dixon's Flake Graphite is the master lubricant." It masters and brings friction under perfect control.

It overpowers and subdues the tendency of bearings to heat.

It gives force and power to all oils and greases to which it may be added.

It is not affected by heat or cold, acids or alkalies.

Dixon's Flake Graphite is prepared in coarse flake, medium flake and finely powdered flake.

Flake graphite remains indefinitely on the bearing surfaces. The flakes are pinned to the microscopical points that are always on metal bearings. They build up such irregularities and form a veneer-like coating of great endurance. The thin flakes of graphite are never squeezed out and never flow out with the oil or grease, and they never form into balls in bearings or in engine cylinders.

Dixon's Flake Graphite is "the master lubricant" for all time and for all kinds of machinery, both great and small.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Cutting Letters from Felt.

(768.) "Enclosed find letter which has been cut from felt by means of hand die. Will you please give names of diemakers who turn out such work?" *Answer.*— We find on inquiry that the Western Cutting Die Company, 222 West Huron street, Chicago, make such cutting dies. Such dies are made on time work only and are very expensive. To obtain figures from diecutters, you must furnish an outline drawing or a specimen, so that the shape and size may be determined. The figures they furnish can only be approximate at the best, because some of the characters are more difficult to fabricate in dies than others. For instance, the character A may cost $6 to $8, while W or G may cost double these figures.

Definition of "Paper in Stock."

(787.) "Could books, envelopes, envelope clasps, etc., or other manufactured articles, in whole or in part made of paper, be taken on a chattel mortgage which reads 'and all paper in stock'? Or does 'paper in stock,' as used by the trade, mean paper before it has been manufactured into different articles of usefulness?" *Answer.*— The term "paper in stock" refers to blank paper only, and has no reference to manufactured goods. In mortgages and other legal papers and inventories the terms are explicitly expressed if other than paper stock is being listed, such as: "Paper in stock, envelopes, tags, clasps, printed books and blank-books, and other manufactures of paper in whole or in part." Where paper stock is specified alone it does not include anything but the blank paper as a printing, lithographing, drawing or writing stock.

Pasting Labels on Glass.

(785.) "We intend using glass paper-weights for advertising purposes by pasting a two-color label at the bottom. Could you recommend the kind of paper to be used for these labels and the glue to make them stick? We have tried several bookbinderies and they could not advise us. Also, after the label is on is there not some sort of enamel that would prevent the label being soaked or scratched off?" *Answer.*— The labels should be printed either on "coated label" or thin S. & S. C. book paper. If the paste must be applied to the printed surface, use the book paper; if it is to be pasted on the opposite side use the "coated label" stock. Suitable paste may be purchased from pastemakers, or you could use library paste. First the surface of the glass should be cleaned with wood alcohol and after the label is attached, using the minimum of paste. The exposed surface should be coated with shellac. This will protect the surface, but will not prevent it being scratched off if a sharp instrument were used. The American Paste Company, 660 West Lake street, Chicago, handles a special paste for glass. It is sold in barrels or in five-gallon tins at 30 cents a gallon.

Silicate Waterglass Coating Machine.

(786.) A Vancouver (B. C.) correspondent (whose letter was lost in filing) made inquiries some time ago regarding a "Silicate of Waterglass Coating Machine," which was noticed in the "Paper-box Making" department and information requested from readers who might be able to furnish same. In answer the following has been received from Will Ball, 1217 High street, Logansport, Indiana: *Answer.*— "The inquiry from your Vancouver correspondent concerning 'Silicate of [siz] Waterglass Coating Machine' got my eye. Mr. George Wright, machinist for the Sefton Manufacturing Company, at their Anderson, Indiana, plant, had a successful machine of this description running as an attachment on an automatic glue machine putting the sand-strip on match shells. It was his own device. I have no doubt but that it would be to the advantage of the British Columbia party to get in communication with Mr. Wright if they do not find what they want on the market."

Paper Testing Machine, Measuring Device, Acids.

(761.) "A customer of mine desires to obtain a machine or apparatus for examining the strength of paper and for measuring its thickness. He also wishes to have some acids for testing the quantity of wood-pulp in the paper. Do you know of any factories in America where these machines are to be had?" *Answer.*— The testing machine used in this country by all dealers in paper is made by B. F. Perkins & Son, Holyoke, Massachusetts, U. S. A., and costs about $50. Micrometers for measuring the thickness of paper are manufactured by Brown & Sharpe Manufacturing Company, Providence, Rhode Island, U. S. A. The cost is about $6. As to the acids for testing, there are several used. These are used mainly to determine the presence of cellulose in the paper stock; the quantity, however, can be determined only by a quantitative analysis. We can supply you with several books on the subject of paper tests which may prove of value to you. See (766) for testing paper with acids.

Patenting and Marketing A New Device.

(764.) "What would you advise doing in a case where a person has invented something that is sure to make a big hit with printers; a device that can be made for a very small sum in quantities, and will surely be bought by every printer? The inventor in question is lacking in means to properly put the device on the market, for he realizes that it should be well advertised and be rightly handled from the start. Would you advise securing a patent and selling the device on a royalty basis, or would you simply sell the idea? What do you consider the best method to find persons who would be interested in such a proposition? Is it safe to mail drawings and descriptions to patent attorneys before a patent is secured, or is there not a possibility that such attorney would use the ideas thus laid before him to his own advantage?" *Answer.*— You will be able to protect your idea if you will write a full description of it with any illustrations or diagrams you may desire, to make the nature of your invention perfectly clear, and then have some of your friends sign the paper as a witness. You can have several sign the paper if you like. This forms evidence for the priority of your invention. You will be safe then in having the device or idea placed in the hands of your patent agent. What method you should adopt for marketing the idea would of course depend very much on

its nature. Inventors sometimes adopt one plan and then conditions change so that another one is taken up. When you can get far enough along so that you will feel safe in sending us a description of the device we will be able to advise you further.

Liquid Celluloid.

(767.) "I would like to get a little more information on 'A Waterproof Varnish,' in your July number. Please give the exact amount of celluloid and amyl acetate." *Answer.*— The following are several different recipes:

1.	Celluloid	5 parts
	Amyl acetate	50 parts
2.	Celluloid	40 parts
	Oil of cedar	20 parts
	Amyl acetate	40 parts
3.	Celluloid	5 parts
	Alcohol	50 parts
	Camphor	5 parts

The compound should be colorless and flow easily when poured over paper or printed cards. Do not handle near an open flame, as the ingredients are volatile and very inflammable.

Paper for Wrapping Silver.

(766.) "I understand that paper and card which contain sulphur compounds, etc., and viscose sized papers, should not be used for wrappers and mounts for metal or silver goods, etc. I should be much obliged if you could give me a sample test for the above, in order that I may test the card as being fit for the mounting of silverware." *Answer.*— The following test is furnished by the Director of the Bureau of Standards, Washington, D. C.: "Sulphur may be present in the form of barytes (barium sulphate), gypsum (calcium sulphate), or lithopone (a mixture of barium sulphate and zinc sulphide), all used as fillers in many kinds of paper. Antichlor, or sodium thiosulphate (hyposulphite) may also be present in traces. Ultramarine blue is another sulphur compound often used, not only in blue papers but to neutralize the yellowish tint of white papers. If the paper is made from sulphite pulp you may find sulphites and sulphates. Casein and alum, used in sizing, and many of the dyes used in colored papers contain sulphur.

"Lithopone and ultramarine, when treated with dilute hydrochloric acid, give off sulphuretted hydrogen, which may be recognized by its odor and by its blackening filter paper moistened with a solution of any lead salt.

"If the paper is warmed for a short time with quite dilute hydrochloric acid and a few drops of ten per cent barium chlorid are then added, the formation of a precipitate of barium sulphate will indicate the presence of gypsum, alum or other soluble sulphates. There would never be enough residual sulphite in the paper to form the difficult soluble barium sulphite. If, however, we add a little bromine water to the hydrochloric acid before putting it on the paper, the sulphites will be changed to sulphates and will then give a precipitate of barium sulphate. It will also oxidize the sulphur of ultramarine and of lithopone to sulphuric acid, so that we will get the barium sulphate reaction.

"To detect sulphur regardless of its state of combination, the paper may be moistened with a solution of potassium nitrate, dried and burned to ash in a crucible and fused with a little soda. When cold, extract the mass with water, filter and acidify the filtrate with hydrochloric acid before adding barium chlorid.

Another test is to place a quantity of mercury, free from oxid, in a bottle; add some of the suspected paper wet with distilled water and allow it to stand, corked, for a while. If any sulphur compounds are present the mercury will take on a dark color and on shaking will assume a silver-gray color.



Drawing by F. De F. Schook.

THE STORK.

I wonder how it is, when babies are expected, the stork is always introduced, and otherwise injected into the comments that are made; besides, the good physician is called the stork's familiar, just like an old magician had been at work and waved his wand across the blooming land to make a crop of babies appear on every hand.

A NEW MARK TWAIN ANECDOTE.

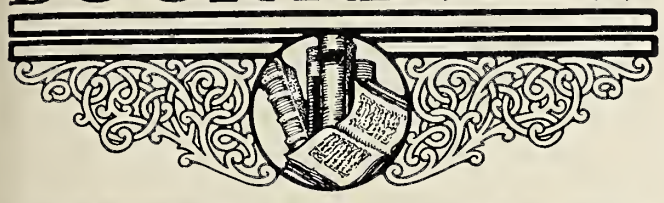
Mark Twain was once a publisher, and the sum he paid in royalties on a single book was a record in its day. William Dean Howells tells something of the matter in his recently published book of reminiscences called "My Mark Twain." The book was General Grant's "Memoirs." Mr. Howells writes: "It was his proud joy to tell how he found Grant about to sign a contract for his book on certainly very good terms, and said to him that he would himself publish the book and give him a percentage three times as large. He said Grant seemed to doubt whether he could honorably withdraw from the negotiation at that point, but Clemens overbore his scruples, and it was his unparalleled privilege, his princely pleasure, to pay the author a far larger check for his work than had ever been paid to an author before."

AGAINST ORDERS.

"If you refuse me, Miss Gladys, I shall get a rope and commit suicide."

"No, Colonel, you must not do that. Papa said distinctly he would not have you hanging about here."

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"Arts and Decoration"—A New Magazine.

In the November issue of *Arts and Decoration* was inaugurated a new magazine of interest to lovers of art and craftsmanship. The scope of its text is general, the initial number containing, among others, articles on painting, pottery, architecture, craftsmanship, decoration, exhibition, etc. The magazine contains 48 pages, 8 by 11½ inches in size, and is profusely illustrated. It is published by Adam Budge (Incorporated), 112 West Thirty-second street, New York city, and the subscription price is $1.80 a year.

A Portfolio of Prints from Wood Blocks.

Mr. Gustave Baumann, the Chicago artist whose work has frequently appeared in THE INLAND PRINTER — the most notable examples being a series of covers which were cut in wood blocks — has recently issued a portfolio of twelve prints, drawn and cut on wood and printed by the Peaceful Valley Press, Nashville, Indiana. The prints are approximately 14 by 18 inches in size, and the edition is limited to one hundred sets, to sell at $10 the set. The portfolio is entitled "In the Hills O'Brown," and consists of sketches made by Mr. Baumann during the past summer in the country contiguous to Nashville.

"Lehrgang fuer Buchdrucker."

This publication consists of twelve plates, 6 by 1½ inches, gathered within a handsome folder. The plates, which are lithographed, are intended for use in apprentice schools as models for typographic designing. Several alphabets and a number of border and ornament designs are presented, all being used in a variety of simple and tasteful combinations, the whole being most helpful to the student. The only criticism which might be offered is that there is not enough of the sort of material that is given, the quantity being limited, of course, by the number of plates. The price of the collection is 2 marks (50 cents), and it is published by Wilhelm Knapp, Halle a. d. S., Germany.

About Lettering and Decoration.

"Letters and Letter Construction," by F. J. Trezise, furnishes a new departure in the handling of this most interesting subject. While the book contains many alphabets of different styles of lettering, much importance is attached to lettering in design, and the illustrations, which number considerably over one hundred, are chosen with a view to showing the practical uses of the letter-forms. There are chapters on roman capitals, roman lower-case, italic, gothic, lettering in design, decoration and type alphabets. The chapters on lettering contain diagrams for the construction of the various alphabets, while the chapters on design and decoration contain suggestions regarding arrangement of designs, the making of borders, initial letters, etc., mechanical processes of shading, stippling, etc., and full-page plates showing the decoration of various peoples and periods. The book, which is now in press, is being published by The Inland Printer Company.

High-class Printing from the Philippines.

When one thinks of a printing-office so situated that every item of material entering into its finished product is imported; that the base of supplies is located fifteen thousand miles from the office, necessitating a lapse of nine months between the date of ordering supplies and their receipt; and that every mechanical operation involved in the work of the plate — linotype and hand composition, half-tone work and line engraving, electrotyping, presswork and binding — is performed by Filipino workmen under the supervision of American craftsmen instructors; when one considers all this, he is not apt to anticipate a particularly high quality in the output of the plant in question.

These, however, are the conditions surrounding the Bureau of Printing in Manila, Philippine Islands, and a copy of the "Desk Book of the Bureau of Printing," recently received from John S. Leach, the director, is the evidence of superiority of product under adverse conditions.

The book, which contains in the neighborhood of three hundred pages, 6¾ by 10½ inches in size, is a liberal education in the "art preservative." It contains detailed information for every branch of the printing-plant, from the preparation of copy through all the various departments to the finished product. And this information is carefully and intelligently prepared by the heads of the various departments. To furnish a complete style and information book for a plant in which is produced almost every kind of typography, in English, Spanish and the many Philippine languages and dialects, is a matter of no small amount of thought and labor, and much credit is due to Mr. Leach, under whose direction the book was prepared, and to the editors — Samuel H. Musick, Walter R. Johns and John F. McLennan.

In a mechanical way the book is beyond criticism. The excellent typography, good margins, high-class colorwork and handsome binding all attest the superiority of the product of this efficient branch of government service.

PIE CUTTERS.

Old Aunt Sally, the highly esteemed cook in a Southern family, was frequently praised for her culinary skill, and, on one occasion, when a number of guests had been to dine with the family, remark was made touching the beautiful appearance of Sally's pie, which showed a very pretty "scallop" on its edge.

Inquiry being made as to how the old lady managed to get such an even design, Sally was summoned to the dining-room and the question was duly put to her.

The emotions of the guests may be imagined when the old lady replied:

"Oh, dat's easy. I jest uses my false teeth."—*Harper's Magazine.*

FIRST POEM OF ALINE DAVIS—FIVE YEARS OLD.

O Goldfish, lovely Robin
Who teached those birds to stick themselves together?
Who teached them how to put their tails on?
Who gave them hair to stuff their breasts?
Who gave them all their lovely feathers?
'Twas Gord, 'twas Gord that done it!

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Golden Jubilee at Galveston.

November 22 was printers' day at Galveston, Texas. And it was one of the most memorable periods in the history of southern printerdom. The occasion was the celebration of the fiftieth anniversary of Galveston Typographical Union, No. 28. Invitations had been sent to all of the old-time printers who had been connected with the organization and are scattered in all parts of the country, and the golden jubilee brought many golden memories of the hand-set days of yore. The program started at 3:30 in the afternoon in the Scottish Rite Cathedral, with orchestral selections, followed by short addresses from Thomas G. Croft, chairman of the Executive Committee; Senator Edward J. Kauffman, Marsene Johnson and others.

Then came a quartet selection, orchestral music, solos, etc., together with a stereopticon presentation of views of the Union Printers' Home. A recess was taken from 6 to 8 o'clock, when dancing was begun and continued until midnight. The committee in charge of the jubilee received great praise for the splendid program rendered.

Suit for Infringement.

Claiming infringement of patent by R. Hoe & Co., press manufacturer of New York, the Duplex Printing Press Company, of Battle Creek, has filed a bill in equity in the United States Circuit Court at New York against the Hoe concern. It is contended that the alleged infringement has deprived the Duplex Company of a large amount of business, and an injunction is asked.

New Tariff Printers for New York.

Another large printing concern is to begin operation in New York city shortly. The Great Eastern Printing Company, with a large battery of Monotype casters and keyboards, will make a bid for high-class tariff work. A complete equipment for this class of printing is being installed, including a model pressroom, and the new concern, while doing other printing, will feature its tariff work department.

Werner Plant to Be Sold.

The immense printing-plant of the Werner Company at Akron, Ohio, will be sold at receiver's sale some time in the early part of next year, according to announcement from Cleveland. It will be remembered that this concern was forced into the hands of a receiver almost a year ago, and that the South Cleveland Bank failed as a result of carrying a large amount of the Werner paper. Assignee W. H. Marlatt, of the defunct bank, announces that the creditors of the bank will receive forty per cent dividend in addition to what can be realized from the sale of the Werner concern. The plant of the Akron Company has been running ever since it went into the hands of a receiver, and will probably bring a good price. The estimated value of the plant is $2,000,000.



A PRINTER'S HOME.

Residence of William R. Reed, journeyman printer, Lansing, Michigan.

An Active Chicago Club.

In Chicago the Ben Franklin Club's activities are receiving especially strong support from several divisional organizations. Among these is the West Side Ben Franklin Club, which is composed of some of the most enthusiastic men in the trade. While the membership is yet small, big plans have been made to interest every employing printer in the territory covered and the officers are full of optimism for the future. Boosting literature is being prepared and a winter's campaign laid out, which means strenuous work for every member of the organization. Herbert Johnson, of the Coöperative Press, is the president of the club, and A. F. Lewis, of the Chicago Printing Trades Blue Book, is secretary. These officers are proceeding on the principle that there is nothing impossible in organization work, if the right spirit lays hold of those at the head of the movement.

Manz Company's Champion Ball Team.

The handsome silver cup, a picture of which is herewith shown, together with the championship of the Chicago Printers' and Paper Dealers' Baseball League, was won by the Manz Engraving Company's Baseball Club in the last game of the season. From the organization of the league in May of this year, there was a continuous struggle for supremacy, and not until the closing game was played could a decision be made as to who should possess the cup and the championship. It was a nose-and-nose fight from the start, but the Manz team showed its metal in the crucial test — the deciding game — by a grand rally, upsetting the hopes of the American Colortype Company's team with the decisive victory of 12 to 0. J. Kluesing, captain of the Manz team, proved to be a master in the art of drilling his men, and he put them through a grueling practice for the final game. The league is composed of six teams, representing the Manz Engraving Company, American Colortype Company, Rogers & Smith Company, Paper Mills Company, W. J. Hartman Company and the Central Engraving Company, and the victorious club presented the following line-up: F. Wicklund, c.f.; H. Halverson, s.s.; G. Jacobs, c.; H. Lasser, l.f.; M. Beacher, 3d b.; W. Kerwin, 2d b.; B. Donahue, r.f.; W. Lavin, p. Substitutes: W. Johnson, N. Pierre, W. Reaume, B. Kerwin.





TROPHY WON BY THE MANZ ENGRAVING COMPANY.
Champions in the Chicago Printers' and Paper Dealers' Baseball League.

Co-operation Dinner of the Price & Lee Company.

The Price & Lee Company, of New Haven, Connecticut, of which Wilson H. Lee, president of the United Typothetæ of America, is the astute executive, gave a "coöperation" dinner to its directory salesmen. It was held in Newark, New Jersey, on the night of October 29, and the menu card bore this up-to-date sentiment:

> Coöperation between all engaged in any line of business or employees is the secret of success. No man ever built himself up by pulling another down; on the contrary, many have achieved great success by aiding others.

During the evening Mr. Lee was the recipient of an ornate piece of French statuary, and Mrs. Lee received some beautiful flowers. As the donors have been associated with Mr. Lee from five to thirty years, he appreciated and was very much affected by the unexpected token of esteem.

Pledge to Patronize Home Printers.

A strong and effective campaign in the interest of home printers is being made by the Allied Printing Trades Council of San Jose, California. A letter has been sent to the city's merchants, manufacturers, and business men generally, asking a pledge to patronize only San Jose houses when ordering printing. "The really prosperous community," says the letter in part, "is that wherein all are sharers in the prosperity. In the largest circulation of money through legitimate channels comes that progress which endures, which builds homes and imparts to a city substance and permanency — progress that extends its beneficence to all." With the letter is sent a post-card containing the following pledge, and which is to be filled in and

returned to the council: "Allied Printing Trades Council, San Jose, California. Gentlemen: Your efforts to encourage the merchants, manufacturers, in fact all users of printing, to place their printing with the local printers, thereby encouraging home production and employment for San Jose workmen, meets our approval, and we hereby pledge our support to the same."

It is said that a most hearty response is being made to the appeal.

The First Stereotyper.

In Washington, D. C., recently occurred the death of Willard Stephen Whitmore, who perfected the art of stereotyping by the papier-maché matrix process. In speaking of his death the Austin (Tex.) *Statesman* pays the following tribute to the inventor:

"Mr. Whitmore was one of the uncrowned heroes of science. For all that he gave to mankind he received no other reward than the satisfaction of having achieved success. His name was almost unknown outside of Washington and few even of the craft of which he belonged remembered to connect his name with the art of stereotyping. Yet to Whitmore above even the inventor of the typesetting machine or the cylinder press, belongs the credit for giving the public the best article for the money ever produced by the hand and mind of man — the modern daily newspaper."

Lewis Publishing Company Loses.

The St. Louis Court of Appeals has affirmed the judgment of the lower court in the suit of L. R. Barker, of Versailles, Illinois, against the Lewis Publishing Company, of St. Louis. The judgment was for $1,000, claimed by Barker as a prize in a subscription contest. The prize had been divided between two contestants who sent in 92 subscriptions each, while Barker had forwarded a list of 115 names. The defense of the publishing company was that on a number of the subscriptions received from Barker the addresses were not plainly shown.

Reward Offered.

"Produce any live man in the printing business who ever had a real cost system working for a month and then discontinued its use, and receive $10 of the *Witness*."

The above reward is offered by the *Ben Franklin Witness*, of Cincinnati, in its November issue. Not many printers will make an effort to claim the ten-spot. But if the *Witness* will agree to switch its offer a trifle, and pay $10 for every *dead* man who has not put in a cost system, it surely will have an opportunity to part with some ready cash.

Another Printers' Home Wanted.

Claiming that the Union Printers' Home at Colorado Springs is not suitable for many worn-out and dependent printers, who are unable to withstand the rarefied atmosphere of Colorado, Typographical Union No. 299, of Tampa, Florida, has started a movement to have a branch of the Home established in Florida. Efforts will be made to have set aside a portion of the funds of the International Union for this purpose. It is claimed that Florida, with its more temperate and warmer climate, is an ideal location for such an institution, and Tampa printers are preparing to launch a strong campaign in furtherance of the plan.



A PRINTER'S HOME.
Residence of Fred Iringer, journeyman printer, Lincoln, Nebraska.

Lays Blame on Parliament.

Charles Murphy, Secretary of State for Canada, after having made a thorough investigation of the recent graft scandal in the Canadian government printing-office, has reported that the parliamentary act which established the office is chiefly to blame for mismanagement and graft. He finds that the charges of dishonesty center in Frank Gouldthrite, superintendent of stationery, who committed suicide shortly after the exposure. The scheme through which this official robbed the government was the organization of a commercial company, and those who became purchasers of its stock were given orders for government supplies. Almost $100,000 was cleared up in this way.

A Print-shop for Consumptives.

M. F. Melvin, manager of the board of control of the Northwestern Antituberculosis League of Bradford, Pennsylvania, according to the Philadelphia *North American*, is considering the establishment of a printing-office in his Bon Air Sanitarium. Mr. Melvin is said to be a strong advocate of the "work system" for consumptives and other invalids. "With a small print-shop," says Mr. Melvin, "we will ask the mill owners in the six counties surrounding us to give us orders for printing envelopes and letterheads. This is not very heavy work and can be so divided up that there is enough for all to do. It may be the means of making our institution self-sustaining." Undoubtedly

the concluding statement is true. Also it is true that light, healthful work is beneficial to tuberculosis patients. But by what logic is a vocation, in which is found the highest death-rate from consumption, chosen as a cure for the disease? Does Mr. Melvin believe that type and ink can be so handled as to aid in the eradication of the tuberculosis germ? If he possess this secret, he could not perform a greater service to mankind than by making it known to the workers in the printing trades.

Printer Has Fill of Politics.

Press Huddleston, a well-known Southern printer, who has filled several political offices at Atlanta, Georgia, has made the announcement that he is through with politics for good, and advises all young men to shun public office. "I am going back to my job-printing business, which I neglected for politics," says Mr. Huddleston. "I want no more public jobs. They keep you on the rack trying to please a lot of people who are not at all appreciative, and then you don't know when you are going to lose out. The worst thing about politics is that it makes a man lose faith in some of his friends. There is an old saying that 'politics makes strange bed-fellows,' and it is equally true that politics often estranges the best of friends."

Mr. Huddleston retires from the city clerkship the first of January, and is preparing to take up his job-printing business. "And then," he says, "I will be my own master, and not have masters who often expect too much and show too little appreciation."

Printing School Urged.

The establishment of a continuation school for printing-trades apprentices is being urged before Superintendent of Schools Dyer, by the Allied Printing Trades Council of Cincinnati, Ohio. William Halencamp, president of the council; H. B. Hill, chairman of the Labor Committee, and Frank E. Bell, secretary-treasurer of the council, acting as a committee, recently waited on the superintendent and asked that favorable action be taken on the matter of a school for apprentices. The superintendent, together with Prof. Frank Ball, agreed to visit the next meeting of the Allied Printing Trades Council and address the members on the subject of continuation schools, at which time it was expected that a committee would be appointed to coöperate with the proper authorities in the establishment of such a school.

Activity of the Typothetae.

The present administration of the United Typothetæ is vigorously pursuing the aggressive policy inaugurated by former President Fell. Among several enterprising features was the insertion of a page advertisement in the trade press which we are told brought good returns.

The work of representatives in the field — cost-accounting agitators and others — is supplemented by pamphlets and leaflets. A strikingly arranged booklet has for a title: "What is the United Typothetæ of America? Why it was organized?" The question is answered in a pleasing though forceful way, followed by what should be a "pulling appeal," as the advertising sharps would say. It declares that "Our mission is to teach, elevate and improve the printing business — to make the printer a merchant."

Another wrinkle is the issuance of leaflets from headquarters suggesting subjects for discussion at monthly meetings of local Typothetæ. "Something to Talk About," is the appropriate title, if that term is permissible. The topic for November was "The Selling Price of a Pamphlet," and these actual specifications were set forth:

"Please quote me your best price on 18m. booklets, 24 pages and cover.

"Size, 6 by 9.

"Stock, 25 by 38 enamel, India tint, 80-pound, for inside. Cover, 20 by 25 Royal Melton, 70-pound.

"Type, eight-point. Face of type-page, 24 by 42 picas inside border rule.

"Each page to have a single-rule border around it.

"There will be four full-page half-tones, furnished by us.

"Page 1 will be the title-page; page 2, officers and directors.

"The front cover will contain the average amount of cover-page matter, and on page 4 of the cover our trademark will be used. The other cover-pages will be blank.

"The booklets are to be saddle-stitched, with wire.

"Black ink will be used throughout.

"The work must be first-class in every respect."



A PRINTER'S HOME.
Residence of H. W. Adrian, journeyman printer, Portland, Oregon.

Members were urged to make detailed estimates, take them to the meeting, where they should be discussed in a friendly manner. The object of all this is to make the meetings "mighty interesting." This leaflet, too, makes an appeal, one which gives an inkling of how intensively President Lee and Secretary Heath are going over the ground. The concluding paragraphs follow:

"Make arrangements to attend without fail, and take some printer friend who is not a member along with you and get his membership application the same evening.

"You know that nothing worth while can be accomplished by dividing our strength up among several small organizations. Only through a single great national organization can the printing industry be placed on the high plane it should and shall occupy, for only through such an organization can problems affecting the printer be solved, and trade abuses be corrected.

"Help increase the membership of your local Typothetæ. By doing so you help yourself."



A PRINTER'S HOME.
Residence of E. T. Lowe, printer, Nashville, Tennessee.

General Notes.

THE Eagle Envelope Company is a new concern at Quincy, Mass.

FRANK A. RUF, of St. Louis, Mo., will erect a printers' building in that city.

THE Goss Printing Press Company is enlarging its plant at New York city.

UNION printers of Milwaukee realized $400 at their annual ball, on the evening of November 5.

THE Simpson & Doeller Printing Company, Baltimore, Md., will construct a $150,000 home.

THE Svet Printing & Publishing Company will erect a building on Broadway, at Cleveland, Ohio.

DITTLER BROS., printers, Atlanta, Ga., have dissolved partnership, Emil Dittler continuing the business.

EMPLOYING printers of Joliet, De Kalb, Aurora and Elgin, Illinois, have organized a Ben Franklin Club.

FIRE caused a loss of $100,000 to the plant of the U. S. Wicker Bookbinding Company, at Deposit, N. Y.

EDWARD ILGENFRITZ has purchased the printing establishment of the late Theodore B. Seitz, at York, Pa.

LUTHER WALLING has started a job-printing office at Belford, N. J., and later may establish a newspaper.

W. A. GARRABRANT has purchased the printing establishment of Van Cleave & Barriger, at Waterloo, Iowa.

A LOSS of $5,000 by fire was sustained by the Dorrier Book Binding Company, New York city, on October 24.

THE Franklyn Press is a new printing establishment at Grand Rapids, Mich., owned by Emelander and Boonstra.

CHARLES SIMS is the manager of a new printing establishment at Batesville, Ark., owned by the Commercial Printing Company.

THE Saginaw Valley Benjamin Club is a new organization of employing printers at Saginaw, Mich. A cost system will be established.

AN assignment has been made by the Warburton & Dover Company, printers and stationers, Fall River, Mass., and Providence, R. I.

WILLIAM G. GIBSON, formerly foreman of the Monongahela (Pa.) *Daily Times*, has purchased a job-printing plant at New Eagle, that State.

A VOLUNTARY petition in bankruptcy has been filed by Eugene Thwing, president of the Circle Publishing Company, at Mount Vernon, N. Y.

A NEW magazine, dealing with labor, government and farm problems, will shortly be issued from Brainerd, Minn., by Congressman Lindbergh.

THE Holmes Press, Inc., Philadelphia, Pa., has moved its office and manufacturing plant to the Fahne-Stock building, corner Jupiter and Cherry streets.

LEGISLATION to prohibit the printing of corner-cards on stamped envelopes by the Government has been endorsed by the Washington (D. C.) Board of Trade.

THE Queen Printing Company, of Topeka, Kan., has purchased the Trapp Printing Company, of that city, and consolidated the two establishments.

WITH assets of $8,800 and liabilities of $38,241, James K. Taylor, as an individual and trading as the Taylor Printing Company, and the Yoe Printing Company, at York, Pa., has been declared a voluntary bankrupt. Alvin Riest was appointed receiver.

THE will of Frank M. Lupton, the New York publisher who committed suicide a few weeks ago, was filed recently, and shows an estate valued at $1,500,000.

CITY AUDITOR HAWK, of Des Moines, Iowa, has charged that the local union-label printing concerns are in a conspiracy to hold up the city on its printing contracts.

AFTER thirty years' continuous service, P. H. Day, general superintendent of the Rokker Printing Company, Springfield, Ill., has severed his connection with the company.

ON December 11 the Worcester (Mass.) Typographical Union will hold its twenty-fifth annual banquet. Philip H. Beahn is chairman of the general committee of management.

FRANK T. PARSONS, manager of the *Morning Journal*, Montpelier, Vt., has been appointed Commissioner of State Printing by Governor Mead, to succeed Frank E. Langley, of Barre.

THE $25,000 residence of Robert Hoe, Jr., head of the well-known printing-press firm of R. Hoe & Co., at Barker's Point, Port Washington, L. I., was recently destroyed by fire.

A MEETING of the executive board of the five international printing-trades unions was held at St. Louis, Mo., in the early part of November, but no important action was reported.

A RECEIVER has been asked for the International Printing Company, Chicago, by the creditors of the concern. The company's plant, at 35 River street, was recently destroyed by fire.

TO BOOST its sixty-first annual ball, which is dated for November 28, "Big Six" Typographical Union, of New York, is issuing an interesting four-page weekly paper called the *Ball Bulletin*.

THE Orange Judd Publishing Company has offered to establish its Northwestern publishing house at Fargo, N. D., in return for a free building site and a $100,000 purchase of stock in the company.

AT public auction, on October 26, the printing-plant of former State Printer James E. Hughes, of Lexington, Ky., was sold to bidders representing creditors who held claims against the property.

WELSH & MURRAY have taken over the printing-plant of James E. Hughes, at Lexington, Ky. This addition to the firm's facilities will make it one of the best equipped printeries in central Kentucky.

GEORGE B. HELMER, George L. Russell and J. H. Cheek have purchased from the United Trust Company, receiver, the plant and business of the Vigo County Novelty & Printing Company, at Terre Haute, Ind.

For the first time in its history, Pine Bluff, Ark., has secured a large contract for state printing. The Adams Printing Company, of that city, was recently awarded the contract for printing 285,000 poll-tax receipts.

At sheriff's sale recently the Brown-Williams Printing Company, of Peoria, Ill., purchased the plant and business of the Fine Arts Embossing Company, of this city, and has consolidated it with the business of the firm.

The equipment of the Frank C. Nunemacher printing-plant, at Louisville, Ky., was sold at auction on November 4 to S. B. Lynd, of the Citizens' National Bank, who represented a party of local printers. The price was $15,500.

A consolidation of the Star Engraving Company and the Campbell-Russell Printing Company has been effected at Des Moines, Iowa. The new company is styled the Star Engraving & Printing Company, and is capitalized at $75,000.

It has been figured out at Washington, D. C., that if all the lines of type set in the Government Printing Office last year were placed end to end they would stretch out over a distance of 31,000 miles, or encircle the earth one and one-fifth times.

L. D. Blackwell, who has been manager of the Laurens Advertiser Printing Company for the past six years, has purchased the R. L. Walker Printing Company's plant, at Laurens, S. C., and will equip it with modern machinery and printing material.

A suit has been brought against the Tonawanda Printing Company, Philadelphia, Pa., by former Congressman George W. Kipp, who asks $50,000 damages for alleged libelous statements in the *Reporter-Journal*, owned by the Tonawanda Company.

James Young, a veteran printer of St. Louis, Mo., recently celebrated his golden wedding anniversary and was presented with a box of gold dollars by his fellow workers on the *Post-Dispatch*. Mr. Young is the father of twelve children and has twenty-one grandchildren.

On account of ill-health, George A. Miller, of Des Moines, Iowa, has withdrawn from active management of the printing company which bears his name. Frank Armstrong, formerly with Koch Brothers Printing Company, has purchased a large interest in the Miller concern and assumed active management.

W. R. Straube, owner of a printing-office at 341 South Los Angeles street, Los Angeles, Cal., has been arrested and awaits trial on a charge of grand larceny preferred by the American Type Founders Company. Straube is alleged to have stolen at different times about $3,000 worth of printers' supplies from the type company.

A. C. Salnave, of Spokane, Wash., has sold his interest in the McDermid-Salnave Engraving Company to his partner, E. G. McDermid, and has taken over the plant of the Spokane Electrotyping Company, forming a new organization, which has been incorporated under the name of Salnave Engraving & Electrotyping Company.

On November 9 the Grand Rapids Employing Printers' Association gave a dinner at the Patland Hotel to commercial printers of Saginaw, Bay City, Battle Creek, Kalamazoo, Jackson and other points. Cost of running a printing business was the topic of discussion. An interesting illustrated address was given by Fred Gage, of Battle Creek.

Carl Steeb, of the Ohio State University, has made arrangements with the Boys' Industrial School, at Lancaster, to print all of the university's publications. This is being done in accordance with a law passed by the last General Assembly of the State, requiring state institutions to have their printing done in penal printing establishments.

An ink fountain has been invented by C. H. Raymond, pressman of the Nashville (Ark.) *News*. The new fountain is divided into sections, so that the supply of ink may be regulated in accordance with the size of the forms, and two colors may be carried into the fountain, throwing of a ratchet only being necessary to bring either color into use.

After a decision of the St. Louis County Circuit Court, transferring the $250,000 libel suit of the Lewis Publishing Company, of St. Louis, against the Rural Publishing Company, of New York, to the Federal Court, the latter court has remanded it to the Circuit Court of St. Louis County, on the ground that neither corporation is a citizen of Missouri.

Beginning with January, the *Orange Judd Northwest Farmstead*, a consolidation of the *Minnesota and Dakota Farmer*, the *American Agriculturist* and *Orange Judd Farmer*, will be published weekly, under the ownership of the Northwestern Orange Judd Company. Head offices will be located at Minneapolis, and a large new printing-plant is to be established either at St. Paul, Minneapolis, Brookings, S. D., or Fargo, to be decided later.

Employing printers of Kansas City, Mo., were recently banquetted at the Coates Hotel by the Printers' Supply Club. The menu card, according to the Kansas City *Journal*, was a work of art. It was made of the finest onyx paper. On the cover, attached by the upper end, was a beautiful woodland picture in colors. The book was bound together with a white silk ribbon. Among those who addressed the diners were: Lawrence E. Smith, Frank D. Crabbs, H. W. Walkenhorst, Bert Wolff, W. N. Southern, Franklin Hudson, Colonel Cusil Lechtman and D. A. Brown.

Recent Incorporations.

People's Advocate, Hillsville, Va. Capital, $5,000. Incorporators, C. M. Marshall, president.

G. E. Bacon & Co. (printing), Boston, Mass. Capital, $50,000. Incorporators: F. E. Bacon, E. F. Bacon.

The Progress Publishing Company, Gastonia, N. C., Capital, $50,000. Incorporators: C. A. Enry and others.

Allyn Printing Company, Chicago, Ill. Capital, $20,000. Incorporators: D. A. Allyn, E. H. Miller, L. M. C. Adams.

The News Publishing Company, Columbia, S. C. Capital, $50,000. Incorporators: G. R. Krester, D. W. Robinson.



A PRINTER'S HOME.

Residence of A. M. Hill, foreman Harper Brothers' composing-room, Riverside avenue, Newark, New Jersey.

The Calvert-McBride Printing Company, Little Rock, Ark. Capital, $25,000. Incorporators: C. C. Calvert, president.

The Federal Printing & Publishing Company, Cleveland, Ohio. Capital, $10,000. Incorporators: J. H. Schoen and others.

The Newlife Publishing Company, Manhattan, N. Y. Capital, $250,000. Incorporators: J. F. New, C. A. Leech, F. R. White.

Pitt County Publishing Company, Greenville, N. C. Capital, $10,000. Incorporators: J. F. Stokes, J. L. Evans, D. Abrams.

The Gunder Publishing Company, Marion, Ind. Capital, $15,000. Incorporators: C. A. Gunder, G. D. Lindsay, A. Jones.

The Terrell-Brayton Printing Company, Lake Charles, La. Capital, $5,000. Incorporators: F. M. Terrell, G. W. Brayton.

The Wisconsin Printing Institute, Milwaukee, Wis. Capital, $30,000. Incorporators: C. W. Hartley, J. Koessler, F. D. Sullivan.

Moore Brothers Publishing Company, Jersey City, N. J. Capital, $500,000. Incorporators: D. J. Moore, E. J. Moore, S. S. Moore.

Welsh & Murray Printing Company, Lexington, Ky. Capital, $20,000. Incorporators: W. S. Welsh, T. E. Murray, A. M. Rinebour.

Franklin Printing Company, Denver, Colo. Capital, $5,000. Incorporators: J. E. Hillenbrand, S. W. Burchiel, G. Hillenbrand.

Western Trade Publishing Company, Oklahoma City, Okla. Capital, $10,000. Incorporators: J. C. Shafer, O. C. Soots, C. B. Caldwell.

General Publishing Company, Cleveland, Ohio. Capital, $10,000. Incorporators: F. Butler, A. J. Halle, L. J. Kohn, G. M. Potter, J. S. Kohn.

Sam'l Gabriel Sons & Co. (printing and publishing), Manhattan, N. Y. Capital, $100,000. Incorporators: S. Gabriel, B. A. Gabriel, A. R. Gabriel.

T. K. Brownell & Co. (bookbinding, printing and publishing), Manhattan, N. Y. Capital, $50,000. Incorporators: T. K. Brownell, J. A. Tonner.

The Master Press (printers, lithographers, stationers, etc.), Manhattan, N. Y. Capital, $25,000. Incorporators: N. April, E. Lipschutz, A. Cook.

Flanigan-Pearson Company (printing, engraving, etc.), Champaign, Ill. Capital, $25,000. Incorporators: E. C. Flanigan, C. M. Pearson, M. I. Pearson.

Republican-Sentinel Publishing Company, Independence, Mo. Capital, $5,000. Incorporators: E. C. Gordon, E. C. Hamilton, W. E. Smith, C. C. Madison.

The Leader Publishing Company, Hardinsburg, Ky. Capital, $4,125. Incorporators: R. E. Moorman, H. M. Beard, J. P. Haswell, Jr., G. D. Shellman.

Journal Publishing Company, Parkersburg, W. Va. Capital, $5,000. Incorporators: R. Morris, B. W. Morris, L. S. Morris, P. W. Morris, E. Cooper.

The Standard Products Syndicate (printing and publishing), Passaic, N. J. Capital, $125,000. Incorporators: J. E. Storms, J. G. Schroeder, J. Mertens.

Home Magazine Publishing Company, Nashville, Tenn. Capital, $10,000. Incorporators: A. T. McDill, L. C. Cautwell, A. E. Booth, H. L. Rich, M. de Pusard.

West Improved Memoranda Calendar Company (printing and publishing), Phillipsburg, N. J. Capital, $75,000. Incorporators: G. W. West, W. A. Seibert, E. J. Dech.

F. S. Brightman Company (stationers, printers, publishers, etc.), New Bedford, Mass. Capital, $7,500. Incorporators: F. S. Brightman, L. M. Brightman, C. M. Carroll.

American Roller Company (photographic, printing and engraving supplies), Manhattan, N. Y. Capital, $100,000. Incorporators: J. P. Regan, F. G. Maurer, A. H. Aekers.

Independence-Sentinel Publishing Company, Jefferson City, Mo. Capital, $5,000. Incorporators: E. C. Gordon, C. C. Madison, E. C. Hamilton, W. E. Smith, A. J. Bundschu.

H. F. McCafferty Company (electrotypers, engravers, printers and stationers), Manhattan, N. Y. Capital, $7,500. Incorporators: H. F. McCafferty, F. H. McCafferty, A. McCafferty.

THE OLD-TIME TRAMP PRINTER.

It matters not how, with reason afore-fact, we may swell with pride and point with gratitude to the substantial social position the craft has taken in the different communities in recent years, the passing of the tramp printer somehow stirs within us a feeling of — what shall we say? It may not be sorrow, but surely it's something closely akin to it. To be sure, tramps are among the "undesirables," but the tramp printer — well, he seemed to have become a necessary part of the business, not because of his worth, but because revered memories had built him into an *institution*. Will we ever forget, those of us of this generation, the old-time tramp printer? God bless him! He was weak, and yet he was strong — strong of generosity and of breath, yet weak in some of this very strength. He was an outcast, to be sure, but nevertheless he was a product of society. In order that his fellow men might enjoy the reading of the world's news over their morning cup of coffee seven days a week, he was made a tramp. He might have withstood the environment of a morning newspaper "sub" if he had been strong enough, but he wasn't. And he became a rover over the face of the earth. The harm he brought to others probably was overbalanced by the good he wrought in his unexampled freeheartedness. More than any other type of outcast, perhaps, his dissipations were directed chiefly against his own welfare. He was an enemy to scarcely any one but himself. Yet it is better that he should go — better for society and better for himself. And, while his passing may cause a twinge of sorrow among those who knew and understood him, the coming generation of printers will not miss him nor feel that the printing art has lost one of its time-honored associations.

CAN'T BEAT A JOHNSTON.

When the severe storm had put the electric light plant out of commission, and cut off the power by which the printing machinery is run, Johnston, of the Painter Printing Company, found that he had a publication that just had to be run. He ran to the house, filled his boy's automobile tank with gasoline, ran the auto down to the printery, backed it to his machinery, adjusted a belt, and let 'er go. The typesetting machine was run by auto power.— *Jacksonville (Fla.) Times-Union.*

PAPER-BOX MAKING



BY CYRILLE DION.

The economics of the paper-box making industry, practical notes and suggestions on paper-box making and answers to inquiries regarding paper-box making, are the purposes of this department. Contributions are requested.

Peatboard.

According to *Paper Making*, an English publication of high repute, a syndicate has been formed which expects to acquire property near Goole for the making of peatboard as a substitute for strawboard and cardboard in the making of boxes and also as a substitute for millboard. The promoters believe that peatboard would be entirely suitable for boxmaking and much cheaper than strawboard and cardboard, of which the shortage in supply frequently raises prices of material beyond the limit of profitable manufacture. In England, there is severe competition in the boxmaking trade, and any cheaper substitute for strawboard would be welcomed, but it remains to be seen whether the peatboard will be satisfactory to the trade. It will be well, however, to look into the matter. Here in America, a limited quantity of very good boxboard has been made from flag, which grows wild in great profusion in certain parts of the country, but the quantity made is so small as to have had no effect on the market as yet.

Timeliness and Invention.

In the successful exploiting of inventions many items must be considered, and the ordinary inventor, carried away by his enthusiasm, frequently neglects to consider what bearing some apparently small matters may have on his success or failure. One of these items is "timeliness." As well might a device be a hundred years behind the times as ten years ahead of them, and many failures in the effort to market patented articles have been due to the fact that the public were not then ready for them. The exact "psychological moment" of readiness is hard to point out, yet the fact remains that until the public attention is turned toward an idea by natural evolution, the most meritorious of inventions is passed by unnoticed. In no field of endeavor is this more clearly seen than in the paper-box industry. That humble receptacle, the paper box, has risen so rapidly in public esteem, that the bundle our mothers taught us to carry has disappeared. The succulent oyster that we used to carry home in a tin pail when raw, or in a paper package when fried, calls for the paper box as a means of local transportation, the folding lunch box has driven the "full dinner pail" and the clumsy basket into retirement, and the tin dipper sacred to our schoolboy days has become a memory, while the paper drinking-cup is required by law to take its place. The paper bottle raised its head timidly some years ago, but the busy world passed by unnoticingly. Now the demand is here, and efforts are being made to supply it. Some time ago the Porter Fiber Bottle Company was launched at Lewiston, New York, to make a non-refillable fiber bottle, that could be used but once. The time seems not to have yet arrived, however, and after a period of storm the concern was petitioned into bankruptcy. Under a reorganization the manufacture of fiber

box shooks was taken up and became profitable. The concern is now prospering and is said to be again experimenting with the paper bottle. Should these new experiments result in such an article as the public now wants, there is little doubt of a prosperous business resulting in that specialty.

Paper Drinking-cups.

The Massachusetts Legislature has given a great "boom" to the paper-cup industry by the law which went into effect October 1, 1910, prohibiting, under penalty, the use of common drinking-cups in any public park, street or way, in any building or premises used as a public institution, hotel, theater, public hall, public school, or in any railroad station, railroad car, steam or ferry boat. The individual paraffin cup has sprung into popular favor, in consequence, and the manufacturers have been obliged to add to their equipments in order to meet the demand for these cups. One manufacturer in this city, whose product has exceeded one hundred thousand cups daily, has already added floor-space and mechanical equipment to increase his output to at least five hundred thousand cups a day, and it is very doubtful if this immense output will be sufficient to meet the future demands which the enforcement of this new law will create. The theaters, anticipating the going into effect of the law, at the opening of their season adopted the individual paraffin cup, and ever since have been passing them out to their patrons at each performance.

This is a distinct step in advance in the interest of cleanliness and modern sanitation, and no single agent has contributed more to the existing conditions than the paper box. Pathologists and sanitarians have discussed these subjects during many years, but the public required to be shown a suitable substitute for the convenience it was asked to cast aside. When the paper box began to extend its field through its great convenience and its superior cleanliness was noticed as applied to such articles as clothing, when its protective feature in the chinaware trade began to attract notice, it was but a step to the confectionery store, the oyster counter, the butcher's shop and the grocery; the demand grew steadily until there are few lines of business in which the paper box does not figure, and its evolution into the drinking-cup was but natural. The movement has scarcely begun and it behooves some of our enterprising boxmakers to prepare for the demand that is sure to come before we are much older.

Paper from Tobacco Plants.

Although we have had occasion sometimes to examine a list of some four hundred substances from which paper can be made we have not before seen the tobacco plant mentioned among them. Yet, upon reflecting, it is difficult to see why the fibrous plant known as tobacco should not produce paper as well as other fibrous plants not so widely known, leaving out of present consideration, of course, the matter of quality in the product. It has remained for an Ohio man, Andrew C. Nixon, of Dayton, to solve the problem, by devising a process to make a paper from tobacco, which, being genuine tobacco, can not be deemed an adulteration when used for cigar wrappers. Incidentally, Mr. Nixon will thus remove one of the "coffin-nail" properties of the cigarette by making cigarette papers out of tobacco, and the legal luminaries of the States having anticigarette laws will have to answer the question, "When is a cigarette not a cigarette?"

Mr. Nixon's son, Arthur A. Nixon, deputy revenue collector at Middletown, Ohio, is exploiting the process in conjunction with Chauncey W. Young, who is a well-known paper manufacturer, and a number of well-known financial men have been interested, quite a substantial amount of money being invested in the new enterprise. Several attempts have been made to buy the patent outright, but the promoters absolutely refuse to listen to any proposition of this kind. The process is expected to revolutionize the tobacco industry and it has created much agitation among tobacco men in that section of the country. The tobacco is reduced to pulp in the same manner as paper-pulp is made. It is then put through ordinary paper-making machinery with a few alterations to suit the process. The wrapper is brought over the machine in what tobacco packers would call "good case." The stems are absorbed in the process and the appearance of the finished product is not distinguishable from the average cigar or plug, the veins and even the spots being produced if desired. It is claimed that this enables the production of a fiber stronger than that found in the original tobacco.

Should the output interest the consumers of cigars it will sound the death-knell of the process of cutting cigar-wrappers from the leaf by hand. It will be much cleaner and cheaper, and will have the additional merit of saving the waste. It will not be long probably before this product will be used to a considerable extent in the making of small containers for cigars and tobacco. One difficulty to be encountered is the extreme sensitiveness of the tobacco plant to dampness, but we suppose this has been provided against by the inventor of the process.

Notes.

Wiltchik Brothers, of New York, have recently incorporated.

The Muskegon Paper Box Company has lately been incorporated in Michigan.

The Montello Paper Box Company, of Brockton, Massachusetts, is building a two-story addition to its plant.

Charles Reid & Sons, of Hamilton, Ontario, have purchased a site in Winnipeg and are building a large warehouse at that point.

The F. N. Burt Company, of Buffalo, New York, is building a five-story brick addition to its paper-box factory, which will cost $25,000.

The inventory and appraisement filed by the receiver of the American Boxboard & Paper Company shows total assets to the amount of $76,367.14.

The Hanlon-Sharpe Company, of Wheeling, West Virginia, manufacturers of "No-Leak" paper butter-dishes, is reported to have discontinued business.

Alex McBain, of Binghamton, New York, who has been for more than twenty years with the Commercial Envelope & Box Company of that place, has removed to Syracuse.

Advices from St. Petersburg, through the Consular Bureau of the State Department, state that there is a heavy demand in that part of Russia for high-class Bristol and cardboard.

The Central Boxboard Company, of Rock Falls, Illinois, is rushing the rebuilding of that part of its plant which was burned in August last and expects to complete the work within a few weeks.

After twenty years of successful operation the Progressive Paper Box Company has sold its six-story factory building in St. Louis to the St. Louis Paper Box Company, which thus becomes one of the largest manufacturers in this line in St. Louis. William J. Giessler, president and principal stockholder of the Progressive Company, will endeavor

to recruit his sadly impaired health by travel and recreation. J. J. Owens, secretary, enters the employ of the purchasing corporation.

THE plant of the Capital Paper Box Company was damaged by fire a short time since to the extent of $12,000. The loss was fully covered by insurance, however, and the business suffered a temporary set-back only, from which it is rapidly recovering.

FLEISHACKER & Co., of San Francisco, have established a branch in Seattle, and are reported to be rushed with holiday orders. They are making a line of fancy boxes similar to those formerly made exclusively in the East, in which they have built up a fine trade.

THE new River Raisin Paper Company of Monroe, Michigan, expects to begin making paper in January, 1911, and has found the business outlook so good that it has decided to erect an additional building, 70 by 120 feet in size, for the housing of its printing-plant.

THE Alton Boxboard & Paper Company's plant at Alton, Illinois, which is one of the Fairbanks chain of boxboard plants, will soon be in shape to begin operations. The machinery is being set up, and it is expected that the mill will be running regularly by the middle of December.

THE rebuilding of the plant of the Waverly (N. J.) Paper Boxwood Company, which was recently burned, is progressing rapidly. The new plant will include several one-story brick and frame buildings and will cost about $15,000. The main building will be 109 by 240 feet in size.

THE new factory established at Gloucester, New Jersey, near Philadelphia, by the Hinde & Dauch Company, of Sandusky, Ohio, has begun operations, with a force of seventy employees, and will be devoted to the making of paper shipping-boxes. It is the fourth branch established by the big Ohio factory.

A NEW paper-box factory will be established shortly at Dayton, Ohio, by F. M. Sherman, of Toledo. A location affording five thousand square feet of floor-space has been secured and machinery installed. About twenty hands will be employed and the number increased as the growth of the business requires.

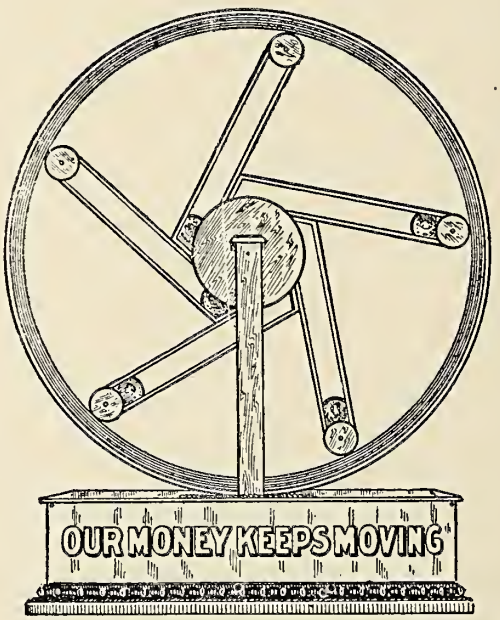
J. A. GARRISON, of Sacramento, California, who has invented several types of collapsible paper boxes, is planning a paper-box factory for that city, which is said to be strongly financed by local capitalists and which will be fitted with modern and specially designed machinery. Mr. Garrison believes that his specialties will find a large and ready sale on the Pacific slope, and the new factory will be opened with little delay.

THE Kieckhefer Box Company, of Milwaukee, is building a mill in that city for the manufacture of paper and board for all kinds of retainers and cartons, which will all be used in its own box factory. The main building will be 150 by 400 feet, five stories high, and is expected to have a capacity of ninety tons per day. The company contemplates subsequently increasing its capacity to furnish board to the general trade. The present force employed is about eight hundred, which will be increased to one thousand when the new mill begins operations.

THE Hutchinson Fiber Board Folding Box Company, of Muskegon, Michigan, has been incorporated in Canada to do business at Toronto. The name of the Canadian house is the Fiber Board Folding Package Company, Limited. It begins business with a capital of $100,000, and will build a factory at Woodstock, which city will furnish the building and site. In addition to the making of boxes the company expects to manufacture wood-pulp and paper. This is the second folding-box factory in the United States to establish and incorporate a branch in Toronto.

A LARGE English company has established a branch, which it has incorporated under the laws of New Jersey, under the name of American Mono-Service Company, for the manufacture of paraffin-lined bottles and boxes for milk and other food products. It will build a plant near Jersey City, and will supply to the American market a line of paper receptacles similar to that which has found a large demand in London and other cities of Great Britain. This is a line similar to the product of the Universal Paper Bottle Company, which has been incorporated in Delaware.

THE Montezuma (N. Y.) Fiber Company, which has been making a limited quantity of very excellent board from the fiber of the blue flag that grows in profusion upon some marsh lands, has been recapitalized. All of the capital stock has been purchased by J. G. Hotaling, of Syracuse; E. I. Kimmey, of Syracuse, and C. B. Warner, of New York city. New steam cooking apparatus, beating and Jordan engines and a forty-eight-inch cylinder machine are being installed. The mill will start on a special vegetable flag stock as soon as it is ready to harvest, early in September, and will have a capacity of fifteen to twenty thousand pounds of board per day. This stock makes a board similar to Kraft paper in color, and, being a vegetable product and steam-cooked, it is said to be absolutely sanitary, so that it should be in demand for cereal and other food cartons. A large part of the product will be used by the Hotaling-Warner Company, of Syracuse, in the box department connected with its large macaroni factory.



A PRESSMAN'S INVENTION.

This machine was invented by F. M. Kennedy, superintendent of the *Daily Oklahoman* pressroom, Oklahoma City, to serve as a window attraction. In revolving, silver dollars rotate backward and forward in the spokes. At the base of the machine, in black and gold letters, are these words: "Our Money Keeps Moving." The machine is supposed to attract passers-by, it being something out of the ordinary.

REPORTED FROM THE FUTURE.

Sub-editor — "Where is the foreman, to-day?"

Compositor — "He dropped twenty feet from his aeroplane last night and pied his form."— *Printers' Register.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

A FINE SIDE LINE FOR PRINTERS.

The American Calendar Company, of Red Wing, Minnesota, are offering local printers an opportunity to handle their line of calendars, post-cards, blotters and fans. This is one of the most up-to-date lines on the market, and should mean increased profits for printers who are able to fill the wants of their customers for this class of goods.

BETTER ELECTROS FROM MONOTYPE COMPOSITION.

The Walden Typesetting Company, 65 Plymouth place, Chicago, have facilities for handling anything in the line of intricate Monotype composition and make-up. Pages delivered ready for press or foundry. Their sample-sheet is yours for the asking. It contains, in addition to the regular modern, old style and bold faces, Caslon, Scotch Roman and Cheltenham regular and bold.

A NEW PRINTERS' SUPPLY HOUSE—THE WALTER H. GRACIE COMPANY.

Walter H. Gracie, 64-70 Port street, New Haven, Connecticut, has recently taken over the entire stock and fixtures, good will, etc., of the Norman & Gruner Company, of New Haven, with Walter H. Gracie as president and general manager.

The object of the new concern, the Walter H. Gracie Company, is to rebuild old presses, manufacture printers' rollers, and carry a complete stock of printers' supplies. Mr. Gracie was formerly connected as salesman with the F. Wesel Company, Brooklyn, New York, and is well known throughout the Eastern States.

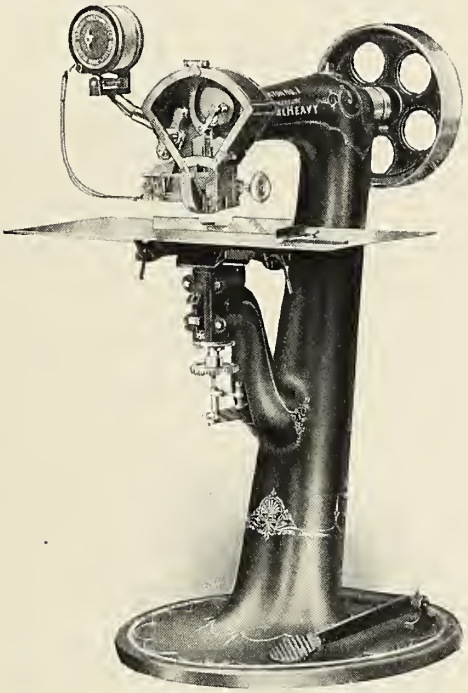
MATRIX LIBRARIES FOR TYPECASTING MACHINE USERS.

One modern development of the printing business is sometimes lost sight of in the multiplicity of improvements and changes going on. That the printer would ever take into his own hands the manufacture of the many varieties of types he uses was not contemplated until comparatively recent improvements in electrotyping methods made it possible to quickly and economically reproduce any type-face. As a result, huge libraries of matrices are now carried by the manufacturers of typecasting machines, and the printer having the machine has only to designate what faces he desires and his wants are quickly supplied. The plan of exchanging matrices adopted by the Thompson Type Machine Company for the convenience of the users of the Thompson Typecaster is perhaps the most liberal so far developed. Their customers have the privilege of exchanging any font of matrices in their possession for any other font in the library by paying an exchange fee of $2. No daily rental charges are made, the font being retained by the customer as long as he likes. This company has just opened another branch library in New York city at 1729 Tribune building, for the convenience of its Eastern customers, while the Chicago library furnishes the Western territory. In addition to their extensive list of modern faces, the entire list of Linotype and Compositype matrices, which are also used interchangeably in the Thompson Typecaster, are also available, giving the printer using this machine a selection of over a thousand faces and fonts. Thus is the printer at last able to make all the type he wants, and just when he wants it.

LATHAM'S NEW MONITOR WIRE STITCHER.

The Latham Machinery Company, of Chicago, has again demonstrated that it is a live, up-to-date concern.

The many users of Monitor machinery will be glad to know that they are now manufacturing a No. 1 Special Heavy Monitor Wire Stitcher, to stitch from one-sixteenth to a full inch. This machine is designed to meet the



THE NEW MONITOR WIRE STITCHER.

requirements of a great many printers and bookbinders who have long felt the need of a machine of this capacity. In producing it, however, no effort has been made to make a machine for extremely light work.

Several of these machines are now giving the good measure of "Monitor satisfaction" that is found in all Monitor productions.

THE "INTERNATIONAL LIMITED."

One of the most artistic folders issued by the Grand Trunk is a brochure just out, giving information regarding the "International Limited," which is heralded as Canada's fastest train, as well as its finest. The booklet is prepared in most attractive style, well printed and illustrated, while the esthetic relation of type and illustrations is maintained to a notable degree. The story of the "International Limited" is a familiar one to Canadian, as well as American, travelers, but, as shown in the latest publica-

tion of the company, it is still not merely interesting, but attractive. A full description of this train between Montreal and Chicago is given, together with all the information regarding time and accommodation that any passenger could require, the whole tastefully put together and artistically illustrated. A copy may be had free on application to H. G. Elliott, First Assistant General Passenger Agent, 135 Adams street, Chicago.

THOMAS W. SUDDARD NOW GENERAL MANAGER OF A. F. WANNER & CO.

Announcement is made of the retirement of Mr. A. F. Wanner from the management of the concern of A. F. Wanner & Co., printers' supplies, Chicago. The business of the company will be continued as heretofore, with the exception of the rebuilt machinery department, which has been taken over by Mr. Wanner and will be continued by him.

The specialties controlled by A. F. Wanner & Co., such as Potter proof presses, Casimir printing-presses, brass galleys, Wilson and Suddard patent blocks, paper lifts, quoins, Brite-lite furniture, etc., will be brought to the attention of printers more attractively and vigorously if possible than ever before under the new management which

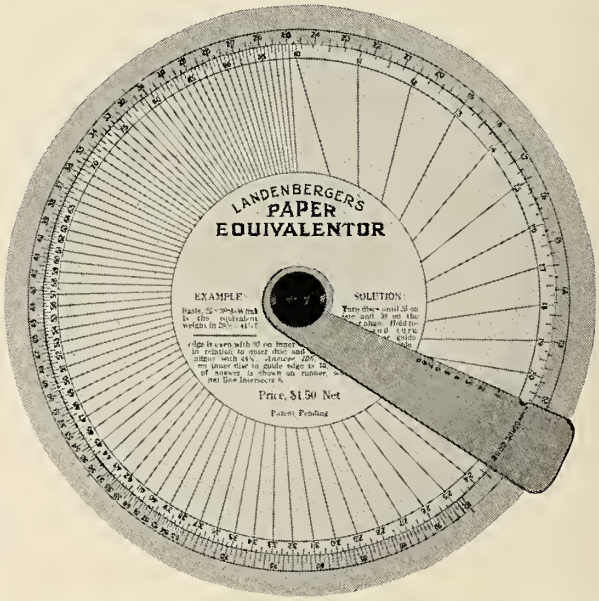


THOMAS W. SUDDARD,
General Manager, A. F. Wanner & Co.

has been placed in the hands of Mr. Thomas W. Suddard, who has been advanced to that position from the secretaryship of the company. Mr. Suddard has been with the company for six years and has proved himself an able and energetic officer and salesman. The president of the company is Mr. N. W. Hacker and the treasurer Mr. H. W. Hacker.

THE PAPER EQUIVALENTOR—SOLVING THE EQUIVALENT WEIGHT PROBLEM.

In this day of short-cuts in methods, the progressive printer who has estimating to do will find the device here illustrated and described a time-saver in solving the equivalent weight problem. When it is necessary to find the relative weight of stock in an odd size, even though the dimensions of the sheet include fractions of an inch, three slight movements on the " Equivalentor " will do the trick. In the old method of figuring by the rule-of-three a long string of figures is sometimes required with a consequent liability of error. Another variation of the same problem, the relative cost per one hundred sheets of cardboard, is solved with the aid of the " Equivalentor " by the same method.



In construction it consists of two disks, superimposed, each one having a scale on its outer edge, and an arm on which also appears a scale, the latter coöperating with diagonal lines upon the upper disk. The disks are waterproofed Bristol board and the arm is of extra tough material of special make, also waterproofed. The numbers register any weight up to one thousand pounds per ream or any cost up to $10 per one hundred sheets. It measures seven inches in diameter, a convenient size for desk use. The Paper Equivalentor, on which there is a patent now pending, is the invention of R. Landenberger, 4711 Dover street, Chicago, Illinois.

THE AMERICAN TYPE FOUNDERS COMPANY'S BOOKLET COMPETITION.

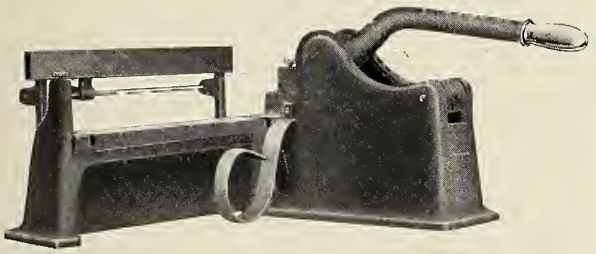
The judges of the American Type Founders Company's Booklet Competition, the first of the kind ever attempted, Messrs. Edwin H. Colvin, vice-president of the W. F. Hall Printing Company, Chicago; John Henry Nash, of Paul Elder & Co., San Francisco, and Judd H. Redfield, of Redfield Brothers, New York city, awarded the prizes as follows: First, $100, Griffith-Stillings Press, 368 Congress street, Boston; second, $75, Frank L. Crocker, foreman with Federal Printing Company, 200 Greene street, New York city; third, $50, Joseph W. Riley, with Shelly Printing Company, 210 Olive street, St. Louis; fourth, $40, J. Eveleth Griffith (Griffith-Stillings Press), 368 Congress street, Boston; fifth, $30, Harry L. Zarfos, 718 South Manor street, York, Pennsylvania; sixth, $20, Clifford,

Ackerman & Co., 1017 Adams street, Toledo, Ohio; seventh, $10, The Isaac H. Blanchard Company, 268 Canal street, New York city. All the entries were of a high order of merit, coming principally from those printers who have successfully demonstrated the power of advertising in their own businesses. The advertising printers will be the more successful printers of the future.

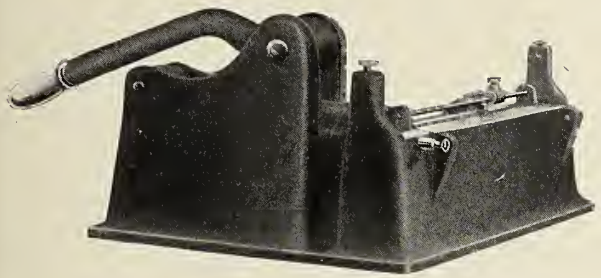
A NEW AND IMPROVED RULE-CUTTER—THE "MULTIFORM."

J. A. Richards, of Albion, Michigan, who has recently placed on the market the popular "Multiform" rule-bender for making cut-outs, has just perfected a rule-cutter which has many admirable and much-needed qualities. He has given it the same name as the rule-bender, to which its adaptability for all purposes entitles it.

The "Multiform" cutter is designed especially for the cutting of steel rule, used by box and novelty manufac-



"MULTIFORM" RULE-CUTTER — OPEN FOR BENT RULE.



"MULTIFORM" RULE-CUTTER — CLOSED FOR FLAT RULE.

turers and printers generally, and in drafting the design of the main frame the tendency to make a spindle-legged affair of it was avoided, and instead a massive strong frame used, which upon the top part of the left extension has a broad planed surface that can be used as a general straightedge and printers' anvil, a most useful convenience. Also in the designing, the lack of height and clearance in other cutting-machines was remedied, and instead of a clearance scarcely high enough to allow the operator's hand to reach under and get the piece of rule he has cut off, a space of four inches is given.

The machine has a capacity for cutting straight rule, with the extension gage, up to 30 inches, and on the regular gage shelf has gradations in nonpareils and points up to eighty-five picas. The gage being moved with the use of only one hand to any desired position, it is not necessary to lay down the piece of rule the operator wishes to cut in order to change the gage because of two hands being needed, as in some other machines.

The main feature of the machine is the removable cutting mandrel, which permits of the cutting of any size of a circle, even as small as one-half inch. When the straight-rule-gage shelf is thrown back out of position, all the clearance that is needed for any possible shape of bent rule to be cut is given. The base has a machined surface at right angles with the knife, assuring the same square cut as when cutting straight rule.

In the making of cutting dies for all kinds of cut-out designs and boxwork it is seldom possible to make an accurate estimate of the length the rule should be before it is cut. With the machines heretofore on the market it is impossible to cut the rule after it has been bent very far from its original form, but with the new combination "Multiform" cutter it is a pleasure to make dies, as the operator can take up a strip of rule, and, after he has bent the end of it to the desired shape, cut it off just as conveniently as though it were straight.

The mechanical construction of the machine is in every way up to the high standard of its sister machine, the "Multiform" rule-bender, which is perfect in workmanship, and the two machines together make a pair that any up-to-date shop can not well afford to be without.

Mr. Richards says he has other offerings on the way that will be far in advance of some of our present machines, the need of one of which was suggested to him by THE INLAND PRINTER mechanical department.

THE CRUMP ROLLER-WASHING ATTACHMENT.

This attachment is applicable to any type of cylinder, rotary, or multicolor printing-press. It cleans the rollers, distributors and forms while the press is running, without removing the composition rollers. The rollers may be set off after cleaning and allowed to remain in the press. By using the distributing apparatus the Crump attachment transfers kerosene or benzin to thoroughly clean out all ink. Everything is scraped clean and the solvent drained into a can.

Classified, the work accomplished by the Crump attachment makes saving of time, material and efficiency, thus:

Rollers and press can be quickly cleaned under the pressman's supervision.

All rags and waste are done away with.

Handling of rollers is reduced to a minimum.

Roller stocks are not bent or injured, as frequently results in hand cleaning.

The solvent for cleaning is reduced in quantity, and the running time of the press largely increased.

Prompt, efficient, thorough, automatic cleaning means a clean pressroom.

It means a lessened fire risk.

It places the efficiency of the press on a higher plane.

It gives the pressman greater control of the machines under his charge.

It gives greater flexibility in the pressroom, for it robs washing-up of its long delays and trouble.

For further particulars address the Crump Roller-Washing Attachment Company, 10 Vandewater street, New York.

THE BURRAGE BOOKBINDERS' GLUES, PASTE AND PADDING COMPOUNDS.

Glues and pastes are to the binder what composition rollers are to the printer. The work may be made or spoiled by unsuitable glue or paste just as effectually as the pressman's work may be spoiled by unsuitable rollers. What printer makes his own rollers to-day? The binder who spends valuable time and wastes material experimenting with making his own glues and pastes is economizing at the wrong end. He can buy glues and pastes that years of experience have tested to be just suited to the work in hand.

Robert R. Burrage, 83 Gold street, New York city, has specialized in the making of padding compounds and bookbinders' glues and pastes for all purposes for the past seventeen years. The result is that he has developed a tremendous business throughout the United States. He has given his undivided attention to developing the quality of his product and rendering quick and accurate service. The binder who takes Mr. Burrage into his confidence and states his needs and requirements gets a coöperation in producing satisfactory work that proves to be the truest economy. Write to him for samples and prices. Once a customer always a customer — is the proof of the quality and economy of the Burrage products and the Burrage service.

THE "NEW ERA" PRESS.

The Regina Company, manufacturers of the famous Regina music machine and the Regina sanitary vacuum cleaner, with factories at Rahway, New Jersey, have acquired the entire control of the "New Era" multicolor press. The "New Era" has attracted favorable notice wherever its performance has been seen. Its manufacture



MR. HENRY DROUET,
General Sales Manager, the "New Era" multicolor press, The Regina Company, 1 Madison avenue, New York.

has been undertaken by large manufacturing concerns as a side line, but with unsatisfactory results, as it has been made entirely subordinate to the interests of the main products of the manufactories, which have undertaken to make it. The Regina Company, which have large and well-equipped factories at Rahway, New Jersey, have entered on this new enterprise with a full comprehension of the important field which the New Era is designed to fill, and have made a separate and distinct department to meet all the requirements of the customers of this unique printing machine.

Mr. Henry Drouet, whose belief in the New Era has never faltered through all the vicissitudes attending its manufacture and marketing, is the general sales agent of the new organization.

The new officers represent well-known and successful Eastern business men, and are: F. J. Gubelman, president; L. T. Gibson, secretary; J. D. Luther, treasurer; A. Knauth, Percival Kuhne, Joseph Bloomburg, directors. The two first-named directors represent the well-known banking institution of Knauth, Nachord & Kuhne, of Leipsic, London, and New York. Mr. Drouet, as above stated, has been appointed general sales agent of the new company, with headquarters at 1 Madison avenue, New York. The company will also maintain a Western sales office in Chicago.

Mr. Henry Drouet is one of the most popular of the many popular press representatives. With indomitable perseverance and industry he combines a thorough knowledge of press requirements, and a most agreeable personality.

The company he represents is amply able to meet every demand his energy and foresight may make upon its resources, and the printing trade will assuredly profit by the introduction of a modern and up-to-date machine under such favorable auspices.

THREE HUNDRED AND FIFTY DOLLARS FOR A NAME.

The Ault & Wiborg Company have perfected a black ink, with covering qualities of such richness and density, such smoothness in working and such rapidity in drying, that it has practically named itself

THE WONDER INK.

The Ault & Wiborg Company, however, want a name that will be short and descriptive for this ink. In their insert in this issue they announce prizes aggregating $350 for acceptable names for the wonder ink. The insert itself is produced in this ink. Read their offer, inspect the ink effect and set your wits to work. The result of this contest will be looked for with much interest.

NATIONAL PERFORATING MACHINE COMPANY OPENS OFFICES IN CHICAGO.

The National Perforating Machine Company, of Kansas City, Missouri, manufacturers of the National Perforating Machine and other special printing machinery, have opened a Chicago sales office, with Mr. W. H. Paige in charge, located in room 1522 Manhattan building.

Mr. Paige proposes to conduct the sales department for the various interests of the National Perforating Machine Company in Chicago as well as tributary territory.

SAMUEL L. JENKINS JOINS SINCLAIR & VALENTINE COMPANY.

The well-known printing-ink manufacturers, Sinclair & Valentine Company, of Philadelphia, have secured the services of Samuel L. Jenkins, who has become so well and favorably known as the eastern Pennsylvania representative of the American Type Founders Company. Mr. Jenkins will cover the same territory for the Philadelphia ink house, and the printing fraternity in eastern Pennsylvania will be gratified to learn of his connection with this well-known and progressive company.

GO AFTER THE BUSINESS.

Have a plan. The man who is satisfied with what comes to him unsolicited answers few knocks at the door. The stay-at-home misses daily opportunities that pass at the next corner. Get away from the desk — get out of the chair-tilting class. Lay out a plan, a campaign for new business — then go after it. Don't be satisfied with the business that you have — get more.— *System.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

ADVERTISING FOLDERS.

I DESIRE CONNECTION with an established up-to-date printer in your city who can write advertising copy, to handle our patented "Kumbak" advertising folder; I want to find a man who is tired and disgusted "figgerin'" on printing, and who has the ability and energy to go out hard and strong for profitable noncompetitive business; you don't have to compete with the other fellow — he is out of it. Write to me for full particulars and samples. THOS. M. CAMPBELL, Campbell Complete Advertising Service, 316 S. Canal st., Chicago.

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2, postpaid. THE INLAND PRINTER COMPANY, Chicago.

ORIGINAL HAND-PRESS PROOFS of wood engravings of machinery, engravings by the late Richard Ten Eyck; only one of each; limited number; $1 each, or six for $5. H. B. TEN EYCK, 18 Cedar st., New York.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A LONDON FIRM is open to represent an American manufacturer of printers' and engravers' supplies and labor-saving devices, and novelties for the fancy trades. Address X. Y. Z., care COOPER, 104 Long Acre, London, W. C.

COMPLETE JOB-PRINTING AND RULING PLANT FOR SALE — In Southern city of 15,000, in the midst of the cotton mill district; everything new; been used less than 4 years; will sell interest to a hustler, or sell all reasonable; invoices about $6,000. For information address DRAWER 96, Anderson, S. C.

FOR SALE — A one-half interest in the best equipped small job-office in Mississippi; 3 jobbers and an abundance of well-selected type; has 80 per cent of the business in town of 4,000 and a fine out-of-town patronage that is growing; prefer to sell to party who is good printer. Address JOHN H. BRYANT, Grenada, Miss.

FOR SALE — Engraving plant in the fastest-growing city in the Southwest; bargain if taken at once. N 112.

FOR SALE — First-class job business in Canadian city; long established; earning good interest on investment; modern equipment throughout; good reasons for selling; easy terms; capable of great development; excellent opportunity for bright young man. N 16.

FOR SALE — Large printing-office, with Linotype machine, electrotyping and photoengraving plant, located in the City of Mexico; selling price, $75,000, about half cash and balance in one and two years. N 86.

FOR SALE — One of the best printing-plants in northern Iowa; paying proposition, incorporated; will sell part or all stock on easy terms, or will lease to right party. Address REPUBLICAN PRINTING CO., Mason City, Iowa.

FOR SALE — One of the best weekly newspapers and job offices in central Texas; great health country; liberal terms; good reason for selling. THE NEWS, Llano, Tex.

FOR SALE — Only paper (independent) and job office in growing southeast Missouri town of 1,800. D. BRIGHT, East Prairie, Mo.

FOR SALE — Well-equipped weekly newspaper, eastern Washington town of 1,200; town and newspaper both growing and prosperous; doing annual business of $7,000; price $4,500. Don't bother unless you have $3,500 cash. N 102.

FOR SALE — $4,000 worth of stock in Chronicle Pub. Co., Ltd., Alexandria, La. Authorized capital, $20,000, $16,000 paid up; does exclusive job-printing business; well-established, paying, growing business; exceptional opportunity for pressman, job compositor, linotype operator or bookbinder to associate himself with congenial workers in successful business, with plenty of opportunity to expand the business; holder of stock sells only because other interests demanding whole attentiton. ALBERT M. JONES, Lake Charles, La.

JOB OFFICE in eastern Maine at a bargain, to settle estate. ADMINISTRATOR, 21 Bay View st., Belfast, Me.

MR. PRINTER — Why don't you get your share of the calendar business? Increase your income by handling a line of these popular advertising specialties in connection with your printing business. Your customers buy them; why don't *you* sell them? No trouble or bother; doesn't add to your expenses. Fine line of calendars, post-cards and blotters ready for you here. Liberal commissions paid. Write the AMERICAN CALENDAR CO., Red Wing, Minn.

TWO PRACTICAL LINOTYPE MEN want location to install one or two machines with up-to-date printing-house, or would lease plant of machines; thoroughly reliable, with years of experience in producing highest grade linotype work. N 1.

WEEKLY in thriving mining, farming, stock-raising country; money-maker; fine equipment, splendid field and patronage; other business pressing; no competition; $2,500 cash, including furnished home over office; $2,750 terms — $1,000 down, balance easy; no triflers wanted. HOWARD MOONEY, Chesaw, Wash.

Publishing.

ESTABLISHED BUSINESS, one of best cities in South; trade paper; $15,000 cash required; unusual opportunity. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

COLT'S ARMORY embossing and stamping press, size 12 by 18, 2 fly-wheels, friction clutch, never used, price, $960, f.o.b. New York. N 942.

FOR SALE — A Smyth No. 1 case-making machine in excellent condition, having been used only 6 months; this machine is a bargain and can be bought for nearly half price. J. B. LYON COMPANY, Albany, N. Y.

Do This! Order a can of **"OROTYP,"** and if you can't conscientiously tell us, after testing it, that it is the only satisfactory **GOLD INK** you ever saw, return it for full credit. Can you beat this proposition? Four shades — Light Gold, Deep Gold, Aluminum, and Copper. ℞ ℞ Liberal discounts to jobbers.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD

Price, $3.00 per lb. ***Distributing Agent for United States*** **— JAS. H. FURMAN, 36 La Salle Street, Chicago, Ill.**

FOR SALE — Complete job office doing a good business in growing Iowa city of 20,000; splendid opportunity for a practical printer who has some money to invest. N 93.

FOR SALE — One Automatic card press and traveling trunk (used 3 months); good as new; cost $175; $90 takes it. H. S. RANSOM, Moline, Ill.

FOR SALE — One Harris automatic press, style E-1, complete with hand and automatic feed, in perfect order, price, $500 cash. DODSON PRINTERS' SUPPLY COMPANY, Atlanta, Ga.

LINO-TYPEWRITER — The typewriter with Linotype keyboard; 3 years in successful operation (established 1908); hundreds of pleased users all over the United States; 2 styles; special prices, $45, $50; easy terms. BUCKNER LINO-WRITER CO., Oakland, Cal.

RULING MACHINE, lever cutter and Champion numbering machine cheap. Write GURNEY BROTHERS CO., Cleveland, Ohio.

14 by 22 CHALLENGE and fountain with Kramer web attachment, with Stiller and perforator attachment for sales-books, etc.; speed, 1,800; cost $615, sell $475. WANNER'S MACHINERY HOUSE, 184 Congress st., Chicago.

17 by 21 Hoe drum, box frame, $350; 19 by 24 Babcock Standard, extra fine, $450; 24 by 32 Campbell complete drum, 6-folio, $350; all presses rebuilt. WANNER'S MACHINERY HOUSE, 184 Congress st., Chicago.

37 by 52 Potter drum, tapeless, good, heavy press, $750; 42 by 60 Potter, 2-revolution, 4-roller, fine book press, will register, speed, 1,200, $850; 33 by 48 Babcock Reliance, 6-quarto, $625. WANNER'S MACHINERY HOUSE, 184 Congress st., Chicago.

2,000 NEW ELECTROTYPED CUTS for sale at 10 cents each; regular prices 25 cents to 75 cents each; trade and ornamental. Send postal for proofs. GRAMLICH & BAUHAHN, 1999 Clinton av., New York city.

HELP WANTED.

Bookbinders.

WANTED — One first-class forwarder and finisher of blank books and one good ruler and stock cutter; good proposition and pay for men who know their business and appreciate good treatment. Address J. A. COHOON, Apartado 255, Torreon, Coah., Mexico.

Compositors.

COMPOSITORS — First-class magazine ad.-men; permanent positions assured if making good. Apply, stating age, reference, and willingness to work in modern plant in country, ideal location, 20 miles from New York city; nonunion. N 101.

Engravers.

WANTED — A competent and experienced man to take charge of the photo-engraving department of a nonunion plant working 50 hours a week; references required; permanent position, good wages and every opportunity for advancement offered. GREELEY PRINTERY, OF ST. LOUIS.

Foremen, Managers and Superintendents.

WANTED — A foreman for a weekly newspaper and job office in a town of 3,500, thirty-five miles from Topeka, Kan.; must be capable of doing good jobwork, setting ads. and keeping presses in order; married man preferred; salary $15 to start with, increases if you make good. Address, with references and samples of jobwork, PUBLIC OPINION, Osage City, Kan.

Miscellaneous.

WANTED AT ONCE — Intelligent man as job-ticket reader; should have experience as job proofreader as well as all-around printing experience; position permanent; state experience and salary required. Address, with references, THE GERLACH-BARKLOW COMPANY, Joliet, Ill.

Pressmen.

JOB PRESSMAN — We have a place at highest rate of pay for a first-class job pressman capable of doing the best work on Colt's Armory presses; he must also be able to do high-grade embossing. Write full particulars and give references. BARTLETT-ORR PRESS, 119-125 West 25th st., New York.

PRESSMAN for special automatic printing machine, with general experience on platen presses; steady position to good man; Chicago open shop; state age and experience in answer. N 95.

Salesmen.

PRINTING-PRESS SALESMAN WANTED to represent prominent press manufacturer in South and Southwest; must be competent to handle large business; state age, experience, references and salary. N 601.

WANTED — Salesman who visits the printing trade to sell paper-cutting knives. Liberal salary. N 8.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

A LINOTYPE SCHOOL AT HOME — The Eclipse keyboard, with complete instruction course, for $3, is positively the best value on the market to-day; movable spring-steel keys, enamel-painted; detachable copyholder, 22-page instruction book; set of diagrams showing 12 keyboard layouts mostly used with every keyboard; the Eclipse is made with following layouts: No. 1, standard, without fractions; No. 2, standard, with fractions; No. 11, two-letter, with fractions; No. 12, two-letter, without fractions; circular on request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio. Canadian Agent, A. E. Moissan, Box 1118, Winnipeg, Manitoba, Can.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

PHOTOS WANTED.

WANTED — Photographs of pretty models for use in advertising hair-dressing, dentifrice, dentistry, etc. Send selection (which will be carefully returned, if desired), with price. GARRATT & ATKINSON, Photo-engravers, Warwick Works, Ealing, London, W., England.

SITUATIONS WANTED.

Bookbinders.

A POSITION WANTED as forelady; had 8 years' experience as forelady in all lines pertaining to bindery work; at present employed. N 92.

WANTED — Position as finisher and forwarder in a well-established bindery by an all-around bookbinder; am thoroughly competent. N 932.

Engravers.

ALL-AROUND PHOTOENGRAVER, capable of taking charge of any kind of a shop. N 106.

PHOTOGRAPHER — Half-tone, for black and white; color negatives for direct or indirect process; also negatives for offset press. N 866.

Foremen, Managers and Superintendents.

POSITION WANTED as superintendent or foreman of a bookbinding establishment by a man thoroughly competent in all branches, including marbling, ornamental gilt-edging and art binding; at present occupying a position in a large establishment doing high-grade job and edition work; good organizer. N 44.

POSITION WANTED by practical printer of wide experience in all classes of work; can produce results as manager, superintendent or foreman of large printing establishment; thoroughly skilled in job, book and machine work; Linotype specialist. N 97.

PRACTICAL PRINTER ESTIMATOR-SOLICITOR will be open for engagement about January 1 as superintendent or manager of either book, catalogue or high-grade commercial printing-plant; references. N 831.

PRINTING-OFFICE MANAGER — Man at present manager of large, well-known establishment desires change; can show results, thorough organizer, practical in all departments and understands details of mechanical and office work, estimator, correspondent and executor; have national selling connections which will fill your plant year around. Do not write unless you can use a high-grade man, or unless you have a large, up-to-date plant, or have the money to enlarge if shown the business. No pikers considered, but chance for up-to-date firm to make profitable connections. Large plant in small town preferred. N 109.

WANTED JANUARY 1 — Position as manager, superintendent or foreman of job plant in New York State; 18 years' experience; references. N 72.

WANTED — Position as job printer or foreman of small office, with chance to buy later; sober, married. N 88.

Lithographers.

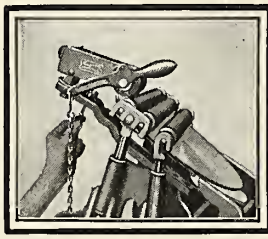
WANTED — Position as working superintendent or manager of small lithographic house; 33 years old; 12 years' experience as engraver, pen letterer, designer, salesman and manager; good systematizer; references; might invest later. N 78.

Operators and Machinists.

GERMAN-ENGLISH LINOTYPE OPERATOR wants position; linotype or hand compositor; union. N 676.

LINOTYPE MACHINIST-OPERATOR — Twelve years on last job; experienced on news, book and job work; first-class recommendations; union, married, strictly temperate; would take job on small daily or weekly; Northwest preferred. N 80.

MONOTYPE OPERATOR (caster and Style D keyboard) wants position; can set several foreign languages; open January 1. N 84.



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS— *More Impressions* and *Better Work*. ***For Chandler & Price, Challenge, and all Gordon Presses.***

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

Pressmen.

CYLINDER AND PLATEN PRESSMAN — At present employed as working foreman in Middle West office; in direct and successful competition with best Chicago catalogue concerns; have good reason for desiring change; South or Southwest preferred. N 110.

FOREMAN OF PRESSROOM — A competent foreman, at present employed in that capacity, desires a change of location by January 1; 18 years' experience on all classes of black and color work; any number of A-1 references; New York city preferred. N 74.

FOREMAN, PRESSROOM, desires change January, 1911; 3 years' executive experience, 11 years' experience as pressman in the finest color houses and half-tone houses of Chicago; capable of handling men and of developing them into first-class pressmen; references. N 90.

WANTED — A situation by a practical pressroom foreman; working or nonworking; 20 years' experience, have good executive ability; a good, economical manager and will guarantee best results; sober and steady; best of references. N 962.

TYPE FOR SALE.

EMPIRE TYPE FOUNDRY, Ellicott square, Buffalo, N. Y., sells the best type in the world, 35 cents per pound; beautiful faces. Ask for catalogue.

WANTED TO PURCHASE.

WANTED — A secondhand rubber offset lithographic press in good condition. Please give full particulars, price, etc. N 99.

WANTED — Good secondhand or rebuilt job press 10 by 15; state lowest price. MASENGILL BROS. CO., Bristol, Tenn.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-11

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-11

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 Union st., Chicago. 12-10

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects. German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 Union st., Chicago, Ill. 12-10

NEW LINE of bas-reliefs, published by H. E. Smith Company, Indianapolis, Ind. 12-10

WRITE for particulars concerning our line of calendars, post-cards and blotters, which can be handled in connection with your business. Liberal commissions paid. AMERICAN CALENDAR CO., Red Wing, Minn. 12-10

Case-making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-11

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. 12-10

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 114 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper-joggers, "Giant" Gordon press-brakes. Printers' form-trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-11

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-11

MURRAY MACHINERY COMPANY, Kansas City, Mo. All kinds of electrotyping, stereotyping and photoengraving machinery. 3-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-11

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-126-128 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-11

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 43-49 Randolph st., Chicago. (See advt.) 3-11

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

WESTERN EMBOSSING COMPANY. Every description of hot-die embossing. Post-cards, labels, catalogue covers, leather, cut-letter signs, advertising novelties. Send for estimate. Office and works, 2954 Sheffield av., Chicago, Ill. (See advt.) 5-11

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. 12-10

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-11

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 12-10

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers. 5-11

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-10

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. McLAURIN & CO., INC., 63 Park Row, New York city. "Bulldog" and "Blue Ribbon" brands gummed tape. Every inch guaranteed to stick. 6-11

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-11

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-11

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-11

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-11

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-11

Paper Cutters.

CHILD ACME CUTTER CO., 184 Summer st., Boston; 261 Broadway, New York. Acme Self-clamping Cutters. 12-10

BOOKBINDERS PLEASE NOTE: You have been for years looking for a substitute for Gold Leaf, one which is soft, pliable, brilliant and **Non-Tarnishing;** one whose cost is considerably less than Gold.

"CRAMAIN GOLD" is all of these and more. Has been tested out for more than two years and **has stood up under every test.**

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JAMES H. FURMAN

36 La Salle Street - - - Chicago, Ill.

Reputable representatives wanted in all principal cities

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp-cutting machines that are powerful, durable and efficient. 2-11

GOLDING MFG. CO., Franklin, Mass. Lever, $130-$200; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-11

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario — Cutters exclusively. 4-11

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-11

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers, 3-color process plates. 120-130 Sherman st., Chicago. 12-10

NATIONAL ENGRAVING COMPANY, Sioux Falls, S. D. Designers and engravers. "Cuts that talk." 2-11

THE FRANKLIN COMPANY, 346-350 Dearborn st., Chicago. Photoengravers, electrotypers and printers. 1-11

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-11

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 124-126-128 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-11

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-11

Poster and Wood Engravers.

BASSWOOD CUTS are best and cheapest. Investigate them. Good for broad subjects and tints. Engraving on boxwood, maple, zinc and copper. CALUMET ENGRAVING CO. (not inc.), 334 Dearborn st., Chicago, Ill. 3-11

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-11

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 143 Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-11

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburg; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 1919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-11

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-11

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-11

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-11

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-11

Proof Presses for Photoengravers and Printers.

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-11

Show Cards.

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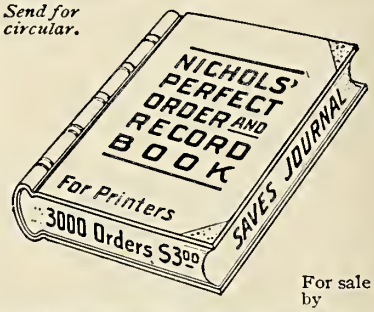
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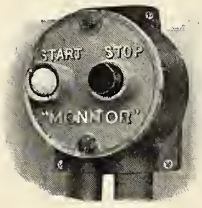
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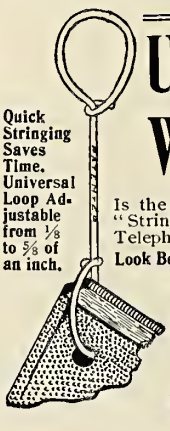
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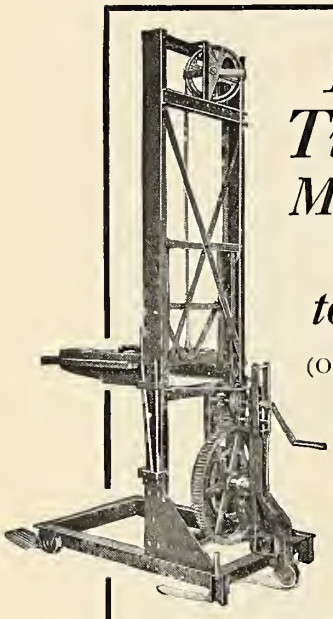
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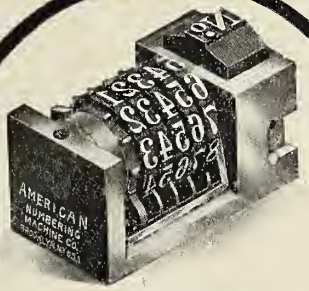
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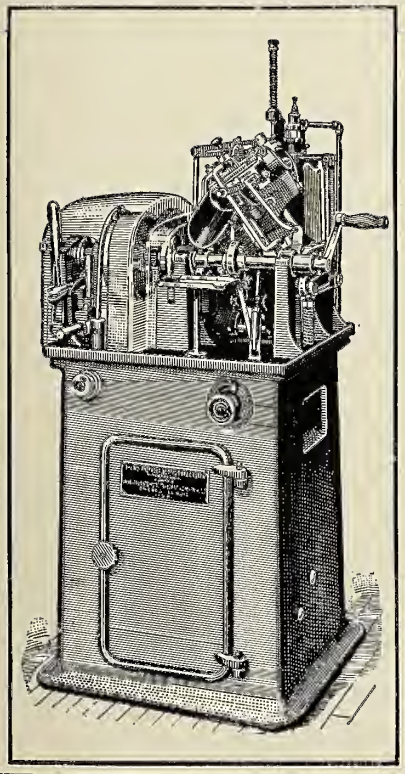
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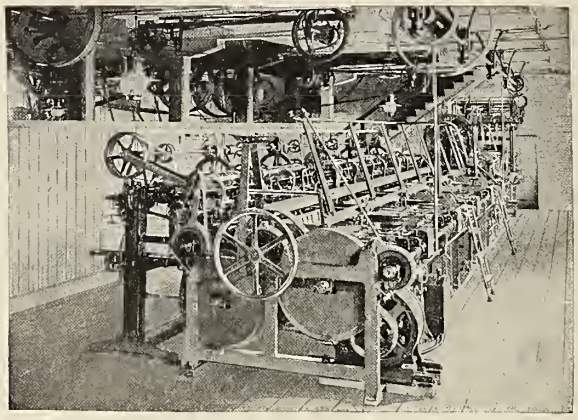
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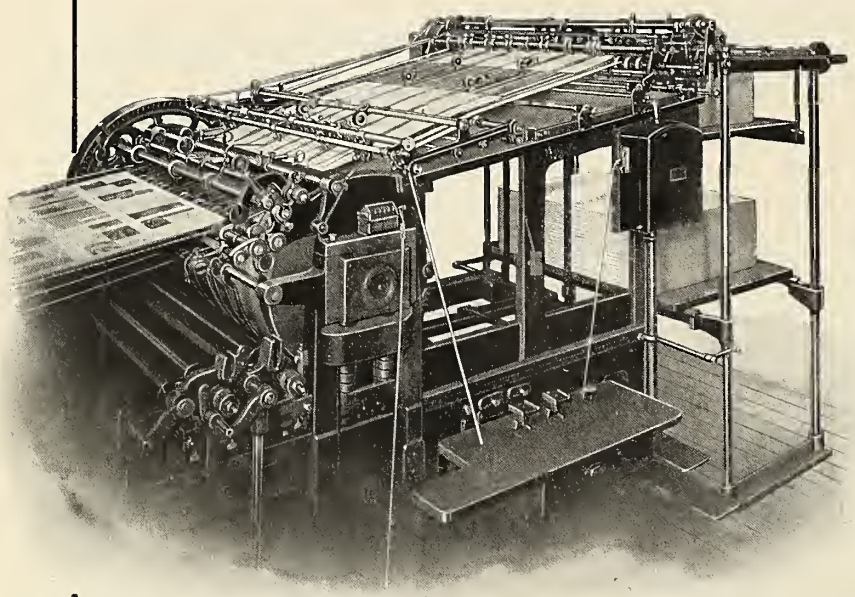
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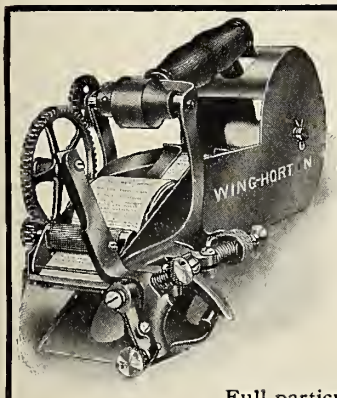
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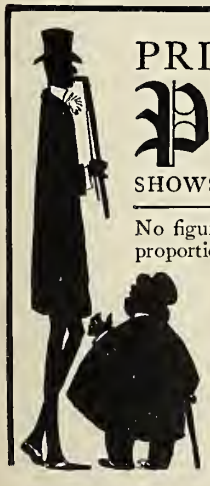
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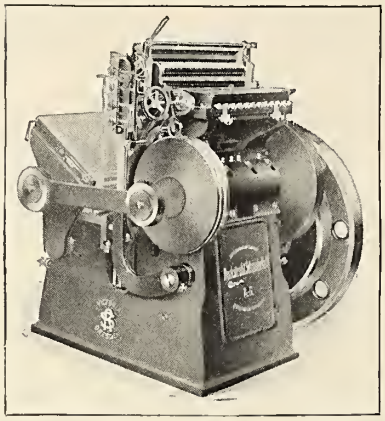
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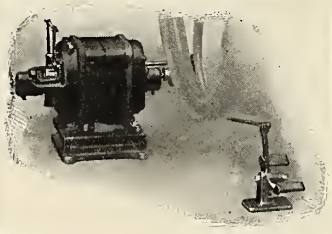
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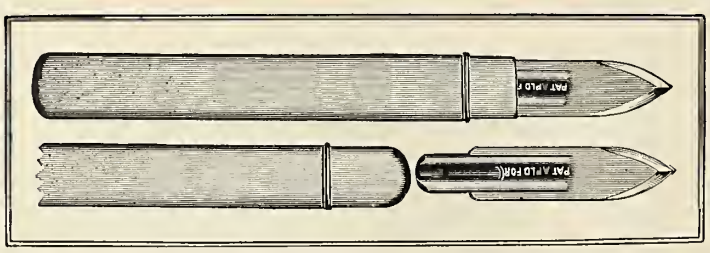
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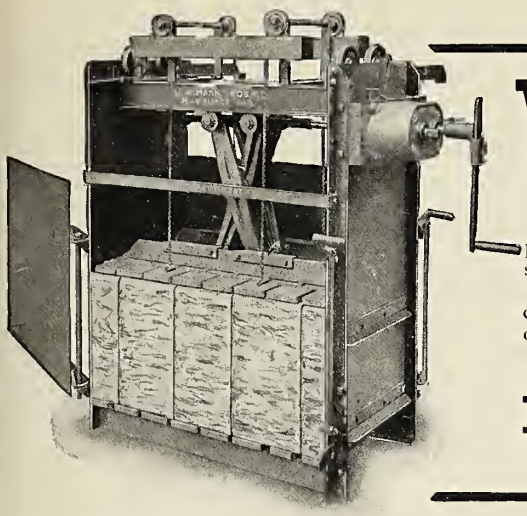
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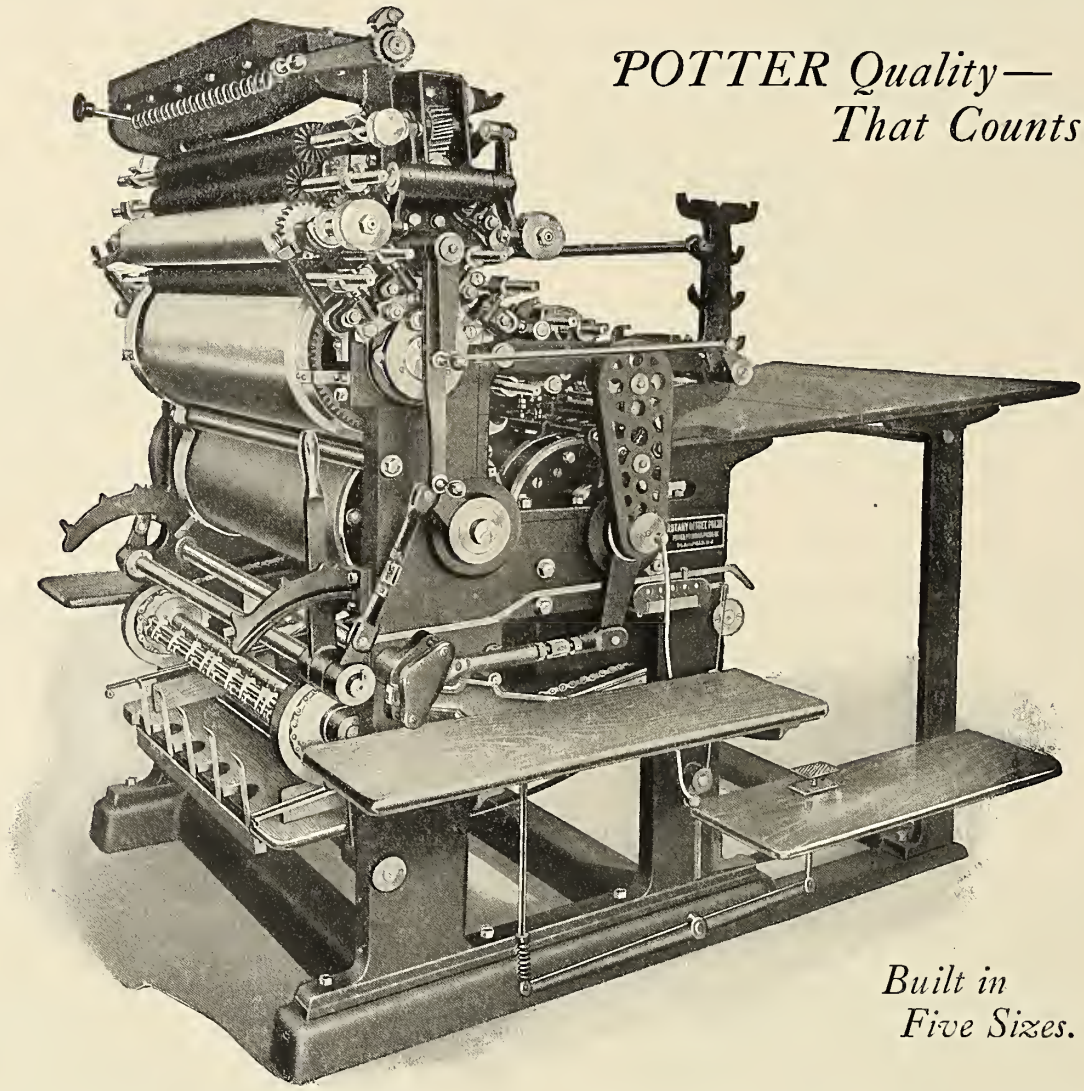
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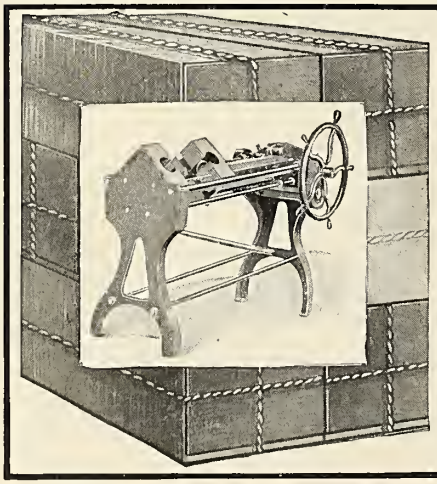
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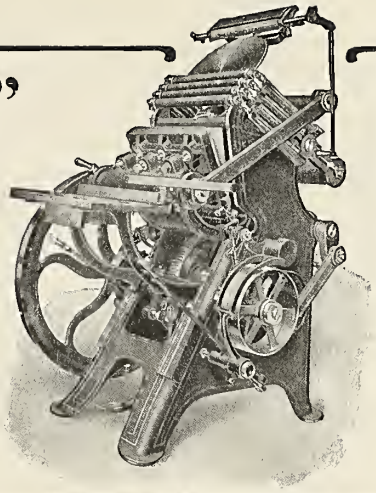
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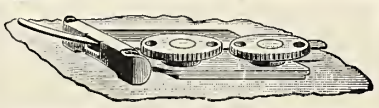
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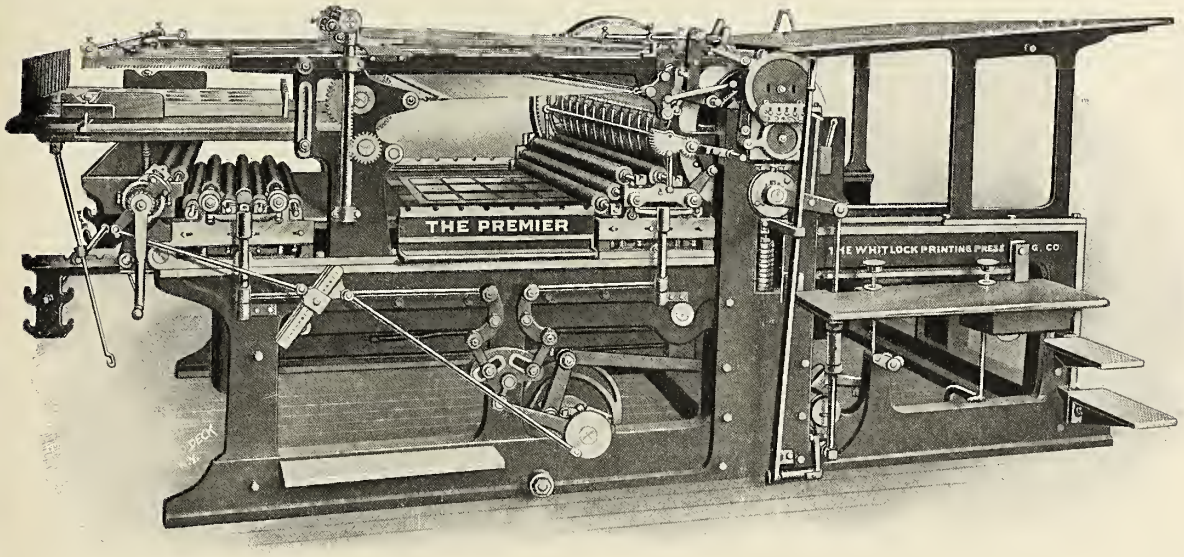
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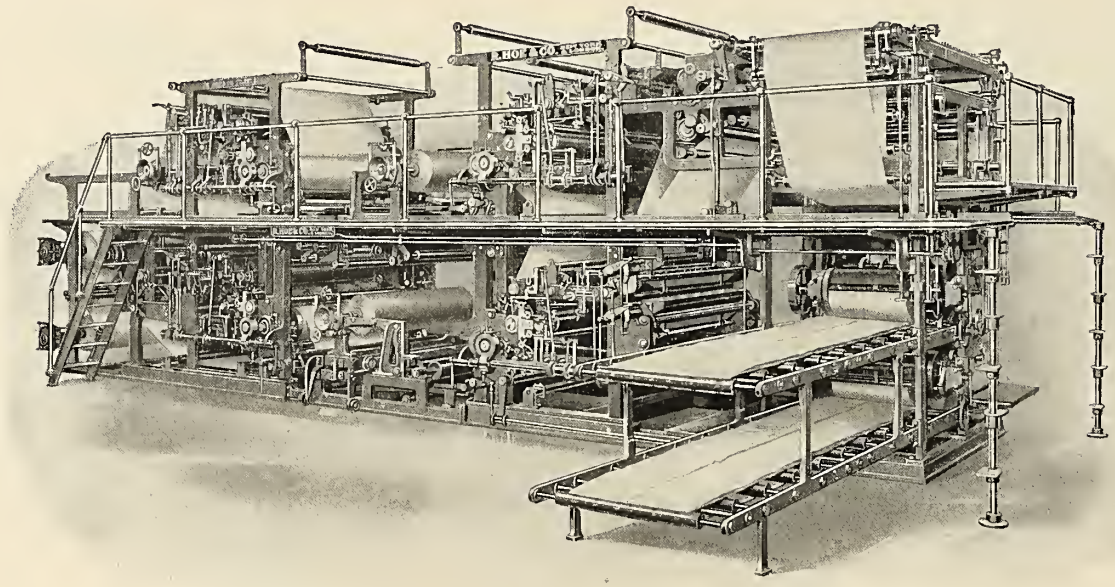
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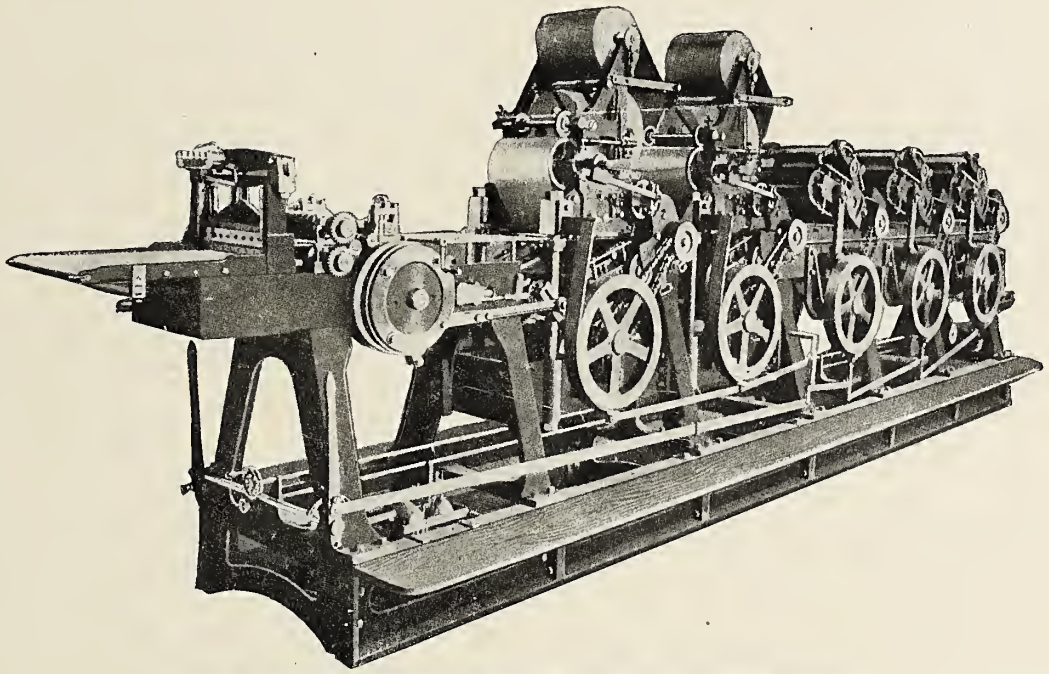
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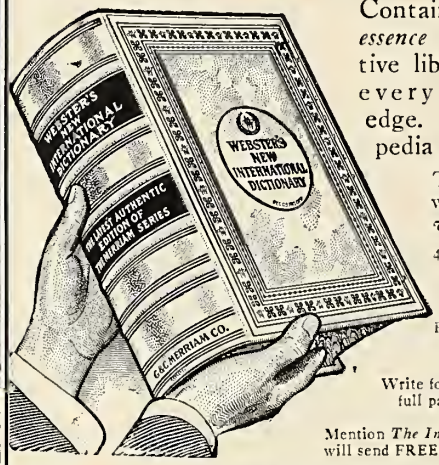
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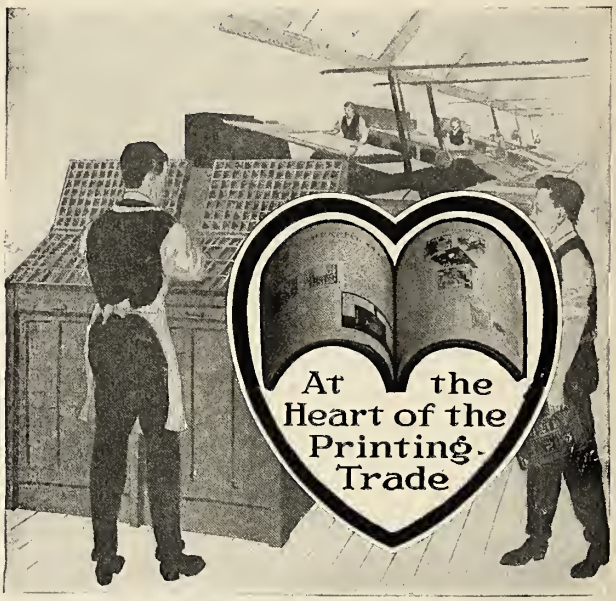
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DETROIT	The Union Paper & Twine Co.
INDIANAPOLIS	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY, MO.	Graham Paper Co.
LOS ANGELES	Zellerbach Paper Co.
MIDDLETOWN, OHIO	The Sabin Robbins Paper Co.
MILWAUKEE	The E. A. Bouer Co.
MINNEAPOLIS	McClellan Paper Co.
NASHVILLE	The Whitaker Paper Co. Graham Paper Co.
NEW ORLEANS	E. C. Palmer & Co.
NEW YORK	Henry Lindenmeyr & Sons.
OAKLAND, CAL.	Zellerbach Paper Co.
PHILADELPHIA	Garrett-Buchanan Co.
PITTSBURG	The Alling & Cory Co. The Chatfield & Woods Co.
PORTLAND, ORE.	Pacific Paper Co.
RICHMOND, VA.	The Richmond Paper Co.
ROCHESTER	The Alling & Cory Co.
SALT LAKE CITY	Carpenter Paper Co. of Utah.
SAN FRANCISCO	Zellerbach Paper Co.
ST. LOUIS	Graham Paper Co.
ST. PAUL	Wright, Barrett & Stilwell Co.
FOREIGN SELLING AGENTS.	Henry Lindenmeyr & Sons, London, England.

Any of the above-named jobbers will supply sample sheets for proofs and dummies. If no jobber is near you, write direct to

THE BECKETT PAPER COMPANY

Makers of Good Paper in HAMILTON, OHIO, since 1848

A Question *of* Economy

Buy *Any* Typecaster Offered

If You Don't Care About Economy

But if You Wish Your Investment to Return the Highest Percentage of Profit, look into the subject carefully. Buy the simplest machine—it costs less to operate and keep in repair. Buy the machine which gives the highest quality of product—solid, hard, finished type. Buy the machine which has the largest variety of matrices—a machine that casts type from all makes, 5 to 48 point, and whose matrices costs less and are exchanged most liberally. Buy the machine which produces the most type per day, whether in straight fonts or sorts as demanded. Buy the machine which makes any desired combination of nicks in any body. And finally, if you buy the machine which embraces all these desirable features, you'll find the name-plate to read "The Thompson Typecaster" and you'll be delighted to know that the machine cost you at least $500 less than any other machine on the market. *We'll write it in the contract.* We're willing to let you try it out in your own plant for thirty days, and will send an expert to instruct your operator. If you can be induced to part with the machine after a trial we'll take it out without charge. Address the Thompson Type Machine Company, at 120-130 Sherman Street, Chicago, and ask for copies of letters from users of the Thompson Typecaster. Machines can be seen in operation in Chicago, New York and Minneapolis.

Set in one of the 1,000 faces available with the Thompson Typecaster.

FACTS *vs.* FICTION

In Regard to Plate-Mounting

Being unable to advance any *real* reason in favor of their goods, our competitors resort to big talk and absurd claims as to the big volume of business they do in this class of material. The funny part of it is, each claims to be nearly if not quite the whole thing in the plate-mounting business.

Listen!

One competitor claims that more than 75% of all printing from plates is done on their product, the other modestly claims that nine out of ten of all the big shops have adopted their system. Both claims are *false*—and the advertisers know they are false. Such statements are made to deceive you and to divert your attention from the unequaled merits of our Register Hooks. As a matter of fact, no concern knows what percentage of this business it is getting or the relative amount of printing done with their equipment.

We don't pretend to know what percentage of this business we are doing, but we *do* know that we are making big gains. We *do* know that we are getting nearly all of the register hook and base business in Chicago, the heart of the three-color industry. We *do* know that we seldom fail to land a prospect that actually buys. We *do* know that we are constantly taking customers away from these imitators. We *do* know that they are not taking customers away from us.

They, too, know all this—and it hurts. That's why they make such foolish claims—and that's why they imitate our hooks. They *know* that Climax Register Hooks are supreme. They *know* that they must offer something that *looks* like the Climax—legally if they can, illegally if they must—or lose the remnant of the hook business they still have.

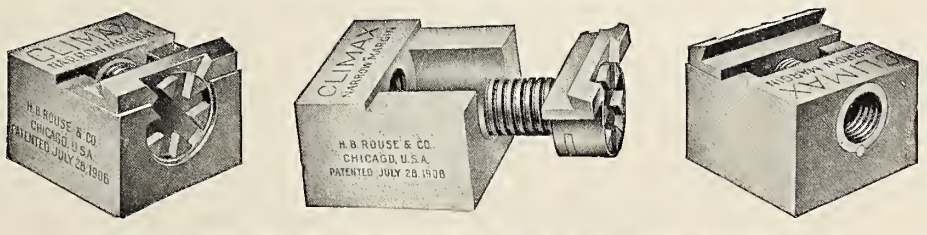
If you want to know *why* Climax and Combination Hooks are best, send for our beautiful new booklet, "Modern Methods." It's free.

Made only by

H. B. ROUSE & COMPANY, CHICAGO

2214-2216 WARD STREET

THE REGISTER HOOK PEOPLE



THE HOOK YOU WILL EVENTUALLY ADOPT



Cartoonists are missing opportunities every day by not using

THE NORWICH FILM

It has a transparent drawing surface and provides the easiest way of making newspaper cuts ever known. Write

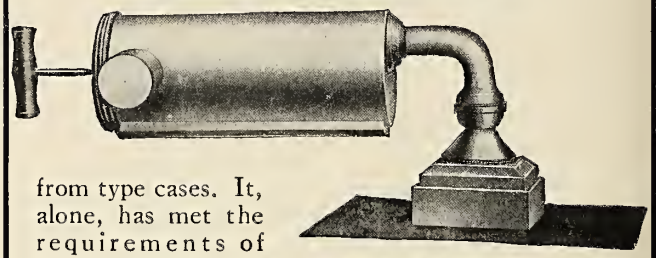
THE NORWICH FILM . Norwich, Conn., U. S. A.

LEFRANC & CIE, LONDON AND PARIS

This Vacuo-Bellows

Type-Case Cleaner has proven its popularity and worth among the Printers and is considered the best device ever put forth for the

Sanitary Removal of Dust



from type cases. It, alone, has met the requirements of

CONVENIENCE, EFFICIENCY, EASE AND SPEED OF OPERATION, STABILITY AND LOW COST.

It is far more convenient than the old bellows; you can clean out a type-case in the *rack* or *cabinet*, *quicker* than you can *anywhere* with old bellows.

When the *HEALTH* of your composing-room force is considered, IT IS A GODSEND.

We repeat that stereotyped phrase, "No printing-office should be without one," because it is being daily said to us.

Write us for particulars and prices.

We will send our booklet — "*The Enemy of Dusty Type-cases.*"

Feeny-Nossett Mfg. Co.

Muncie, Indiana, U. S. A.

SOMETHING ELSE

The Anderson Folders

WHAT if you were about to make a lasting improvement in *your* printing shop, and after deciding, did not know what machine would be the cheapest and still the best?

And what if a close, successful friend of yours told you that the *best investment* he ever made *in every way* was an ANDERSON FOLDER — saving him time, money, output and worry — as many have told us?

Would you heed? "A word to the wise is sufficient."

And what if we offered to send one to you *now*, on a thirty days try-out, and *without one cent of expense* to you, would you turn us down?

It is the most accurate and mechanical combination of "cold rolled" and gray iron that folds paper to-day. Truly the best-paying Christmas present you could get.

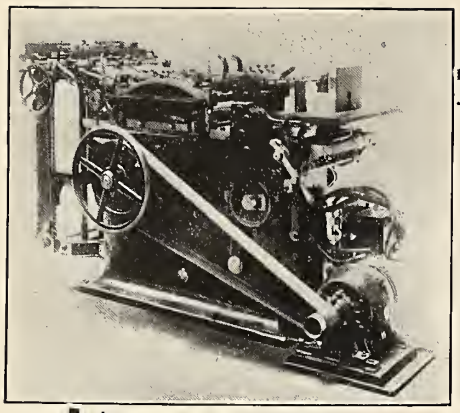
But there is *something else* you must know. Write us for it.

Maish Mfg. Co., *Warsaw, Ind.*

Read the
Next Two Pages
About

THE
GREATEST
MONEY-MAKING
MACHINE
FOR THE
PRINTER

"GET IT"



TO THE OF THE

THE AUTOPRESS has come into his own. The battle is over. The machine has amply justified the faith of it backers. The seemingly impossible has become a potent fact. Hundreds of Autopresses are in use now, scattered a over the Globe, putting the old hand-fed jobbers out of use, killing competition and making money for printers wher profits were impossible before. The unprofitable job presswork is now more than welcome by Autopress users

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You can send along a bunch of notes to the American Bank, as in all probability we will take them up faster than they fall due.

You did not enclose in your letter, as mentioned, copy of contract, but we presume this was an oversight. NAEGELE PRINTING CO.,
Fred Naegele, Mgr.

NEWARK, N. J.

We can not express ourselves in a more definite manner than sending you our check for $3,500, covering your invoice for two machines.

You will note, also that they were installed in our factory building with the understanding that we could have sixty days' trial. Long before the expiration of this time we were perfectly satisfied and pleased with our purchase, and we pay for the machines, as stated above, after we had operated about a month.

This transaction has been very satisfactory. The payment of our bill before the time specified in your contract will convey to you, *and to any others,* our opinion of the machines.

We gave you an order *for two* and regret that order was not made *for four.*

We are operating the machines for twenty-five per cent less than your estimate figure that it would cost us, and we find the machines capable of doing any commercial job that is printed and at high speed. The Autopresses have become known as the machines to fall back on when we have been delayed, and we desire to make up for lost time.

Trusting that this will give you an idea of what is thought of your press, and *wishing you all the success that you are justly entitled to for the production of such a machine,* I am, PRUDENTIAL INSURANCE CO.,
Manager Printing Department.
(Five Autopresses in operation now.)

The purpose of this advertising is not primarily the securing of additional orders at this time because the output of **THE AUTOPRESS FACTORY IS SOLD AHEAD FOR MANY, MANY MONTHS** and that, too, in spite of its great and growing capacity fo turning out machines quickly.

Its real object is to tell you, as we expect to do from time to time, of the great results we are producing; and also to serve as a sort o notice to the printers who are lagging behind instead of being in the lead in the installation of Autopresses.

Stop and think for a moment. Three years ago the Autopress was but an idea in a mechanic's head. During those three years th machine has been perfected, capital raised for the conduct of the business, the building of not only one, but three factories (employing about 20

Fidlar & Chambers, Davenport, Iowa.
A. Carlisle & Co., San Francisco, Cal.
Alabama Paper & Ptg. Co., Birmingham, Ala.
F. P. Burnap Sta. & Ptg. Co., Kansas City, Mo.
H. Gintzler, Buffalo, N. Y.
Dennison Mfg. Co., S. Framingham, Mass.
H. M. Ives & Sons, Topeka, Kan.
David C. Cook Pub. Co., Elgin, Ill.
Record Company, St. Augustine, Fla.
Finch & McCullough, Aurora, Ill.
Roy N. Barcal, Chicago, Ill.
Ansell Ticket Co., Chicago, Ill.
Wm. Koehl Co., Jamestown, N. Y.
Stuff Ptg. Concern, Seattle, Wash.
Smiley Litho. & Ptg. Co., Seattle, Wash.
Walters & Mahon, New York city.
L. Breithaupt Ptg. Co., Milwaukee, Wis.
J. B. Judson, Gloversville, N. Y.
McGowan-Cooke Ptg. Co., Chattanooga, Tenn.
Hennegan & Co., Cincinnati, Ohio.
Allen Ptg. Co., Lansing, Mich.
The Yakima Bindery, N. Yakima, Wash.
Wm. B. Collins Co., Gloversville, N. Y.
Searcy & Pfaff, New Orleans, La.
Rien & Sons Co., Houston, Tex.
H. W. Johns-Manville Co., Brooklyn, N. Y.
Francis & Loutrel, New York city.
Frank Smith, Trenton, N. J.
James H. Dean, Buffalo, N. Y.
F. M. Preucil Ptg. Co., Chicago, Ill.
Buck Ptg. Co., Boston, Mass.
Courier Ptg. Co., Lowell, Mass.
Troy "Times," Troy, N. Y.
Chas. M. Leake Co., Paducah, Ky.
W. A. Fiske, Portsmouth, Va.
McKee Printing Co., Butte, Mont.
American Optical Co., Southbridge, Mass.
Consolidated Stamp & Ptg. Co., Duluth, Minn.
Jos. T. Slavin & Co., Baltimore, Md.
Horace F. McCann, Germantown, Phila., Pa.
L. S. D'Ardell, Memphis, Tenn.
Majestic Press, New York city.
S. S. Tolman, Brocton, Mass.
Schutte-Smith Co., New York city.
Commercial Press, New York city.
Stearns Bros. Co., Chicago, Ill.
T. O'Toole, New York city.
Schonbar Ptg. Co., New York city.
U. S. Sample Co., Chicago, Ill.
The Crown Press, Chicago, Ill.
F. A. Belcher, Toronto, Ont.
Geo. D. Clougher, Chicago, Ill.
Arcus Ticket Co., Chicago, Ill.
London "Advertiser," London, Ont.



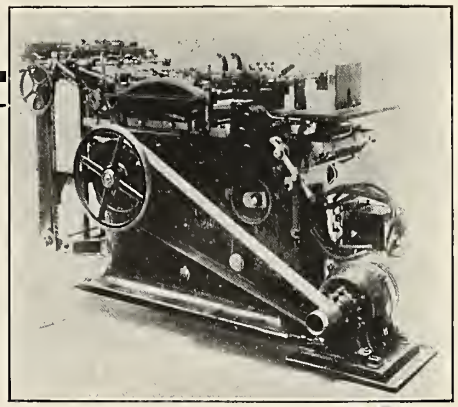
THE AUTOPRESS
299 BROADWAY

Western Sales Office:
315 Dearborn St., CHICAGO, ILL.

New England Sales Office:
176 Federal St., BOSTON, MASS.

Southern Sales Office:
414 Rhodes Bldg., ATLANTA, GA.

Pacific Coast Sales Office:
Phelan Bldg., SAN FRANCISCO, CAL



PRINTERS WORLD

As a money-earner for printers the Autopress is in a class by itself. We do not even need to say so. Printers are saying it for us a thousand times more eloquently and more forcefully than we can say it for ourselves. They are making money with their Autopresses and they will make more and yet more as they develop their own skill in handling this most remarkable of job-printing machines.

Letters like these tell the tale. They are merely examples of the hundreds we have on file. Many of our very best ones come unsolicited.

NEW YORK, May 17, 1910.

GENTLEMEN,— We have now had the Autopress in actual operation about three months and each day but emphasizes the opinion we formed during the first week of our trial period — that the Autopress was undoubtedly the most profitable job-printing machine that we have ever had anything to do with. In making settlement in full at the expiration of the trial period we did so with the feeling that this purchase was the most profitable investment that we had ever made in printing machinery.

Its speed is rather above than below the figures that you claim for it; its destribution is ideal; its delivery perfect and the ouput of a uniform and consistently high quality. We have never been able to find a slur in any of our work and all the register jobs that we have put on have been perfect. Another very important item, and a fault that is generally found in automatic machines, is the spoilage. On this head the Autopress stands in a class by itself, as the spoilage does not equal what we found to be the rule on hand-fed platen presses. We have found the machine to be as profitable on short runs as well as long runs, as it takes no longer for putting on the form or making ready than the ordinary platen press, and in many cases it is quicker.

LATIMER PRESS,
W. C. Latimer.

NEWARK, N. J.

GENTLEMEN,— The only difficulty I have with the Autopress is to get enough work to keep it going all the time.

I can ascribe these good results to the Autopress; money in the bank and possible to get out a big job, 25,000 or 50,000, in a hurry, while you would be waiting for electros.

I get as much as 36,000 impressions in an eight-hour day on the Autopress.

H. MURPHY.

LONDON, CAN., October 3, 1910.

DEAR SIRS,— Your letter of September 1 to hand, and am sorry we have kept you so long without an answer. The writer has been away and also kept very busy; however, we have filled in the blank forms, requested by you, to the best of our ability.

We think there is nothing like the Autopress and are perfectly satisfied with it, but would like to have any new attachments there is going to be put on. There are quite a number of printers from around our district come to see it and we never fail to tell them what it can do. The letter-head of this communication was printed on the Auto at the rate of 3,500 per hour.

Hoping to hear from you regarding any new attachments, etc., we remain,

THE LONDON ADVERTISING CO., LTD.,
Ed. Hayden, Supt. Job Department.

Regarding the Autopress, we wish to state just a few words in its favor. We think it a little wonder, and since it has been running, with due credit to your Mr. Julius Moses, it has proven very satisfactory.

ROSENTHAL BROS.

YOUNGSTOWN, OHIO, August 18, 1910.

GENTLEMEN,— We want to take this opportunity of thanking you for your kind expressions in your letter of August 16, and assure you that when the time comes that you have on the market a larger size Autopress you will have no trouble in selling one to us.

THE YOUNGSTOWN PRINTING COMPANY.

BIRMINGHAM, ALA.

The machine itself is giving perfect satisfaction and our pressman seems to like it better every day and is having every success in operating it to the best advantage. We have made some very fast runs on practically all kinds of stock and have encountered but little trouble, in fact, less than we expected.

Should you have any inquiries from this part of the country you may refer them to us and be sure of our giving your machine the recommendation it so justly deserves. We will also be pleased to show the machine in operation to anyone who may call at our plant for this purpose.

ALABAMA PAPER & PRINTING CO.

men) with their marvelous equipments of machine-tools, and finally the making of a reputation for the machine which now reaches throughout the civilized world, and making necessary numerous branch offices on both hemispheres. These branches alone employ over 100 men.

The enthusiasm that every intelligent user has in the Autopress and which has spread and spread throughout the world with ever-increasing intensity is not one of the least of the gratifications of the Autopress Company.

Come and see our gallery of testimonials at the main offices, 299 Broadway. They will show you that wherever you find an Autopress user you find a friend of the Autopress Company.

Write to any of these firms. Let them tell you.

Mangan Press, St. Louis, Mo.
John A. Phillips, New York city.
American Druggist Syndicate, Long Island City.
John E. Stewart, Springfield, Mass.
Weldon, Williams & Lick, Ft. Smith, Ark.
C. S. Edman, Pittsburg, Pa.
Chapman Ptg. Co., St. Joseph, Mo.
Perry-Mason Co., Boston, Mass.
Youngstown Ptg. Co., Youngstown, Ohio.
Germania Fire Ins. Co., New York city.
William Siegrist, New York city.
Hall Litho. Co., Topeka, Kan.
Guide Ptg. Co., Brooklyn, N. Y.
Rosenthal Bros., Chicago, Ill.
S. Rosenthal & Co., Cincinnati, Ohio.
John C. Moore Corp., Rochester, N. Y.
Geo. D. Bone & Son, New Haven, Conn.
Taylor-Atkins Paper Co., Burnside, Conn.
Groebe-McGovern, Newark, N. J.
Sunset Ptg. & Calendar Works, Seattle, Wash.

Latimer Press, New York city.
Frank M. Acton, Philadelphia, Pa.
McIntire & Dahlen, Minneapolis, Minn.
J. W. Clement Co., Buffalo, N. Y.
Louis Nurkin, Newark, N. J.
Salem Pub. Co., Salem, Ohio.
Democrat Ptg. Co., Madison, Wis.
W. H. Collins Co., New Bedford, Mass.
Brooklyn "Daily Eagle," Brooklyn, N. Y.
Leavitt Press, Boston, Mass.
N. Y. Life Ins. Co., New York city.
Peck Press, New York city.
Franklin Ptg. Co., Rochester, N. Y.
Essex Press, Newark, N. J.
Porter-Higby Press, New York city.
N. Allen Lindsey & Co., Marblehead, Mass.
Wade Printing Concern, Haverhill, Mass.

G. A. Wahlgreen, Denver, Colo.
W. F. Vanden Houten Co., New York city.
The "Gazette," Montreal, Can.
Polygraph Ptg. Co., New York city.
M. J. O'Malley, Springfield, Mass.
E. D. Hawkins & Sons, Brooklyn, N. Y.
C. H. Slingerland, Slingerland, N. Y.
Mercantile Ptg. Co., Boston, Mass.
The Maqua Co., Schenectady, N. Y.
H. Murphy, Newark, N. J.
Long Island Star Pub. Co., Long Island City.
Prudential Ins. Co., Newark, N. J.
Leon Miller Co., Boston, Mass.
Stettiner Bros., New York city.
Hankins & Hankins, Richmond, Va.
A. Strauss Ptg. Co., New York city.
The Citizen Ptg. Co., S. Omaha, Neb.

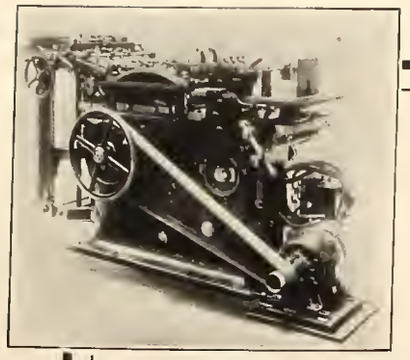
COMPANY
NEW YORK

Canadian Sales Offices:
10 Adelaide Street, W., TORONTO, CANADA

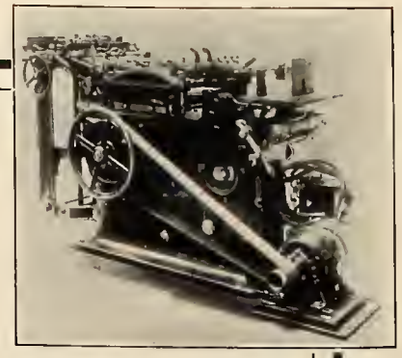
English Offices:
85 Fleet St., LONDON, ENG.

Factories:
COLLEGE POINT, L.I., N.Y.





TO THE PRINTERS OF THE WORLD



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NEW YORK, May 17, 1910.

GENTLEMEN,— We have now had the Autopress in actual operation about three months and each day but emphasizes the opinion we formed during the first week of our trial period — that the Autopress was undoubtedly the most profitable job-printing machine that we have ever had anything to do with. In making settlement in full at the expiration of the trial period we did so with the feeling that this purchase was the most profitable investment that we had ever made in printing machinery.

Its speed is rather above than below the figures that you claim for it; its destribution is ideal; its delivery perfect and the ouput of a uniform and consistently high quality. We have never been able to find a slur in any of our work and all the register jobs that we have put on have been perfect. Another very important item, and a fault that is generally found in automatic machines, is the spoilage. On this head the Autopress stands in a class by itself, as the spoilage does not equal what we found to be the rule on hand-fed platen presses. We have found the machine to be as profitable on short runs as well as long runs, as it takes no longer for putting on the form or making ready than the ordinary platen press, and in many cases it is quicker.

LATIMER PRESS,
W. C. Latimer.

NEWARK, N. J.

GENTLEMEN,— The only difficulty I have with the Autopress is to get enough work to keep it going all the time.

I can aseribe these good results to the Autopress: money in the bank and possible to get out a big job, 25,000 or 50,000, in a hurry, while you would be waiting for electros.

I get as much as 36,000 inpressions in an eight-hour day on the Autopress.

H. MURPHY.

LONDON, CAN., October 3, 1910.

DEAR SIRS,— Your letter of September 1 to hand, and am sorry we have kept you so long without an answer. The writer has been away and also kept very busy; however, we have filled in the blank forms, requested by you, to the best of our ability.

We think there is nothing like the Autopress and are perfectly satisfied with it, but would like to have any new attachments there is going to be put on. There are quite a number of printers from around our district come to see it and we never fail to tell them what it can do. The letter-head of this communication was printed on the Auto at the rate of 3,500 per hour.

Hoping to hear from you regarding any new attachments, etc., we remain,

THE LONDON ADVERTISING CO., LTD.,
Ed. Hayden, Supt. Job Department.

Regarding the Autopress, we wish to state just a few words in its favor. We think it a little wonder, and since it has been running, with due credit to your Mr. Julius Moses, it has proven very satisfactory.

ROSENTHAL BROS.

YOUNGSTOWN, OHIO, August 18, 1910.

GENTLEMEN,— We want to take this opportunity of thanking you for your kind expressions in your letter of August 16, and assure you that when the time comes that you have on the market a larger size Autopress you will have no trouble in selling one to us.

THE YOUNGSTOWN PRINTING COMPANY.

BIRMINGHAM, ALA.

The machine itself is giving perfect satisfaction and our pressman seems to like it better every day and is having every success in operating it to the best advantage. We have made some very fast runs on practically all kinds of stock and have encountered but little trouble, in fact, less than we expected.

Should you have any inquiries from this part of the country you may refer them to us and be sure of our giving your machine the recommendation it so justly deserves. We will also be pleased to show the machine in operation to anyone who may call at our plant for this purpose.

ALABAMA PAPER & PRINTING CO.

The purpose of this advertising is not primarily the securing of additional orders at this time because the output of **THE AUTOPRESS FACTORY IS SOLD AHEAD FOR MANY, MANY MONTHS** and that, too, in spite of its great and growing capacity for turning out machines quickly.

Its real object is to tell you, as we expect to do from time to time, of the great results we are producing; and also to serve as a sort of notice to the printers who are lagging behind instead of being in the lead in the installation of Autopresses.

Stop and think for a moment. Three years ago the Autopress was but an idea in a mechanic's head. During those three years the machine has been perfected, capital raised for the conduct of the business, the building of not only one, but three factories (employing about 300 men) with their marvelous equipments of machine-tools, and finally the making of a reputation for the machine which now reaches throughout the civilized world, and making necessary numerous branch offices on both hemispheres. These branches alone employ over 100 men.

The enthusiasm that every intelligent user has in the Autopress and which has spread and spread throughout the world with ever-increasing intensity is not one of the least of the gratifications of the Autopress Company.

Come and see our gallery of testimonials at the main offices, 299 Broadway. They will show you that wherever you find an Autopress user you find a friend of the Autopress Company.

Write to any of these firms. Let them tell you.

Fidlar & Chambers, Davenport, Iowa.
A. Carlisle & Co., San Francisco, Cal.
Alabama Paper & Ptg. Co., Birmingham, Ala.
F. P. Burnap Sta. & Ptg. Co., Kansas City, Mo.
H. Gintzler, Buffalo, N. Y.
Dennison Mfg. Co., S. Framingham, Mass.
H. M. Ives & Sons, Topeka, Kan.
David C. Cook Pub. Co., Elgin, Ill.
Record Company, St. Augustine, Fla.
Finch & McCullough, Aurora, Ill.
Roy N. Barcal, Chicago, Ill.
Ansell Ticket Co., Chicago, Ill.
Wm. Koehl Co., Jamestown, N. Y.
Stuff Ptg. Concern, Seattle, Wash.
Smiley Litho. & Ptg. Co., Seattle, Wash.
Walters & Mahon, New York city.
L. Breithaupt Ptg. Co., Milwaukee, Wis.

J. B. Judson, Gloversville, N. Y.
McGowan-Cooke Ptg. Co., Chattanooga, Tenn.
Hennegan & Co., Cincinnati, Ohio.
Allen Ptg. Co., Lansing, Mich.
The Yakima Bindery, N. Yakima, Wash.
Wm. B. Collins Co., Gloversville, N. Y.
Searcy & Pfaff, New Orleans, La.
Rien & Sons Co., Houston, Tex.
H. W. Johns-Manville Co., Brooklyn, N. Y.
Francis & Loutrel, New York city.
Frank Smith, Trenton, N. J.
James H. Dean, Buffalo, N. Y.
F. M. Preucil Ptg. Co., Chicago, Ill.
Buok Ptg. Co., Boston, Mass.
Courier Ptg. Co., Lowell, Mass.
Troy "Times," Troy, N. Y.
Chas. M. Leake Co., Paducah, Ky.

W. A. Fiske, Portsmouth, Va.
McKee Printing Co., Butte, Mont.
American Optical Co., Southbridge, Mass.
Consolidated Stamp & Ptg. Co., Duluth, Minn.
Jos. T. Slavin & Co., Baltimore, Md.
Horace F. McCann, Germantown, Phila., Pa.
L. S. D'Ardell, Memphis, Tenn.
Majestic Press, New York city.
S. S. Tolman, Brocton, Mass.
Schutte-Smith Co., New York city.
Commercial Press, New York city.
Stearns Bros. Co., Chicago, Ill.
T. O'Toole, New York city.
Schonbar Ptg. Co., New York city.
U. S. Sample Co., Chicago, Ill.
The Crown Press, Chicago, Ill.
F. A. Belcher, Toronto, Ont.
Geo. D. Clougher, Chicago, Ill.
Arcus Ticket Co., Chicago, Ill.
London "Advertiser," London, Ont.

Mangan Press, St. Louis, Mo.
John A. Phillips, New York city.
American Druggist Syndicate, Long Island City.
John E. Stewart, Springfield, Mass.
Weldon, Williams & Lick, Ft. Smith, Ark.
C. S. Edman, Pittsburg, Pa.
Chapman Ptg. Co., St. Joseph, Mo.
Perry-Mason Co., Boston, Mass.
Youngstown Plg. Co., Youngstown, Ohio.
Germania Fire Ins. Co., New York city.
William Siegrist, New York city.
Hall Litho. Co., Topeka, Kan.
Guide Plg. Co., Brooklyn, N. Y.
Rosenthal Bros., Chicago, Ill.
S. Rosenthal & Co., Cincinnati, Ohio.
John C. Moore Corp., Rochester, N. Y.
Geo. D. Bone & Son, New Haven, Conn.
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Groebe-McGovern, Newark, N. J.
Sunset Ptg. & Calendar Works, Seattle, Wash.

Latimer Press, New York city.
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J. W. Clement Co., Buffalo, N. Y.
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Salem Pub. Co., Salem, Ohio.
Democrat Ptg. Co., Madison, Wis.
W. H. Collins Co., New Bedford, Mass.
Brooklyn "Daily Eagle," Brooklyn, N. Y.
Leavitt Press, Boston, Mass.
N. Y. Life Ins. Co., New York city.
Peck Press, New York city.
Franklin Ptg. Co., Rochester, N. Y.
Essex Press, Newark, N. J.
Porter-Higby Press, New York city.
N. Allen Lindsey & Co., Marblehead, Mass.
Wade Printing Concern, Haverhill, Mass.

G. A. Wahlgreen, Denver, Colo.
W. F. Vanden Houten Co., New York city.
The "Gazette," Montreal, Can.
Polygraph Ptg. Co., New York city.
M. J. O'Malley, Springfield, Mass.
E. D. Hawkins & Sons, Brooklyn, N. Y.
C. H. Slingerland, Slingerland, N. Y.
Mercantile Ptg. Co., Boston, Mass.
The Maqua Co., Schenectady, N. Y.
H. Murphy, Newark, N. J.
Long Island Star Pub. Co., Long Island City.
Prudential Ins. Co., Newark, N. J.
Leon Miller Co., Boston, Mass.
Stettiner Bros., New York city.
Hankins & Hankins, Richmond, Va.
A. Strauss Ptg. Co., New York city.
The Citizen Ptg. Co., S. Omaha, Neb.



THE AUTOPRESS COMPANY

299 BROADWAY
NEW YORK

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315 Dearborn St., CHICAGO, ILL.

Southern Sales Office:
414 Rhodes Bldg., ATLANTA, GA.

New England Sales Office:
176 Federal St., BOSTON, MASS.

Pacific Coast Sales Office:
Phelan Bldg., SAN FRANCISCO, CAL.

Canadian Sales Offices:
10 Adelaide Street, W., TORONTO, CANADA

English Offices:
85 Fleet St., LONDON, ENG.

Factories:
COLLEGE POINT, L.I., N.Y.



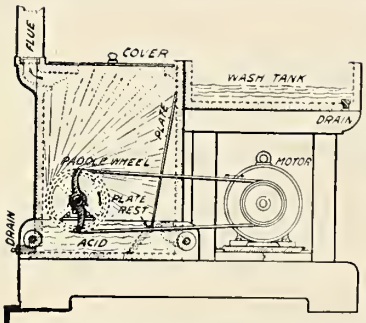
THE CRUMP ROLLER WASHING ATTACHMENT CO.

Patent mechanical attachments, occupying the space of one roller, adapted to *Flat-bed Cylinder, Rotary-Newspaper, Magazine, Sheet-feed Rotary and Multicolor Printing Presses,* which CLEAN ALL ROLLERS, DISTRIBUTORS AND FORM, WHILE THE PRESS IS RUNNING. It is unnecessary to remove the composition rollers; set them off and they can remain in the press during their life; no handling to bend them; no roller racks.

Distribute benzine, kerosene or any preferred solvent to kill the color, and scrape out from any convenient composition roller and drain into a can. From one to five minutes is the usual time required for CLEANING ROLLERS, FORM AND DISTRIBUTORS, to which must be added the time required in handling the press for other requirements. Rags eliminated; solvent reduced 90%. Insurance betterment, and producing profit of the press on cut work often increased one hour daily or about one month in the year

10 Vandewater Street, New York, U. S. A. 'Phone Beekman 3798.

ROLLER WASHING ENGINEERS



S. H. Horgan

IS SELLING

For the American Agents

Axel Holmstrom

ETCHING MACHINES

"The greatest improvement that has come into the photo-engraving business since the introduction of half-tones."

Ask him or write him about it at The Inland Printer Office, Chicago, or Room 1729, Tribune Bldg., New York.

Printers' Patent Form Truck

Time and Labor Saver. Not a Luxury, Nor Expensive





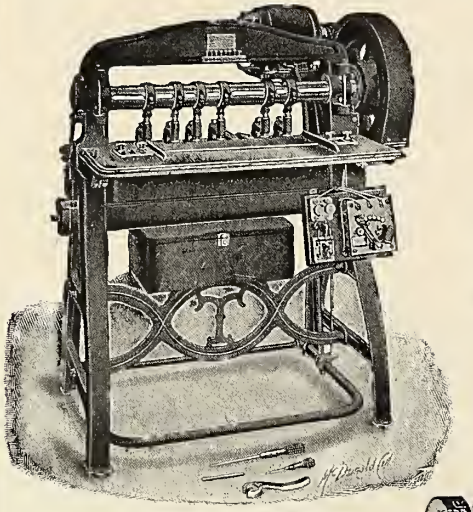
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Mashek Manufacturing Co. (Not Inc.)

1616 West Lake St., Chicago

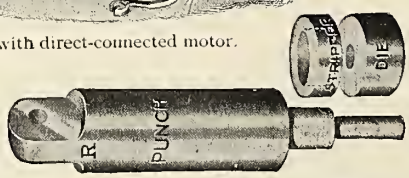
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Tatum Punches—The Standard for Efficiency, Durability, Accuracy



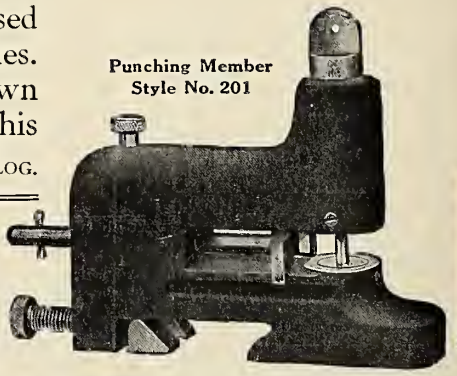
Style D—with direct-connected motor.

The standard line. Interchangeable punches, dies and strippers. Can be used on any of our machines. Twenty stock dies as shown at top and bottom of this advertisement. WRITE FOR CATALOG.



Punch, with stripper and die.

Punching Member Style No. 201



THE SAM'L C. TATUM CO.

3310 Colerain Avenue

CINCINNATI, OHIO

POINTS

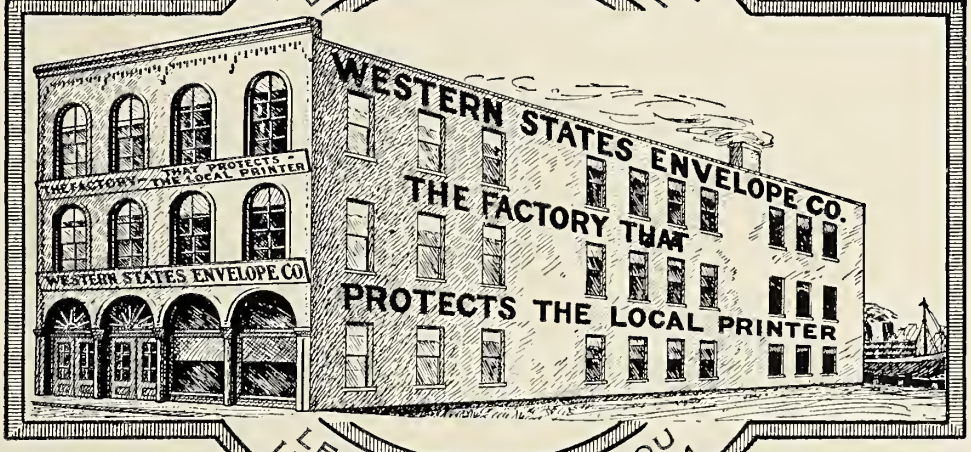
WORTH REMEMBERING

YOU CAN NOW BUY YOUR

ENVELOPES

DIRECT FROM THE FACTORY

NO MATTER WHAT YOUR ENVELOPE PROBLEMS ARE



LET US ASSIST YOU IN SOLVING THEM

SOME POINTS.

1. **"The 7½ or Two-fold Envelope."**
   This factory will make the 7½ or Two-fold envelope for you from almost any paper.
2. **"Layouts and Saving in Presswork."**
   This factory will furnish layouts without charge from which to print envelopes and stationery on the same sheet, thus saving presswork and making sure of matching colors of ink and paper. The envelope portion of the sheets may then be cut off and shipped to the Western States Envelope Co. to be made into "sure stick" envelopes.
3. **"Envelopes Printed flat on Platen as well as Cylinder Presses."**
   Do you realize that you can now print your envelopes flat in sheets, on platen as well as Cylinder Presses? The paper is furnished to you in suitable sizes, if you so desire.
4. **"The New Reverse Face Envelope."**
   You can now furnish your customers an envelope that is new, namely the Reverse Face Envelope, manufactured by us. This can be furnished in sheets to print, or made up.
5. **"Be Your Own Envelope Jobber."**
   You can now be your own envelope jobber—by having your own label on the boxes—by having a different box from some one else (for we furnish non-soiling boxes for all 6¾ white and colored envelopes for stock)—by being able to order your own envelopes made from any paper you may desire. No extra charge for all this.
6. **"It Beats the Band."**
   It is not necessary to remove the bands from our envelopes, for we leave them off and credit you one cent per thousand for them.
7. **"We are Courting a Hard Proposition."**
   We actually court the making of Bond, Linen and Ledger envelopes. Our ad. in the November Inland Printer will clearly show you the reason. There are other points.

MAKE US "SHOW" YOU.

WESTERN STATES ENVELOPE CO.
Milwaukee, Wis.

Gentlemen:

I am prepared to be convinced that you can serve me.

*M*_____

*Firm Name*_____

*Street No.*_____

*City*_____

*State*_____

I. P. 4.

WESTERN STATES ENVELOPE CO. 311-313 E. WATER ST. MILWAUKEE

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Wilson's Treatise on Punctuation — John Wilson 1.10

Published or For Sale by

THE INLAND PRINTER COMPANY

120-130 Sherman St., CHICAGO **1729 Tribune Building, NEW YORK**

PAMPHLET GIVING CONTENTS OF EACH BOOK MAILED ON REQUEST

Danish Bond



In Bond Paper, permanence is essential. A deed given in 1102 A. D., by Roger of Sicily, is still extant, preserved for 800 years against wear and age by the splendid quality of the paper.

Danish Bond is made from the same material as King Roger's deed. It has the same enduring quality. It will not turn brown, nor, though kept for hundreds of years, will it crumble.

MANUFACTURED BY THE

B. D. RISING PAPER COMPANY

HOUSATONIC, BERKSHIRE COUNTY, MASSACHUSETTS

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Dwight Bros. Paper Co., Chicago, Ill.
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Crescent Paper Co., Indianapolis, Ind.
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Louisville Paper Co., Louisville, Ky.

COST REDUCTION *and* PROFIT MAKING

THESE RESULTS ARE OBTAINED BY PROGRESSIVE PRINTERS WHO USE

The Cleveland Folding Machine

The Only Folder that does not use Tapes, Knives, Cams, or Changeable Gears in Folding.



Perfect in register and 50% faster than other Folders.
Has range from 19 x 36 to 3 x 4 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s, and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3. in.
Makes accordion—and a number of other—folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.
Write for a complete set of sample folds.

The Cleveland Folding Machine Company : : : : Cleveland, Ohio

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Take the Direct Route to

California

the shortest road to the coast.

San Francisco Overland Limited

the finest train in the world. Exclusively for first-class travel. Celebrated dining-car service.

Union Pacific—Southern Pacific

Standard Route of the West

Electric Block Signals

For fares, reservations, etc., call on or address

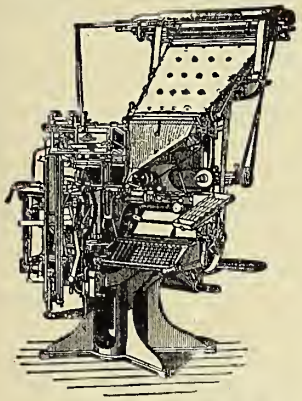
GERRIT FORT, P. T. M., 896 Farnam Street, OMAHA, NEB.

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They Laughed at Him

HIS MACHINE



Quick-Change Model 5

—but here is what he says about the machine it was predicted would "Eat its head off":

Windham County Observer

HORACE F. WILDER, Publisher. HAROLD S. CORBIN, City Editor

PUTNAM, CONN., October 20, 1910.

MERGENTHALER LINOTYPE CO.:

Gentlemen,—I want to express to you people the entire satisfaction we have experienced with our one Linotype (Quick-Change Model 5) in a small place. When I put it in (June, 1909) I was rather laughed at, because it was said that there was not enough work for it, and it would "eat its head off" while standing idle. As a matter of fact, the machine works from nine to fifteen hours a day five days in the week, and at least five hours on Saturday, and oftener eight hours on that day.

The paper hasn't been an hour late since the machine has been installed, and we have had no use for any outside help in handling the machine. I set it up alone, and it runs fine. My foreman takes all the care of it, and he learned simply from observation and experience with a single machine, having never been to the factory or any Linotype school.

I mention this because so many have asked me if it was safe to run a machine so far from the base of supplies without expert help. We use the machine for ads., jobs, borders, rules, dashes and slugs. There's nothing like it, we think.

(Signed) H. F. WILDER.

More than 2,000 One-Machine Users

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 521 Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 332 Camp St.

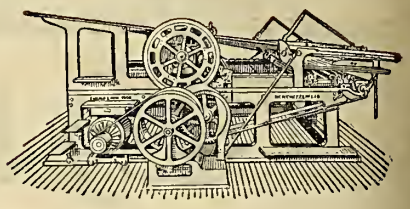
MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.
} Parsons Trading Co.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street
STOCKHOLM—Akt.-Bol. Gumaelius & Komp.
ST. PETERSBURG—Leopold Heller
COPENHAGEN—Lange & Raaschou

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of Miehle Presses shipped during the month of *October, . . . 1910*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Zion Printing & Pub. House.....Zion City, Ill..... 1
Previously purchased one Miehle.

The McDonald Printing Co.....Cincinnati, Ohio 2
Previously purchased one Miehle.

Williams Printing Co.....New York City..... 1
Previously purchased sixteen Miehles.

The De Vinne Press.....New York City..... 1
Previously purchased seventeen Miehles.

A. R. Barnes & Co.....Chicago, Ill. 1
Previously purchased eight Miehles.

The Beck Engraving Co.....Philadelphia, Pa. 1

Technical Education School.....Rogersville, Tenn. ... 1

Fotheringham & Popham.....Ottawa, Ont. 1

Byrd Printing Co.....Atlanta, Ga. 1
Previously purchased one Miehle.

Dunlap Printing Co.....Philadelphia, Pa. 1
Previously purchased nine Miehles.

J. Wiesike .....Brandenburg, Germany 1

Publishers Printing Co.....New York City..... 1
Previously purchased seventeen Miehles.

The Boehme & Rauch Co.....Monroe, Mich. 1
Previously purchased ten Miehles.

Braband-Voss Co. .....Milwaukee, Wis. 1
Previously purchased one Miehle.

C. E. Pauley & Co.....Indianapolis, Ind. 1

Edward Keogh Printing Co.....Chicago, Ill. 1
Previously purchased three Miehles.

S. E. Cassino Co.....Salem, Mass. 2
Previously purchased two Miehles.

Butterick Publishing Co.....New York City..... 1
Previously purchased twenty-one Miehles.

Frank P. Bennett & Co.....Boston, Mass. 1
Previously purchased one Miehle.

Montross & Clarke Co.....New York City..... 1

The University Press.....Toronto, Ont. 1

F. J. Stroup Printing Co.....Detroit, Mich. 1
Previously purchased one Miehle.

Dittler Bros. .....Atlanta, Ga. 1

Lord Baltimore Press.....Baltimore, Md. 1
Previously purchased fourteen Miehles.

D. F. Keller & Co.....Chicago, Ill. 1
Previously purchased eight Miehles.

Buxton & Skinner Staty. Co.....St. Louis, Mo..... 4
Previously purchased eight Miehles.

The Mutual Ptg. & Lith. Co.....Indianapolis, Ind. ... 1
Previously purchased one Miehle.

Currier Publishing Co.....Chicago, Ill. 1
Previously purchased five Miehles.

The Shredded Wheat Co.....Niagara Falls, N. Y.. 1

Bramhall Printing Co.....Kansas City, Mo..... 1
Previously purchased five Miehles.

American Sales Book Co.....Elmira, N. Y..... 5
Previously purchased six Miehles.

Imprimerie Robaudy .....Cannes, France 1
Previously purchased two Miehles.

N. Gaewski .....St. Petersburg, Russia 1

Myers Printing Co.....Pittsburgh, Pa. 1

Regensteiner Colortype Co.....Chicago, Ill. 4
Previously purchased seventeen Miehles.

R. S. Peck & Co.....Hartford, Conn. 1

The Aldine Press..... .....Toronto, Ont. 1

Guide Publishing Co.....San Francisco, Cal.. 1

Kortmeyer Printing Co.....Milwaukee, Wis. 1
Previously purchased one Miehle.

Times-Mirror Ptg. & Bdg. House..Los Angeles, Cal..... 4
Previously purchased five Miehles.

Victor Ek .....Helsingfors, Finland. 1
Previously purchased two Miehles.

Geo. E. Crosby Co.....Boston, Mass. 1
Previously purchased three Miehles.

Ashdon Printing Co.....Los Angeles, Cal.... 1

Baumgardt Publishing Co.....Los Angeles, Cal.... 1

American Lithographic Co.....New York City..... 1
Previously purchased twelve Miehles.

Atoz Printing Co.....So. Whitley, Ind..... 2
Previously purchased six Miehles.

A. E. Martell Co.....Boston, Mass. 2
Previously purchased two Miehles.

A. A. Sherman.....Seattle, Wash. 1

Southern Printing Co.....New York City..... 1
Previously purchased two Miehles.

Chicago Carton Co.....Chicago, Ill. 1
Previously purchased four Miehles.

Frank Myers & Co.....Seattle, Wash. 1

Shipments for October, 1910, **68** Miehle Presses

For Prices, Terms and Other Particulars, address

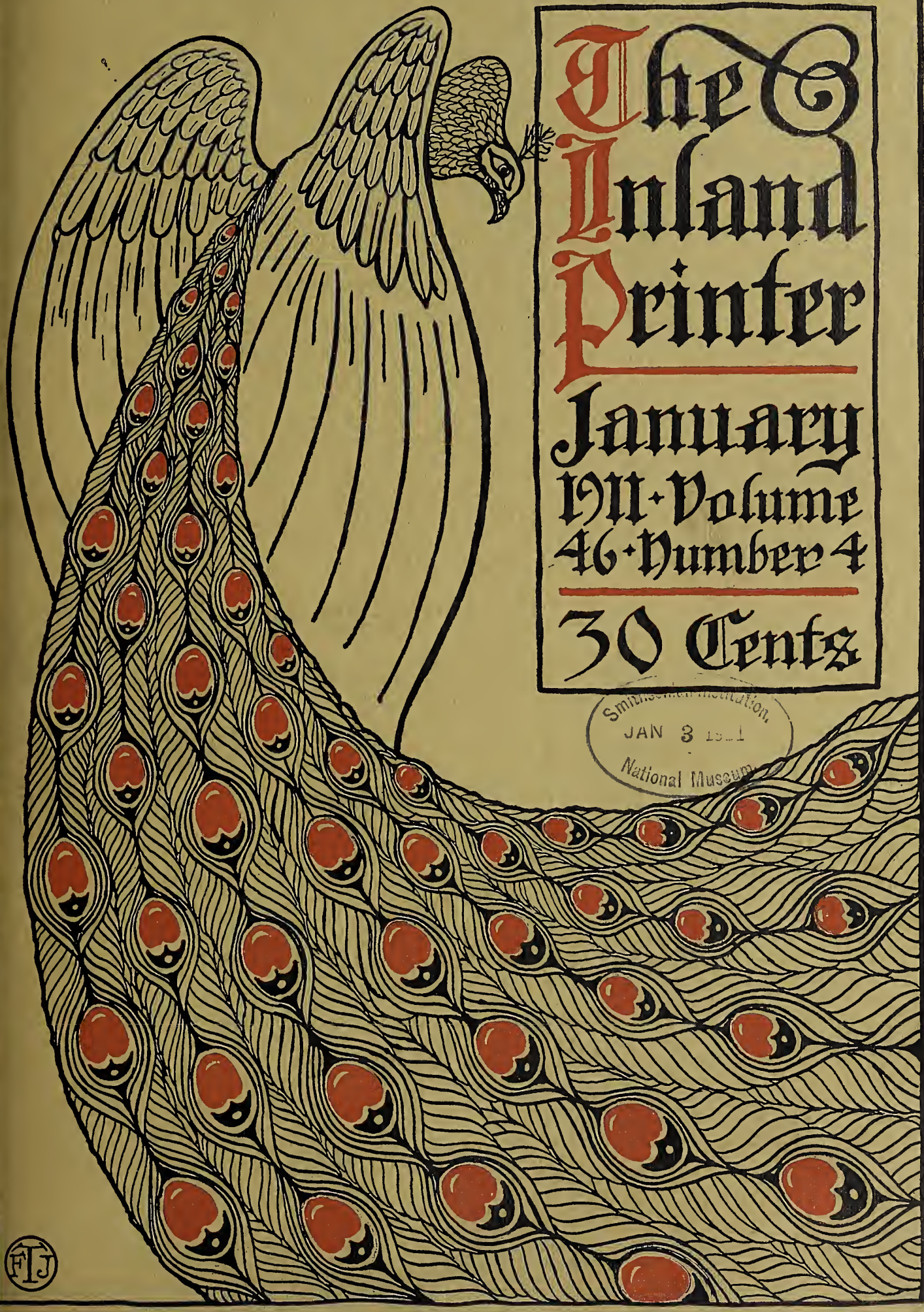
The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS

(South Side Office, 274 Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 179 Rue de Paris, Charenton, Paris.



The Inland Printer

January
MM · Volume
46 · Number 4

30 Cents

Smithsonian Institution
JAN 3 1911
National Museum

Which is the best
Offset Press?
The one on which
The best Offset Inks
Are used.
We would not advertise this
Unless we had
The Inks you need.
If you run an
Offset Press
Or make one
Send us your address.

Sigmund Ullman Co.

New York Chicago
Philadelphia Cincinnati

Respect gains Respect

BUTLER BRANDS PAPER THE BEST





IN business it is the respectful man who succeeds; it is the man who shows respect and high esteem for his fellows who is shown full measure of respect and consideration in return.

The letter-head is a positively unmistakable message of the regard one correspondent has for another. There is no better form of advertising the policy of a firm than fine, dignified, respect-conveying and respect-commanding business stationery. A man, upon receipt of a letter from another with whom he is not intimately acquainted, unconsciously gauges the integrity and sincerity of his correspondent by his letter-head. No man or firm can afford to be misjudged.

BROTHER JONATHAN BOND is the only paper made solely for high-class commercial correspondence producible at minimum cost, and it has been so for the past twenty-five years. It is the only paper that insures suitableness and economy in the greatest degree.

If you are a printer or stationer, and have the best interests of your customers at heart, you will show it by recommending BROTHER JONATHAN BOND to them. Send for latest samples if you are not supplied.

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co. . . . . Milwaukee, Wis.
Interstate Paper Co. . . . . Kansas City, Mo.
Southwestern Paper Co. . . . . Dallas, Tex.
Southwestern Paper Co. . . . . Houston, Tex.
Pacific Coast Paper Co. . . San Francisco, Cal.
Sierra Paper Co. . . . . Los Angeles, Cal.
Oakland Paper Co. . . . . Oakland, Cal.
Central Mich. Paper Co., Grand Rapids, Mich.
Mutual Paper Co. . . . . Seattle, Wash.
American Type Founders Co. Spokane, Wash.
American Type Founders Co. . . . Vancouver, British Col.
National Paper & Type Co. . . New York City (Export only)
National Paper & Type Co., City of Mexico
National Paper & Type Co., City of Monterey, Mex.
National Paper & Type Co. . . Havana, Cuba

Address Division 1

J. W. Butler Paper Company

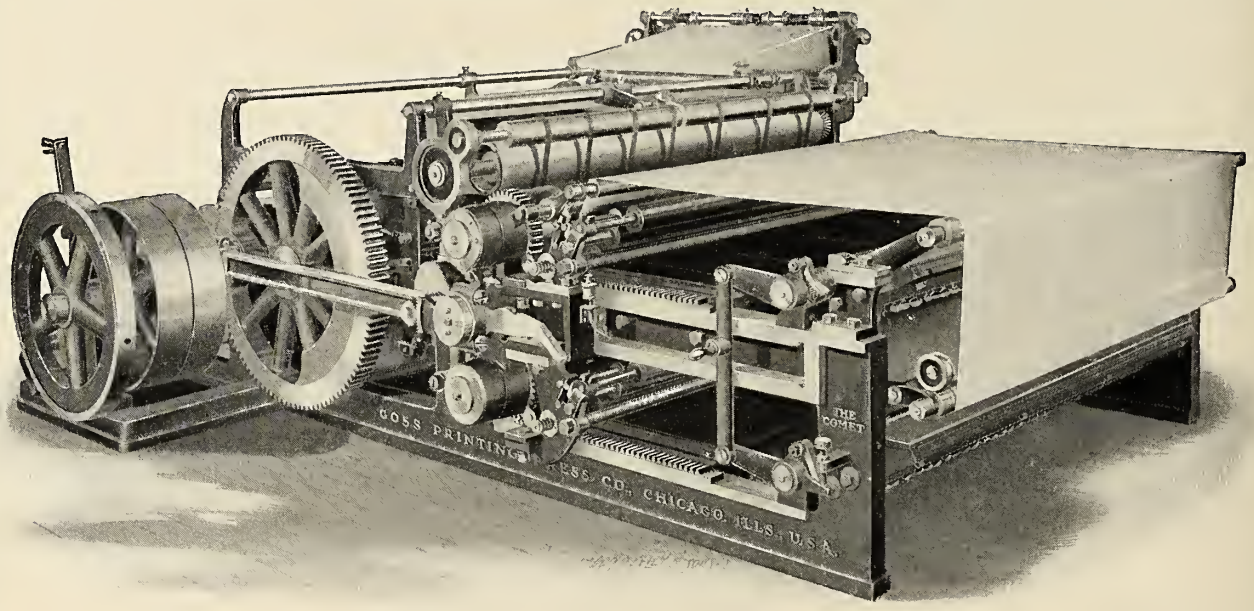
Established 1844

Chicago

Halley's Comet Has Come and Gone. But the GOSS "COMET" Press Has Come to Stay

THE GOSS "COMET"

FLAT BED WEB PERFECTING PRESS will Print, Paste and Fold Four, Six or Eight Pages of a Six or Seven Column Standard Size Newspaper



The "Comet" is *positively* the most economical web perfecting press on the market, equipped with double pinion drive, angle bar and former folder, which is practically tapeless and rotary.

The "Comet" requires but half as many composition rollers and inking fountains, yet insures more ink distribution and better register of print than any other web press of the traveling cylinder class.

All composition rollers are interchangeable, the inking fountains of the thumb-screw pattern, while the web tension is automatically governed.

The "Comet" will take up floor space 12 x 13 feet, stands 4 feet 8 inches high, weight 16,000 pounds, while a 5-horse-power motor will be ample to operate the machine.

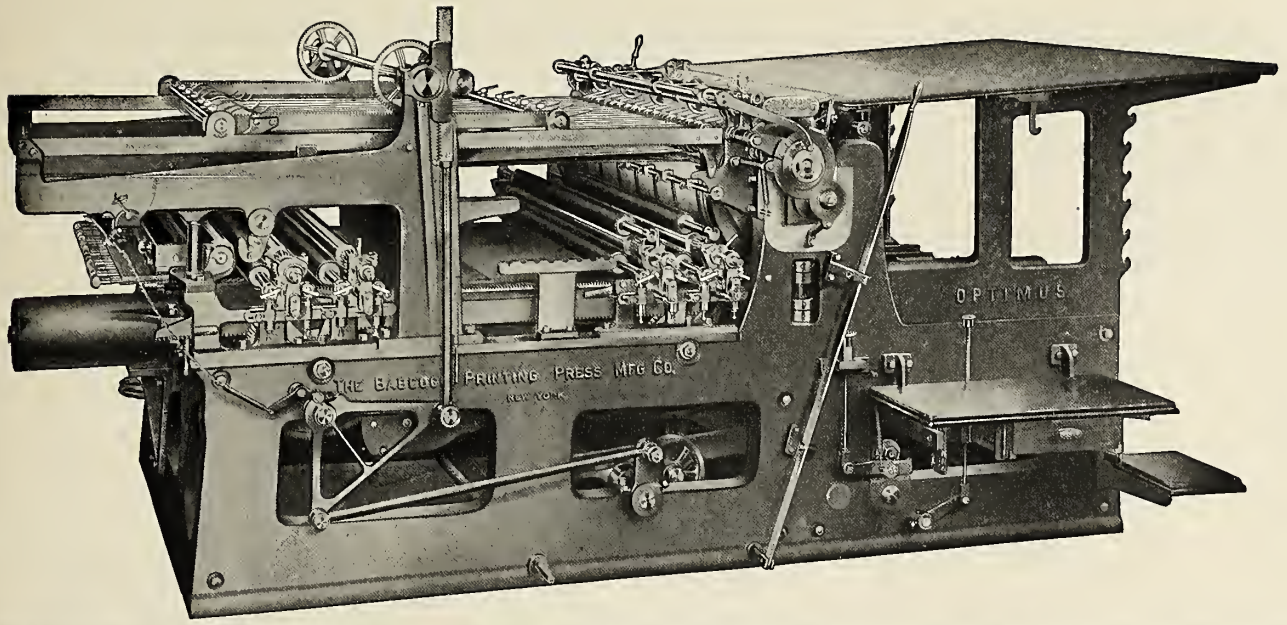
The "Comet" will cost no more to operate than a two-revolution or drum cylinder press with folder attached. It will reduce the labor in the pressroom one-half, permit of a greatly increased circulation without increased labor, allow all forms to go to press at one time, make it easy to catch mails and please the advertisers and subscribers by giving the latest news and early delivery.

For Prices and Terms Write

THE GOSS PRINTING PRESS COMPANY

NEW YORK OFFICE—1 Madison Ave., Metropolitan Life Bldg.
LONDON OFFICE—92 Fleet St. - - - - - - London, E. C.

16th St. and Ashland Ave., Chicago, Ill.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omana, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

Far beyond mere claim or careless assertion are these advertisements describing how the Optimus is fitted for its work; why and how it does better things. So plain is this exhibit that the high value and advantages of Optimus construction must appeal forcefully to everyone. Recently we have been showing just how the supreme quality of strength is developed to make the Optimus the most rigid of presses. These are Optimus reasons exclusively. No other construction gives equal rigidity. Almost regardless of other qualities the strongest press is best.

Above the bed is the heavy cylinder, powerfully braced inside, and accurately balanced. Through it passes a large steel shaft that runs in long boxes fixed rigidly to the side-frames. The construction is unyielding. There are few parts, and these closely coupled in small space. Read details given here for two months.

Below the bed are six broad-surfaced tracks. Two are long, with rollers; four are short, with wheels; all are equally spaced under impression so that a track is under each bearer. The center-girt supporting these tracks is the heaviest used, twice as strong as any other, because the Optimus driving motion does not crowd the space under the bed; it occupies little room, and admits a girt of unusual size, yet the bed is lower than in any other like press. Lugs on the side-frames sustain the girt, and relieve the bolts of strain. Tracks are quickly adjusted for wear, and pony sizes need less in number.

The construction generally followed has driving motions that require much space, and a heavier girt would drive beds now at the limit still higher; cylinder boxes are not fast to frames, and impression is secured through many and long connections. This construction manifests its weakness by guttering and by the cylinder leaving the bearers on heavy forms.

The Optimus does not gutter; its cylinder is firmly on the bearers no matter what the form. It is the strongest press the trade has ever had.

SET IN AUTHORS ROMAN AND AUTHORS ROMAN WIDE

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
316-318 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

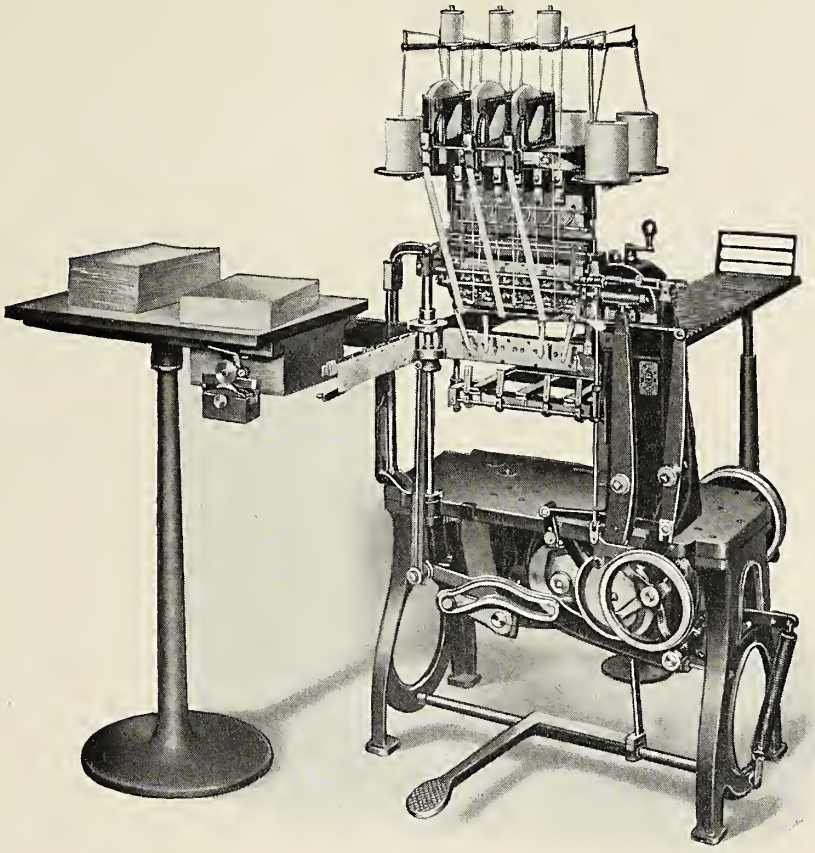
MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over.

Other sizes to suit every requirement.

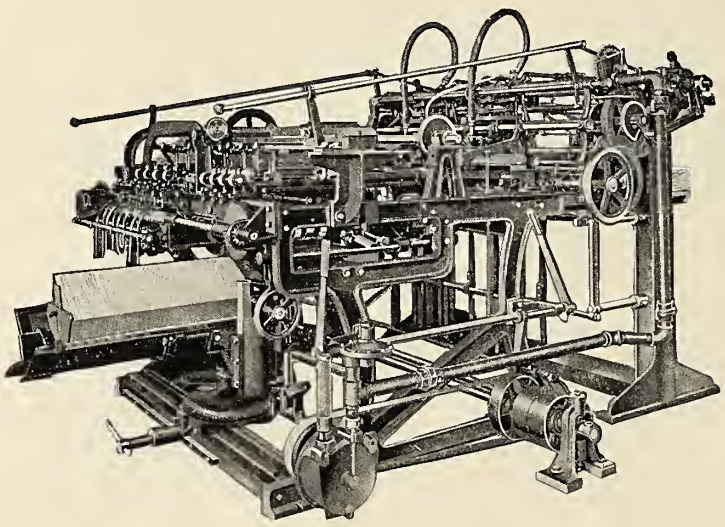
WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

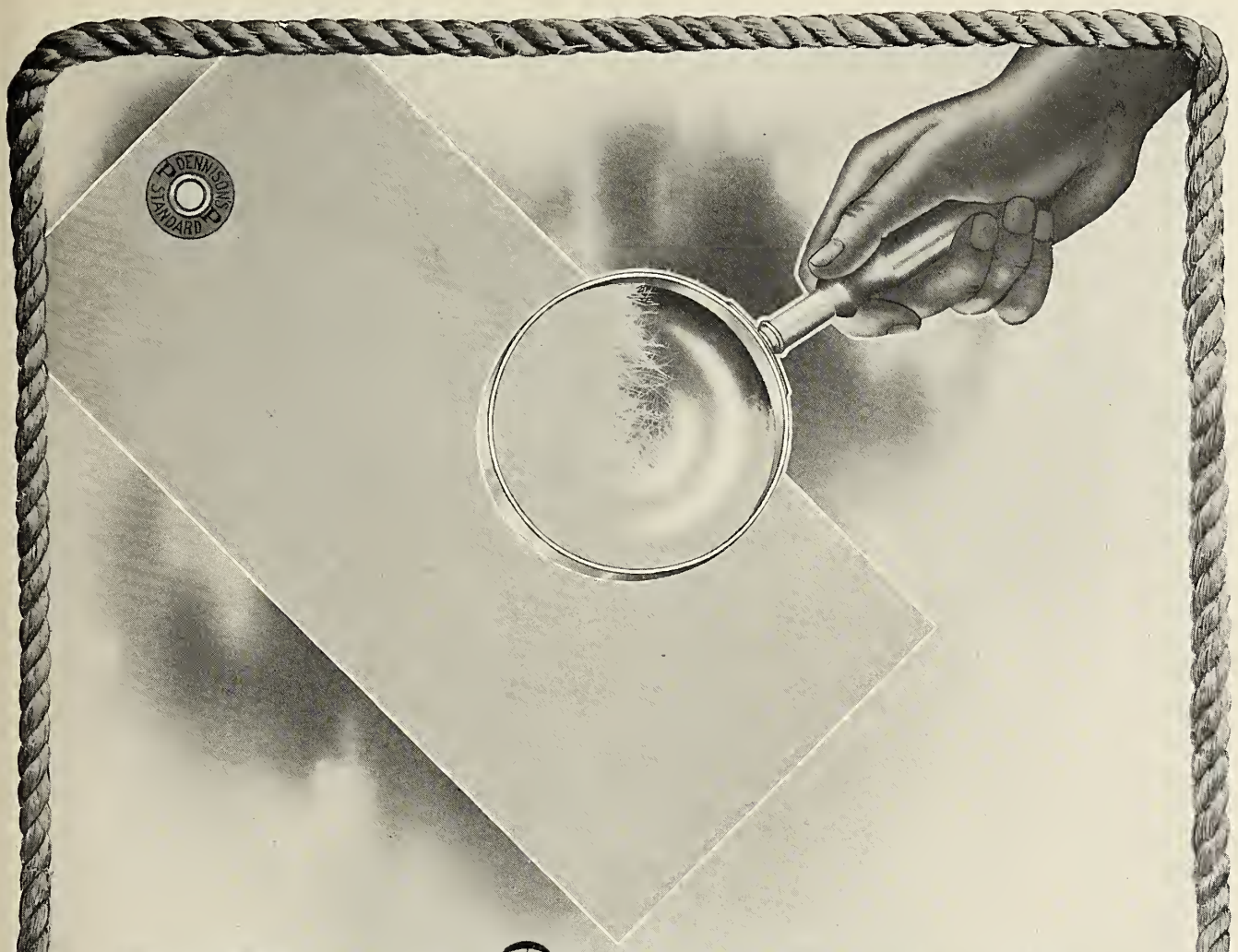
The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

The Price is in the Machine

Chambers Brothers Co.

Fifty-second and Media Sts., Philadelphia, Pa.

Chicago Office : : : 524 West Jackson Boulevard



The Fibres of a Dennison Standard Tag

Thousands of fine rope fibres, closely knit together, each one as tough as the hemp from which it came, — this is

The Strength Secret of a Dennison Standard Tag

Imagine the combined resistance to wear and tear, the imperviousness to water, the immunity from accidents and loss offered by such a stock! All far-seeing printers recommend Dennison Standard Tags. They know of no better insurance against trouble and disaster.

Dennison Manufacturing Company

THE TAG MAKERS

BOSTON
26 Franklin Street

CHICAGO
25 Randolph Street

NEW YORK
15 John Street
15 West 27th Street

PHILADELPHIA
1007 Chestnut Street

ST. LOUIS
413 North Fourth Street

To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York

Don't Destroy or Give Away WASTE PAPER

"It's As Good As Gold"

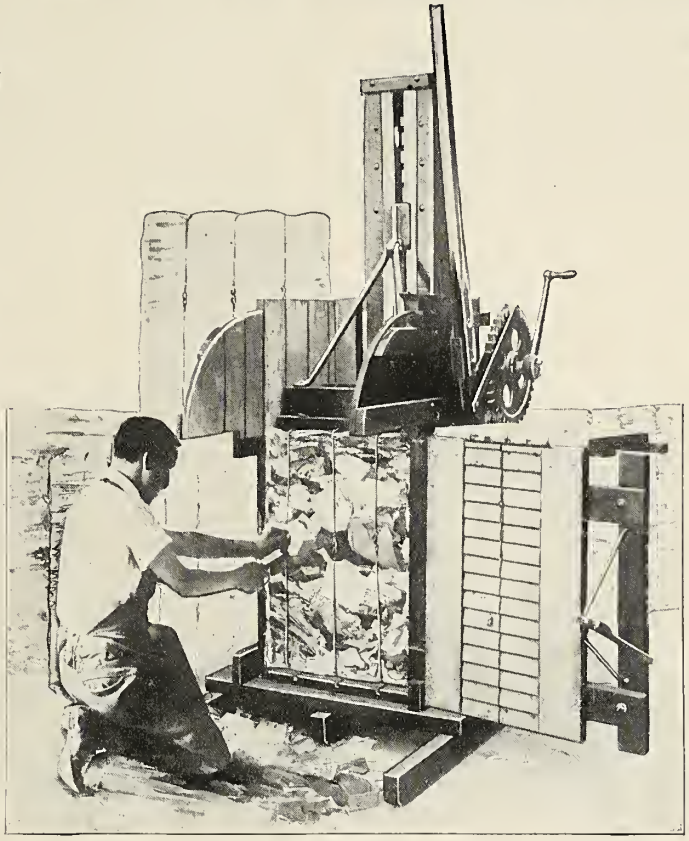
Sell It!

It Yields a *Clear Profit*

for $8.00 to $45.00 per ton

The Little Giant Bales It

Our Special Service Sells It



Waste paper baled in a Little Giant is one of the best business assets you have. It can be instantly converted into ***cash,*** because thousands of paper mills all over the U. S. are ready and eager to pay you *$8 to $45* per ton for it. This waste paper *costs you nothing*—therefore every cent you make from it is *clear profit*. The Little Giant turns out a wire tied bale, 30 inches long and weighing about 150 lbs. Your office boy can operate this press.

Our Special Service (an exclusive Little Giant feature) keeps you in touch with thousands of paper mills and ***enables you to get highest prices for baled waste.*** Because of this service, the Goes Lithographing Co., of Chicago, are now receiving from $90 to $100 monthly for baled waste, that they formerly received less than $20 a month for. Thousands of other firms receive three or four times as much as they did before installing a Little Giant.

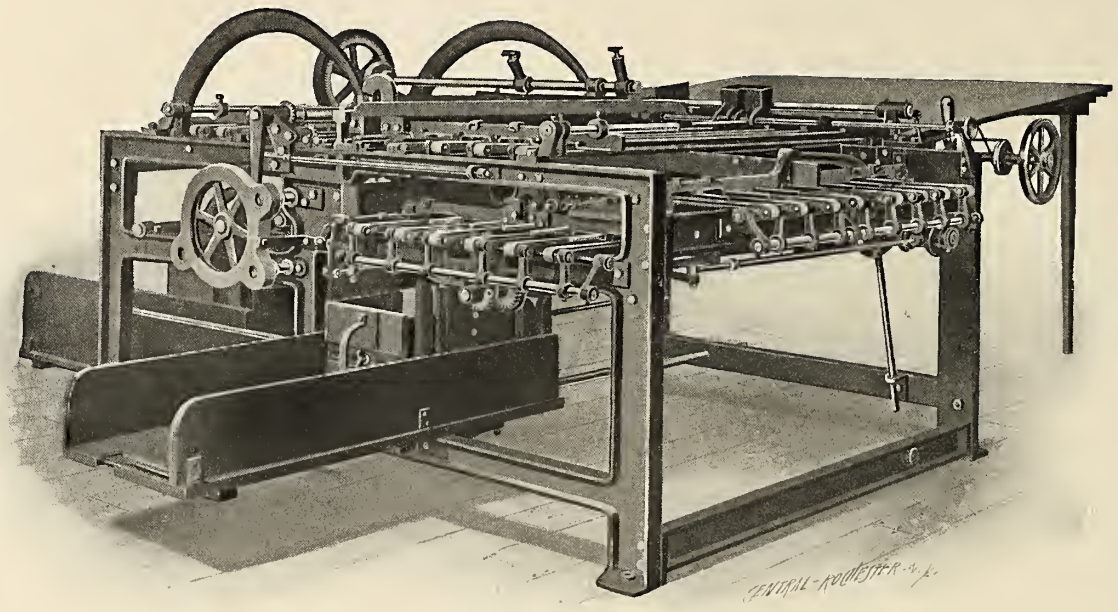
Little Giant *Baling Press*

The Little Giant is the best, most practical, durable and easily operated baling press on the market. It costs less than any other baler, turning out the same size bale.

It reduces fire risk, keeps premises neat and clean, and has numerous other good points that make it imperative for you to own one.

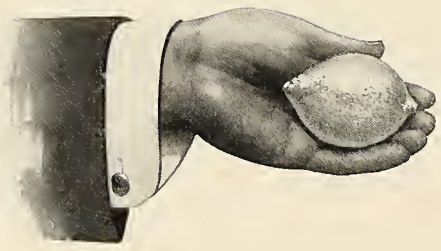
Write to-day for full information and let us tell you how we can sell your baled waste at highest market prices. Do it *now!* Address Department I. P.

Little Giant Hay Press Co., Alma, Mich.



New Model Jobber

for periodical and pamphlet work. Write for full particulars



We are not handing you a —



Brown Folding Machine Company

Erie, Pennsylvania

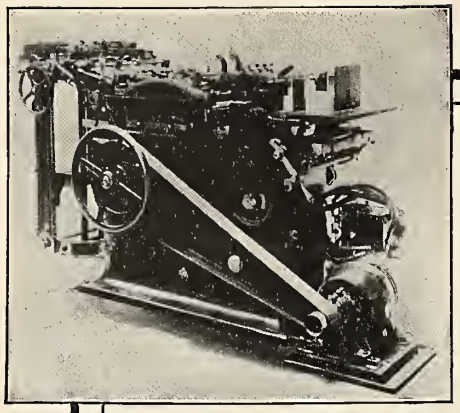
NEW YORK - - - - - - 38 Park Row CHICAGO - - 345 Rand-McNally Building

ATLANTA, GA. - - - - J. H. Schroeter & Bro.

Read the
Next Two Pages
About

THE
GREATEST
MONEY-MAKING
MACHINE
FOR THE
PRINTER

"GET IT"



TO THE OF THE

THE AUTOPRESS has come into his own. The battle is over. The machine has amply justified the faith of backers. The seemingly impossible has become a potent fact. Hundreds of Autopresses are in use now, scattered over the Globe, putting the old hand-fed jobbers out of use, killing competition and making money for printers whe profits were impossible before. The unprofitable job presswork is now more than welcome by Autopress use

Thirty months ago we shipped the first Autopress from a factory scarcely worthy of the name. To-day the Aut press factory, thrice enlarged, is the admiration of the whole machine-manufacturing world.

MY DEAR MR. KOPPLE,— Yours of September 21, in regard to "statusmeter," came duly to hand and was put aside with the idea of finding time, later, to fill out the blanks, but on further reflection the job looks a bit formidable and we shall have to give it up and ask your kind indulgence in the premises. We beg, therefore, you will excuse us, so far as that is concerned.

I want to tell you, however, that we are getting good results from the machine and like it better as time goes on. We are always a bit chary about endorsing a new piece of machinery, but having had the Autopress in operation more than a year, we feel that we can say a good word for it without hesitation. On many kinds of work it is a winner and we are gradually finding out its possibilities. It is a pleasure to tell you this, for doubtless you have been disappointed at our apparent lukewarmness. The ingenuity and originality of the press appealed to us at the first, but as to its possibilities as a business proposition we had some doubts. In the face of ascertained results the doubts must give way, and some time we may be looking for Autopress No. 2.

Let me add that your broad and generous dealings have been a pleasure from the first and have been and are heartily appreciated.

N. ALLEN LINDSEY.

GENTLEMEN,— Replying to your letter of October 8, we are pleased to note your acknowledgement of check through Wight & Pew, your Helena attorneys, which we tendered them October 1 in settlement of first installment on the Autopress which we purchased from you.

We take this opportunity of thanking you for the businesslike manner in which you handled this matter, and giving us a thirty-day trial on the machine before acceptance.

We don't know how we ever got along without the Autopress, and it is doing wonderful work in our plant. Especially this month, during the busy election period. As an example of the output of the press, we enclose a few jobs run to-day: 10,000 bill forms in two colors, 5,000 cards run two sides, and 20,000 circulars—10M work-and-turn 4 pages.

We also enclose a couple of clippings advertising the press, but will boost this feature more extensively when we have time. At present we are too busy turning out printing, and the Autopress is more than it's own with its weaker and slower opponents.

You can send along a bunch of notes to the American Bank, as in all probability we will take them up faster than they fall due.

You did not enclose in your letter, as mentioned, copy of contract, but we presume this was an oversight. NAEGELE PRINTING CO.,
Fred Naegele, Mgr.

NEWARK, N. J.

We can not express ourselves in a more definite manner than sending you our check for $3,500, covering your invoice for two machines.

You will note, also that they were installed in our factory building with the understanding that we could have sixty days' trial. Long before the expiration of this time we were perfectly satisfied and pleased with our purchase, and we pay for the machines, as stated above, after we had operated about a month.

This transaction has been very satisfactory. The payment of our bill before the time specified in your contract will convey to you, *and to any others,* our opinion of the machines.

We gave you an order *for two* and regret that order was not made *for four.*

We are operating the machines for twenty five per cent less than your estimate figure that it would cost us, and we find the machines capable of doing any commercial job that is printed and at high speed. The Autopresses have become known as the machines to fall back on when we have been delayed, and we desire to make up for lost time.

Trusting that this will give you an idea of what is thought of your press, and *wishing you all the success that you are justly entitled to for the production of such a machine*

I am, PRUDENTIAL INSURANCE CO.,
Manager Printing Department.

(Five Autopresses in operation now.)

The purpose of this advertising is not primarily the securing of additional orders at this time because the output of **THE AUTO PRESS FACTORY IS SOLD AHEAD FOR MANY, MANY MONTHS** and that, too, in spite of its great and growing capacity f turning out machines quickly.

Its real object is to tell you, as we expect to do from time to time, of the great results we are producing; and also to serve as a sort notice to the printers who are lagging behind instead of being in the lead in the installation of Autopresses.

Stop and think for a moment. Three years ago the Autopress was but an idea in a mechanic's head. During those three years t machine has been perfected, capital raised for the conduct of the business, the building of not only one, but three factories (employing about 2

Fidlar & Chambers, Davenport, Iowa.
A. Carlisle & Co., San Francisco, Cal.
Alabama Paper & Ptg. Co., Birmingham, Ala.
F. P. Burnap Sta. & Ptg. Co., Kansas City, Mo.
H. Gintzler, Buffalo, N. Y.
Dennison Mfg. Co., S. Framingham, Mass.
H. M. Ives & Sons, Topeka, Kan.
David C. Cook Pub. Co., Elgin, Ill.
Record Company, St. Augustine, Fla.
Finch & McCullough, Aurora, Ill.
Roy N. Barcal, Chicago, Ill.
Ansell Ticket Co., Chicago, Ill.
Wm. Koehl Co., Jamestown, N. Y.
Stuff Ptg. Concern, Seattle, Wash.
Smiley Litho. & Ptg. Co., Seattle, Wash.
Walters & Mahon, New York city.
L. Breithaupt Ptg. Co., Milwaukee, Wis.
J. B. Judson, Gloversville, N. Y.
McGowan-Cooke Ptg. Co., Chattanooga, Tenn.
Hennegan & Co., Cincinnati, Ohio.
Allen Ptg. Co., Lansing, Mich.
The Yakima Bindery, N. Yakima, Wash.
Wm. B. Collins Co., Gloversville, N. Y.
Searcy & Pfaff, New Orleans, La.
Rien & Sons Co., Houston, Tex.
H. W. Johns-Manville Co., Brooklyn, N. Y.
Francis & Loutrel, New York city.
Frank Smith, Trenton, N. J.
James H. Dean, Buffalo, N. Y.
F. M. Preucil Ptg. Co., Chicago, Ill.
Buck Ptg. Co., Boston, Mass.
Courier Ptg. Co., Lowell, Mass.
Troy "Times," Troy, N. Y.
Chas. M. Leake Co., Paducah, Ky.
W. A. Fiske, Portsmouth, Va.
McKee Printing Co., Butte, Mont.
American Optical Co., Southbridge, Mass.
Consolidated Stamp & Ptg. Co., Duluth, Minn.
Jos. T. Slavin & Co., Baltimore, Md.
Horace F. McCann, Germantown, Phila., Pa.
L. S. D'Ardell, Memphis, Tenn.
Majestic Press, New York city.
S. S. Tolman, Brocton, Mass.
Schutte-Smith Co., New York city.
Commercial Press, New York city.
Stearns Bros. Co., Chicago, Ill.
T. O'Toole, New York city.
Schonbar Ptg. Co., New York city.
U. S. Sample Co., Chicago, Ill.
The Crown Press, Chicago, Ill.
F. A. Belcher, Toronto, Ont.
Geo. D. Clougher, Chicago, Ill.
Arcus Ticket Co., Chicago, Ill.
London "Advertiser," London, Ont.



THE AUTOPRESS

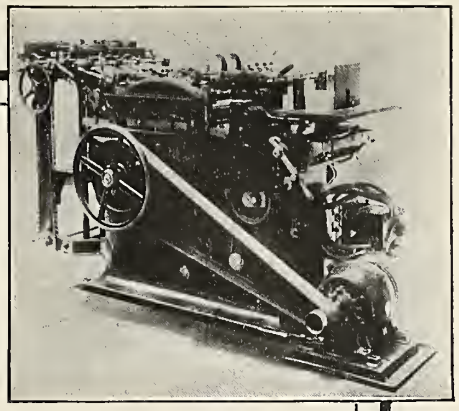
299 BROADWA

Western Sales Office:
315 Dearborn St., CHICAGO, ILL.

New England Sales Office:
176 Federal St., BOSTON, MASS.

Southern Sales Office:
414 Rhodes Bldg., ATLANTA, GA.

Pacific Coast Sales Office:
Phelan Bldg., SAN FRANCISCO, CA



PRINTERS WORLD

As a money-earner for printers the Autopress is in a class by itself. We do not even need to say so. Printers are ng it for us a thousand times more eloquently and more forcefully than we can say it for ourselves. They are mak- money with their Autopresses and they will make more and yet more as they develop their own skill in handling most remarkable of job-printing machines.

Letters like these tell the tale. They are merely examples of the hundreds we have on file. Many of our very best s come unsolicited.

New York, May 17, 1910.

Gentlemen,— We have now had the Auto- ess in actual operation about three months d each day but emphasizes the opinion we rmed during the first week of our trial riod — that the Autopress was undoubtedly e most profitable job-printing machine that have ever had anything to do with. In aking settlement in full at the expiration of e trial period we did so with the feeling at this purchase was the most profitable in- stment that we had ever made in printing achinery.

Its speed is rather above than below the fig- es that you claim for it; its destribution is eal; its delivery perfect and the ouput of a iform and consistently high quality. We ve never been able to find a slur in any of r work and all the register jobs that we ve put on have been perfect. Another very portant item, and a fault that is generally und in automatic machines, is the spoilage. this head the Autopress stands in a class itself, as the spoilage does not equal what found to be the rule on hand-fed platen esses. We have found the machine to be as ofitable on short runs as well as long runs, it takes no longer for putting on the form making ready than the ordinary platen ess, and in many cases it is quicker.

Latimer Press,
W. C. Latimer.

Newark, N. J.

Gentlemen,— The only difficulty I have with the Autopress is to get enough work to keep it going all the time.

I can ascribe these good results to the Autopress: money in the bank and possible to get out a big job, 25,000 or 50,000, in a hurry, while you would be waiting for electros.

I get as much as 36,000 impressions in an eight-hour day on the Autopress.

H. Murphy.

London, Can., October 3, 1910.

Dear Sirs,— Your letter of September 1 to hand, and am sorry we have kept you so long without an answer. The writer has been away and also kept very busy; however, we have filled in the blank forms, requested by you, to the best of our ability.

We think there is nothing like the Autopress and are perfectly satisfied with it, but would like to have any new attachments there is going to be put on. There are quite a number of printers from around our district come to see it and we never fail to tell them what it can do. The letter-head of this communication was printed on the Auto at the rate of 3,500 per hour.

Hoping to hear from you regarding any new attachments, etc., we remain,

The London Advertising Co., Ltd.,
Ed. Hayden, Supt. Job Department.

Regarding the Autopress, we wish to state just a few words in its favor. We think it a little wonder, and since it has been running, with due credit to your Mr. Julius Moses, it has proven very satisfactory.

Rosenthal Bros.

Youngstown, Ohio, August 18, 1910.

Gentlemen,— We want to take this opportunity of thanking you for your kind expressions in your letter of August 16, and assure you that when the time comes that you have on the market a larger size Autopress you will have no trouble in selling one to us.

The Youngstown Printing Company.

Birmingham, Ala.

The machine itself is giving perfect satisfaction and our pressman seems to like it better every day and is having every success in operating it to the best advantage. We have made some very fast runs on practically all kinds of stock and have encountered but little trouble, in fact, less than we expected.

Should you have any inquiries from this part of the country you may refer them to us and be sure of our giving your machine the recommendation it so justly deserves. We will also be pleased to show the machine in operation to anyone who may call at our plant for this purpose.

Alabama Paper & Printing Co.

n) with their marvelous equipments of machine-tools, and finally the making of a reputation for the machine which now reaches through- the civilized world, and making necessary numerous branch offices on both hemispheres. These branches alone employ over 100 men.

The enthusiasm that every intelligent user has in the Autopress and which has spread and spread throughout the world with ever- easing intensity is not one of the least of the gratifications of the Autopress Company.

Come and see our gallery of testimonials at the main offices, 299 Broadway. They will show you that wherever you find an Auto- s user you find a friend of the Autopress Company.

Write to any of these firms. Let them tell you.

gan Press, St. Louis, Mo.
n A. Phillips, New York city.
rican Druggist Syndicate, Long Island City.
n E. Stewart, Springfield, Mass.
don, Williams & Lick, Ft. Smith, Ark.
S. Edman, Pittsburg, Pa.
pman Ptg. Co., St. Joseph, Mo.
ry-Mason Co., Boston, Mass.
ngstown Ptg. Co., Youngstown, Ohio.
mania Fire Ins. Co., New York city.
liam Siegrist, New York city.
l Litho. Co., Topeka, Kan.
de Ptg. Co., Brooklyn, N. Y.
enthal Bros., Chicago, Ill.
Rosenthal & Co., Cincinnati, Ohio.
n C. Moore Corp., Rochester, N. Y.
. D. Bone & Son, New Haven, Conn.
lor-Atkins Paper Co., Burnside, Conn.
ebe-McGovern, Newark, N. J.
set Ptg. & Calendar Works, Seattle, Wash.

Latimer Press, New York city.
Frank M. Acton, Philadelphia, Pa.
McIntire & Dahlen, Minneapolis, Minn.
J. W. Clement Co., Buffalo, N. Y.
Louis Nurkin, Newark, N. J.
Salem Pub. Co., Salem, Ohio.
Democrat Ptg. Co., Madison, Wis.
W. H. Collins Co., New Bedford, Mass.
Brooklyn "Daily Eagle," Brooklyn, N. Y.
Leavitt Press, Boston, Mass.
N. Y. Life Ins. Co., New York city.
Peck Press, New York city.
Franklin Ptg. Co., Rochester, N. Y.
Essex Press, Newark, N. J.
Porter-Higby Press, New York city.
N. Allen Lindsey & Co., Marblehead, Mass.
Wade Printing Concern, Haverhill, Mass.

G. A. Wahlgreen, Denver, Colo.
W. F. Vanden Houten Co., New York city.
The "Gazette," Montreal, Can.
Polygraph Ptg. Co., New York city.
M. J. O'Malley, Springfield, Mass.
E. D. Hawkins & Sons, Brooklyn, N. Y.
C. H. Slingerland, Slingerland, N. Y.
Mercantile Ptg. Co., Boston, Mass.
The Maqua Co., Schenectady, N. Y.
H. Murphy, Newark, N. J.
Long Island Star Pub. Co., Long Island City.
Prudential Ins. Co., Newark, N. J.
Leon Miller Co., Boston, Mass.
Stettiner Bros., New York city.
Hankins & Hankins, Richmond, Va.
A. Strauss Ptg. Co., New York city.
The Citizen Ptg. Co., S. Omaha, Neb.

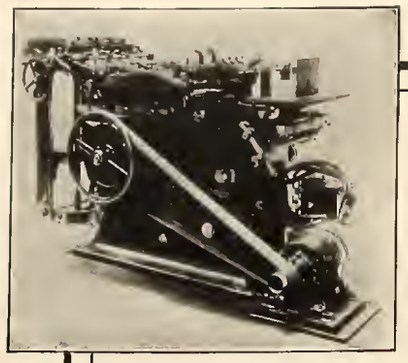
COMPANY
EW YORK

Canadian Sales Offices:
Adelaide Street, W., TORONTO, CANADA

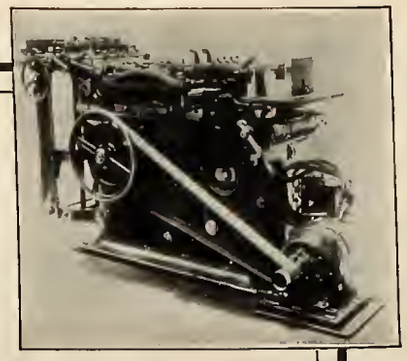
English Offices:
Fleet St., LONDON, ENG.

Factories:
COLLEGE POINT, L.I., N.Y.





TO THE PRINTERS OF THE WORLD



THE AUTOPRESS has come into his own. The battle is over. The machine has amply justified the faith of its backers. The seemingly impossible has become a potent fact. Hundreds of Autopresses are in use now, scattered over the Globe, putting the old hand-fed jobbers out of use, killing competition and making money for printers whose profits were impossible before. The unprofitable job presswork is now more than welcome by Autopress users.

Thirty months ago we shipped the first Autopress from a factory scarcely worthy of the name. To-day the Autopress factory, thrice enlarged, is the admiration of the whole machine-manufacturing world.

MY DEAR MR. KOPPLE,— Yours of September 21, in regard to "statusmeter," came duly to hand and was put aside with the idea of finding time, later, to fill out the blanks, but on further reflection the job looks a bit formidable and we shall have to give it up and ask your kind indulgence in the premises. We beg, therefore, you will excuse us, so far as that is concerned.

I want to tell you, however, that we are getting good results from the machine and like it better as time goes on. We are always a bit chary about endorsing a new piece of machinery, but having had the Autopress in operation more than a year, we feel that we can say a good word for it without hesitation. On many kinds of work it is a winner and we are gradually finding out its possibilities. It is a pleasure to tell you this, for doubtless you have been disappointed at our apparent lukewarmness. The ingenuity and originality of the press appealed to us at the first, but as to its possibilities as a business proposition we had some doubts. In the face of ascertained results the doubts must give way, and some time we may be looking for Autopress No. 2.

Let me add that your broad and generous dealings have been a pleasure from the first and have been and are heartily appreciated.

N. ALLEN LINDSEY.

GENTLEMEN,— Replying to your letter of October 8, we are pleased to note your acknowledgement of check through Wight & Pew, your Helena attorneys, which we tendered them October 1 in settlement of first installment on the Autopress which we purchased from you.

We take this opportunity of thanking you for the businesslike manner in which you handled this matter, and giving us a thirty-day trial on the machine before aeceptanee.

We don't know how we ever got along without the Autopress, and it is doing wonderful work in our plant. Especially this month, during the busy election period. As an example of the output of the press, we enclose a few jobs run to-day: 10,000 bill forms in two colors, 5,000 eards run two sides, and 20,000 eirculars—10M work-and-turn 4 pages.

We also enclose a couple of clippings advertising the press, but will boost this feature more extensively when we have time. At present we are too busy turning out printing, and the Autopress is more than it's own with its weaker and slower opponents.

You ean send along a bunch of notes to the Ameriean Bank, as in all probability we will take them up faster than they fall due.

You did not enclose in your letter, as mentioned, copy of contract, but we presume this was an oversight.

NAEGELE PRINTING CO.,
Fred Naegele, Mgr.

NEWARK, N. J.

We ean not express ourselves in a more emphatic manner than sending you our check for $3,500, covering your invoice for two machines.

You will note, also that they were delivered in our faetory building with the understanding that we could have sixty days' trial. We are perfectly satisfied and pleased with our purchase, and we pay for the machines, as stated above, after we had operated about a month.

This transaction has been very satisfactory. The payment of our bill before the time specified in your eontract will conveys to [illegible] *to any others*, our opinion of the machines.

We gave you an order *for two* and not that order was not made *for four*.

We are operating the machines for twenty-five per eent less than your estimate for, that it would eost us, and we find the machines capable of doing any commercial that is printed and at high speed. The two presses have become known as the machines fall baek on when we have been delayed, and we desire to make up for lost time.

Trusting that this will give you an idea what is thought of your press, and we *you all the success that you are justly titled to for the production of such a mach*

I am, PRUDENTIAL INSURANCE CO.,
Manager Printing Department.
(Five Autopresses in operation now.)

The purpose of this advertising is not primarily the securing of additional orders at this time because the output of **THE AUTOPRESS FACTORY IS SOLD AHEAD FOR MANY, MANY MONTHS** and that, too, in spite of its great and growing capacity for turning out machines quickly.

Its real object is to tell you, as we expect to do from time to time, of the great results we are producing; and also to serve as a notice to the printers who are lagging behind instead of being in the lead in the installation of Autopresses.

Stop and think for a moment. Three years ago the Autopress was but an idea in a mechanic's head. During those three years the machine has been perfected, capital raised for the conduct of the business, the building of not only one, but three factories (employing about [illegible] men) with their marvelous equipments of machine-tools, and finally the making of a reputation for the machine which now reaches throughout the civilized world, and making necessary numerous branch offices on both hemispheres. These branches alone employ over 100 men.

The enthusiasm that every intelligent user has in the Autopress and which has spread and spread throughout the world with ever-increasing intensity is not one of the least of the gratifications of the Autopress Company.

Come and see our gallery of testimonials at the main offices, 299 Broadway. They will show you that wherever you find an Autopress user you find a friend of the Autopress Company.

Write to any of these firms. Let them tell you.

Fidlar & Chambers, Davenport, Iowa.
A. Carlisle & Co., San Francisco, Cal.
Alabama Paper & Ptg. Co., Birmingham, Ala.
F. P. Burnap Sta. & Ptg. Co., Kansas City, Mo.
H. Gintzler, Buffalo, N. Y.
Dennison Mfg. Co., S. Framingham, Mass.
H. M. Ives & Sons, Topeka, Kan.
David C. Cook Pub. Co., Elgin, Ill.
Record Company, St. Augustine, Fla.
Finch & McCullough, Aurora, Ill.
Roy N. Barcal, Chicago, Ill.
Ansell Ticket Co., Chicago, Ill.
Wm. Koehl Co., Jamestown, N. Y.
Stuff Ptg. Concern, Seattle, Wash.
Smiley Litho. & Ptg. Co., Seattle, Wash.
Walters & Mahon, New York city.
L. Breithaupt Ptg. Co., Milwaukee, Wis.

J. B. Judson, Gloversville, N. Y.
McGowan-Cooke Ptg. Co., Chattanooga, Tenn.
Hennegan & Co., Cincinnati, Ohio.
Allen Ptg. Co., Lansing, Mich.
The Yakima Bindery, N. Yakima, Wash.
Wm. B. Collins Co., Gloversville, N. Y.
Searcy & Pfaff, New Orleans, La.
Rien & Sons Co., Houston, Tex.
H. W. Johns-Manville Co., Brooklyn, N. Y.
Francis & Loutrel, New York city.
Frank Smith, Trenton, N. J.
James H. Dean, Buffalo, N. Y.
F. M. Preucil Ptg. Co., Chicago, Ill.
Buck Ptg. Co., Boston, Mass.
Courier Ptg. Co., Lowell, Mass.
Troy "Times," Troy, N. Y.
Chas. M. Leake Co., Paducah, Ky.

W. A. Fiske, Portsmouth, Va.
McKee Printing Co., Butte, Mont.
American Optical Co., Southbridge, Mass.
Consolidated Stamp & Ptg. Co., Duluth, Minn.
Jos. T. Slavin & Co., Baltimore, Md.
Horace F. McCann, Germantown, Phila., Pa.
L. S. D'Ardell, Memphis, Tenn.
Majestic Press, New York city.
S. S. Tolman, Brooton, Mass.
Schutte-Smith Co., New York city.
Commercial Press, New York city.
Stearns Bros. Co., Chicago, Ill.
T. O'Toole, New York city.
Schonbar Ptg. Co., New York city.
U. S. Sample Co., Chicago, Ill.
The Crown Press, Chicago, Ill.
F. A. Belcher, Toronto, Ont.
Geo. D. Clougher, Chicago, Ill.
Arcus Ticket Co., Chicago, Ill.
London "Advertiser," London, Ont.



THE AUTOPRESS COMPANY
299 BROADWAY
NEW YORK

Western Sales Office:
315 Dearborn St., CHICAGO, ILL.

Southern Sales Office:
414 Rhodes Bldg., ATLANTA, GA.

New England Sales Office:
176 Federal St., BOSTON, MASS.

Pacific Coast Sales Office:
Phelan Bldg., SAN FRANCISCO, CAL.

Canadian Sales Offices:
10 Adelaide Street, W., TORONTO, CANADA

English Offices:
85 Fleet St., LONDON, ENG.

Factories:
COLLEGE POINT, L.I., N.Y.

As a money-earner for printers the Autopress is in a class by itself. We do not even need to say so. Printers are saying it for us a thousand times more eloquently and more forcefully than we can say it for ourselves. They are making money with their Autopresses and they will make more and yet more as they develop their own skill in handling this most remarkable of job-printing machines.

Letters like these tell the tale. They are merely examples of the hundreds we have on file. Many of our very best ones come unsolicited.

NEW YORK, May 17, 1910.

GENTLEMEN,— We have now had the Autopress in actual operation about three months and each day but emphasizes the opinion we formed during the first week of our trial period— that the Autopress was undoubtedly the most profitable job-printing machine that we have ever had anything to do with. In making settlement in full at the expiration of the trial period we did so with the feeling that this purchase was the most profitable investment that we had ever made in printing machinery.

Its speed is rather above than below the figures that you claim for it; its destribution is ideal; its delivery perfect and the ouput of a uniform and consistently high quality. We have never been able to find a slur in any of our work and all the register jobs that we have put on have been perfect. Another very important item, and a fault that is generally found in automatic machines, is the spoilage. On this head the Autopress stands in a class by itself, as the spoilage does not equal what we found to be the rule on hand-fed platen presses. We have found the machine to be as profitable on short runs as well as long runs, as it takes no longer for putting on the form or making ready than the ordinary platen press, and in many cases it is quicker.

LATIMER PRESS,
W. C. Latimer.

NEWARK, N. J.

GENTLEMEN,— The only difficulty I have with the Autopress is to get enough work to keep it going all the time.

I can ascribe these good results to the Autopress: money in the bank and possible to get out a big job, 25,000 or 50,000, in a hurry, while you would be waiting for electros.

I get as much as 36,000 impressions in an eight-hour day on the Autopress.

H. MURPHY.

LONDON, CAN., October 3, 1910.

DEAR SIRS,— Your letter of September 1 to hand, and am sorry we have kept you so long without an answer. The writer has been away and also kept very busy; however, we have filled in the blank forms, requested by you, to the best of our ability.

We think there is nothing like the Autopress and are perfectly satisfied with it, but would like to have any new attaehments there is going to be put on. There are quite a number of printers from around our district come to see it and we never fail to tell them what it ean do. The letter-head of this communication was printed on the Auto at the rate of 3,500 per hour.

Hoping to hear from you regarding any new attachments, etc., we remain,

THE LONDON ADVERTISING CO., LTD.,
Ed. Hayden, Supt. Joh Department.

Regarding the Autopress, we wish to state just a few words in its favor. We think it a little wonder, and since it has been running, with due credit to your Mr. Julius Moses, it has proven very satisfactory.

ROSENTHAL BROS.

YOUNGSTOWN, OHIO, August 18, 1910.

GENTLEMEN,— We want to take this opportunity of thanking you for your kind expressions in your letter of August 16, and assure you that when the time comes that you have on the market a larger size Autopress you will have no trouble in selling one to us.

THE YOUNGSTOWN PRINTING COMPANY.

BIRMINGHAM, ALA.

The machine itself is giving perfect satisfaction and our pressman seems to like it better every day and is having every success in operating it to the best advantage. We have made some very fast runs on practically all kinds of stock and have encountered but little trouble, in fact, less than we expected.

Should you have any inquiries from this part of the country you may refer them to us and be sure of our giving your machine the recommendation it so justly deserves. We will also be pleased to show the machine in operation to anyone who may call at our plant for this purpose.

ALABAMA PAPER & PRINTING CO.

Mangan Press, St. Louis, Mo.
John A. Phillips, New York city.
American Druggist Syndicate, Long Island City.
John E. Stewart, Springfield, Mass.
Weldon, Williams & Lick, Ft. Smith, Ark.
C. S. Edman, Pittsburg, Pa.
Chapman Ptg. Co., St. Joseph, Mo.
Perry-Mason Co., Boston, Mass.
Youngstown Ptg. Co., Youngstown, Ohio.
Germania Fire Ins. Co., New York city.
William Siegrist, New York city.
Hall Litho. Co., Topeka, Kan.
Guide Ptg. Co., Brooklyn, N. Y.
Rosenthal Bros., Chicago, Ill.
S. Rosenthal & Co., Cincinnati, Ohio.
John C. Moore Corp., Rochester, N. Y.
Geo. D. Bone & Son, New Haven, Conn.
Taylor-Atkins Paper Co., Burnside, Conn.
Groebe-McGovern, Newark, N. J.
Sunset Ptg. & Calendar Works, Seattle, Wash.

Latimer Press, New York city.
Frank M. Acton, Philadelphia, Pa.
McIntire & Dahlen, Minneapolis, Minn.
J. W. Clement Co., Buffalo, N. Y.
Louis Nurkin, Newark, N. J.
Salem Pub. Co., Salem, Ohio.
Democrat Ptg. Co., Madison, Wis.
W. H. Collins Co., New Bedford, Mass.
Brooklyn "Daily Eagle," Brooklyn, N. Y.
Leavitt Press, Boston, Mass.
N. Y. Life Ins. Co., New York city.
Peck Press, New York city.
Franklin Ptg. Co., Rochester, N. Y.
Essex Press, Newark, N. J.
Porter-Higby Press, New York city.
N. Allen Lindsey & Co., Marblehead, Mass.
Wade Printing Concern, Haverhill, Mass.

G. A. Wahlgreen, Denver, Colo.
W. F. Vanden Houten Co., New York city.
The "Gazette," Montreal, Can.
Polygraph Ptg. Co., New York city.
M. J. O'Malley, Springfield, Mass.
E. D. Hawkins & Sons, Brooklyn, N. Y.
C. H. Slingerland, Slingerland, N. Y.
Mercantile Ptg. Co., Boston, Mass.
The Maqua Co., Schenectady, N. Y.
H. Murphy, Newark, N. J.
Long Island Star Pub. Co., Long Island City.
Prudential Ins. Co., Newark, N. J.
Leon Miller Co., Boston, Mass.
Stettiner Bros., New York city.
Hankins & Hankins, Richmond, Va.
A. Strauss Ptg. Co., New York city.
The Citizen Ptg. Co., S. Omaha, Neb.



ESTABLISHED 1830



To the Trade:

We beg to announce a NEW

Coes · MICRO-GROUND · Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.

Same package. Same warrant. Ask us.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

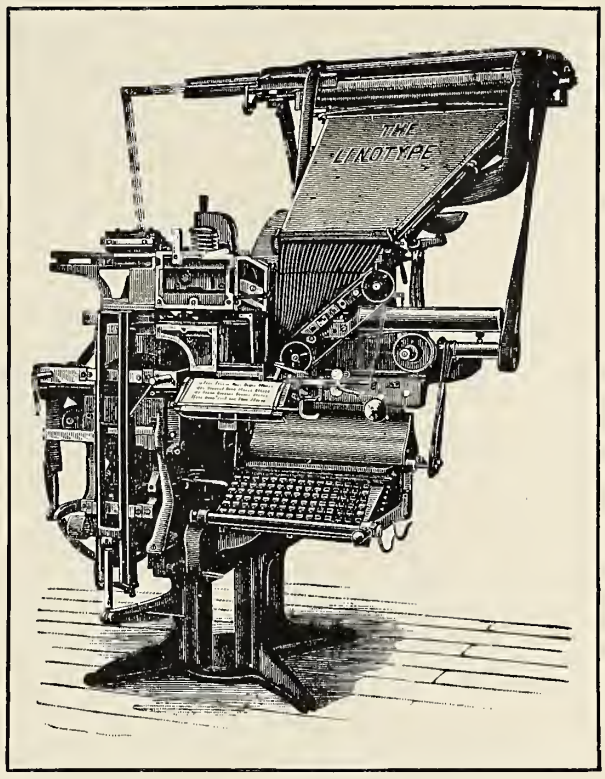
COES is Always Best!

ALL sizes of matrices from **5 pt.** to **11 pt.,** inclusive,

ALL sizes of bodies from **5 pt.** to **14 pt.,** inclusive,

ALL measures from **5 ems** Pica to **30 ems** Pica, inclusive,

Can be used in the



Two-Letter Rebuilt Model 1 Linotype Machines

SOLD BY THIS COMPANY

All machines rebuilt and sold by us are guaranteed to do as good and as much work as when new.

New matrices sent with all machines.

We use genuine Linotype parts purchased from the Mergenthaler Linotype Company in rebuilding machines.

All parts used are standard and can be duplicated from the Linotype Company.

Price, including one magazine, one font new 2-letter matrices, one set of spacebands and 2-letter U. A. mold, **$2,000.00.**

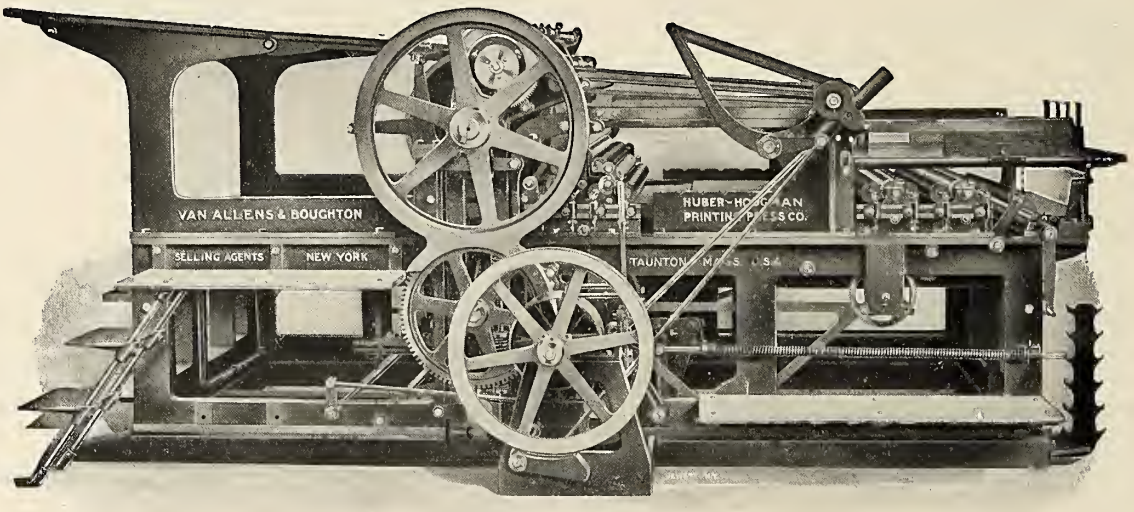
Machines ready to ship. Write for terms.

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager

545-547-549 Wabash Ave., CHICAGO, ILL.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

LET us send you a little booklet of endorsements, by some of the largest, most successful and artistic printers, of the Huber-Hodgman Printing Presses. These printers have used this press, and over their own signatures commend it. You, the non-users, are the ones we wish to show. When we get a customer to try this machine, our arguments are ended — we have a most efficient representative in his plant then — the press that looks after future orders. We are building the most efficient printing-press that is to-day offered the trade. If you will try one you will be convinced.

Nothing on the market like our Four-roller Pony *de luxe* for speed, rigidity, register, distribution and durability. Built in two sizes, 28 x 33 and 28 x 36. We solicit an interview or correspondence.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY — TAUNTON, MASS.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Our New Sepia Blotters

Are Trade Winners



Refined---Artistic---Effective

These are the best selling advertising blotters because they are the most attractive yet produced. They are gotten up in a strictly high-grade manner; the subjects are reproduced so as to give a photographic appearance. The printing is in bi-tone on delicate tinted fine quality blotting stock. Ample space for printing advertisements. Splendid variety of designs to meet all tastes. They sell on sight at a handsome margin of profit. Don't allow this opportunity to escape you, but send at once for samples and prices.

Stationery Department **J. W. Butler Paper Company--Chicago**

BUTLER·BRANDS PAPER THE BEST

300 KAVMOR

One Large Printing, Lithographing and Box-Making

THE KAVMOR HIGH-SPEED AUTOMATIC PLATEN PRESS

Feeds, Prints and Delivers 5,000 Impressions per Hour

NO CURVED PLATES OR EXTRAS OF ANY KIND ARE NEEDED WITH THIS PRESS, NO MATTER WHAT THE WORK. ONLY SUCH MATERIAL AND APPLIANCES AS ARE USED WITH THE ORDINARY HAND-FED PRESS ARE REQUIRED

The Rotary Principle with Flat Forms

Recognizing the speed limitation of reciprocating machines, we adopted the rotary principle in so far as is possible with a flat bed — without it, curved plates would be necessary. Our bed reciprocates — its travel nearly six inches. The compound levers that operate the KAVMOR bed are powerful in giving reciprocal movement with the greatest ease and at a high speed of five thousand impressions per hour, aided by the vacuum pumps, holding bed in perfect balance. The form-rollers do not reciprocate — they travel around the cylindrical ink-plate, moving constantly in one direction.

Making Ready on a Removable Platen

Our platen is removable — can be taken out and replaced in few seconds. It is accomplished quicker on the KAVMOR PRESS than on any other — a great blessing and convenience to the pressman, as the platen is light and easily handled. Two platens are furnished with each press.

Impression Throw-Off

By means of a simple device, perfection in operation, the impression is automatically thrown off — a feature to be appreciated by printers.

Impression Power

The builders of the KAVMOR PRESS realize the importance of power and the pressure required for a full form, and build the press accordingly. The press is so heavily built that more than one hundred thousand pounds of pressure would be required to even spring it on the impression.

Inking and Distributing Features

The KAVMOR is provided with a fountain identical with those placed on cylinder presses, and the builders exercise the greatest care and attention, that thorough, even and dependable inking distribution might result from the fountain.

Feed, Register and Delivery

The automatic sheet-feed is the result of many years' experimenting and finally the passing through of the most exacting tests. Is made to handle any grade of stock, from French folio to the heaviest cardboard. Will feed envelopes, except in smaller sizes. Will feed any size from 5 by 8 to 14 by 20. Very little adjusting is necessary when changing from one size stock to another. From 3,000 to 10,000 sheets may be placed on the press at one time. The stock is fed in, printed, and delivered printed side up. The register is positive in its action, each sheet in precisely the same position. The KAVMOR registers accurately, the feeder taking the top sheet by positive combing device.

Speed and Motor

Different kinds of work require different speeds. Very light paper can not be run as fast as heavier grades, and some of the finer classes of printing are best run at reduced speeds. On such work as will stand it, the KAVMOR may be run at the rate of 5,000 impressions per hour. When the press is equipped with our special motor, the speed variations are from 2,500 to 5,000, by steps of about 500.

AUTOMATIC PLATEN

Offices and Show Rooms: New York Life Building,

PRESSES SOLD

Company Ordered Twenty 14x20 Kavmor Presses

THE POLYGRAPH PRINTING CO.

82 BROAD STREET

NEW YORK CITY, December 1, 1910.

Automatic Platen Press Co., 346 Broadway, City:

GENTLEMEN,— Responding to your request to know what we think of your KAVMOR AUTOMATIC PLATEN PRESS, which you delivered to us in April last, would state that we expressed ourselves definitely in the matter by settling with you for the press, after we had tried out same thoroughly on all kinds of commercial work, type forms, half-tone cuts, electros and some exceptionally heavy type forms up to the full size that the press takes, and on all this work we are pleased to state that the KAVMOR PRESS turned out same in a most satisfactory manner, and we have no hesitancy in stating that the KAVMOR AUTOMATIC PLATEN PRESS, size 14 by 20, which we purchased from you, we consider a good investment, as well as a necessary adjunct to any printing-office where it is desired to turn out high-grade work in the most rapid manner.

We have operated your KAVMOR PRESS with full-size forms at speeds up to 3,850 per hour, and have found the press a superbly constructed machine, built to withstand any possible working strain and with no frail parts to get out of order.

Trusting this will answer your inquiry and assuring you of our satisfaction with the press, as well as our dealings with you, we remain, Yours very truly,

POLYGRAPH PRINTING COMPANY,

T. J. Polenius

President and Treasurer.

J. HORACE McFARLAND COMPANY

Mount Pleasant Press

HARRISBURG · PENNSYLVANIA

HARRISBURG, PA., December 10, 1910.

Automatic Platen Press Co., New York, N. Y.:

GENTLEMEN,— I have carefully looked over your KAVMOR PRESS and find it to be a powerfully constructed machine, the rigidity of the impression being unquestioned. I think you have a press that will do the finest class of printing, including half-tone and three-color work, if properly operated. The inking distribution on your press is the best I ever saw on any job press, and it compares very favorably with that of a pony cylinder.

I will be pleased to have you refer anybody to me regarding your press, as I am satisfied it is a winner and is destined to revolutionize the job-printing trade. All points on your press, such as the automatic feed, impression and delivery, are simplicity themselves, and I can't see anything to get out of order, and it is a pleasure to see a press like the KAVMOR in operation; and as a practical printer, having had charge of the pressroom of the J. Horace McFarland Company for the past sixteen years, I certainly know what good printing is. If any intending purchaser of the KAVMOR PRESS is referred to me I shall recommend the press to him in the highest terms.

K. A. Eyler

Foreman of Pressroom.

THE HERSHEY PRESS
PRINTERS

HERSHEY, PA., December 10, 1910.

Automatic Platen Press Co., 346 Broadway, New York:

GENTLEMEN,— Answering yours of the 7th inst., as to what success we are having with the KAVMOR HIGH-SPEED AUTOMATIC PLATEN PRESS, size 14 by 20, which we purchased from you about two years ago, would say we are running the KAVMOR PRESS constantly on all kinds of work, including vignetted half-tones, process colorwork and fine labelwork, cutting, creasing and scoring, also printing a local daily house organ, and on all this work the KAVMOR PRESS has given the best of results.

And although we have run the KAVMOR PRESS constantly since the date of installation, almost two years, not 5 cents worth of repairs has been necessary, so superbly constructed is the KAVMOR PRESS.

We operate the KAVMOR PRESS at speeds up to 4,200 per hour, but, of course, on close-register work, and where ink and paper will not stand running at this speed, we run this work at from 3,500 to 3,800 per hour, and to say that we are more than pleased with the way the KAVMOR PRESS has turned out our work is putting it mildly, as we don't see how we ever got along without the KAVMOR PRESS, which we certainly consider a most valuable adjunct to any printing-plant.

The press is so simple that a boy can take care of same, and the time consumed in washing-up is only a few minutes, and the removable platen is one of the greatest time-savers we ever saw, as while a difficult job is being made ready we put in another platen and keep the press going on that job, so the press is not idle at any time.

Assuring you of our entire satisfaction of the KAVMOR PRESS, as well as our dealings with you, and wishing you the success that you deserve for having perfected what we consider the best high-speed self-feeding platen press on the market, we remain,

Yours very truly, THE HERSHEY PRESS,

By Jos. R. Snavely

Superintendent.

THE KAVMOR PRESS USES FLAT TYPE FORMS, ELECTROS NOT NECESSARY, ORDINARY FLAT ELECTROS WHEN DESIRED (NOT CURVED). SHORT RUNS HANDLED QUICKLY. WE GUARANTEE THE KAVMOR PRESS TO PRODUCE 25% MORE WORK THAN ANY OTHER AUTOMATIC FLAT-BED PRESS IN THE WORLD

PRESS COMPANY

346 Broadway, NEW YORK CITY

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"

We Know—



POTTER PROOF PRESS

That you will be interested in a Proof Press that will not only take proofs quicker than the old-fashioned methods, but will also do better work.

THE POTTER PROOF PRESS

does this. This machine will not only enable you to make all of your ordinary black proofs quicker and better, but will also enable you to take proofs, which would ordinarily require the use of a Cylinder or Platen Press, from four to eight hours or longer, in a fraction of the time, with the result as good or better than could be done in any other way.

Visitors to the Second International Cost Congress, held in St. Louis, will remember how the Potter Proof Press exhibited there took four-color proofs of a label form in two minutes' time, including changing of plates, inking, etc. If you were not in St. Louis to see the Potter Proof Press, let us send you a sample of the work done there, together with literature regarding the machine, without obligation to yourself. Send a postal now.

SOLD BY RECOGNIZED DEALERS EVERYWHERE.

Manufactured by

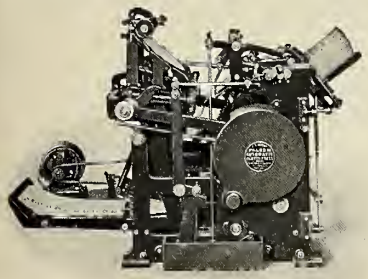
A. F. WANNER & COMPANY

340 DEARBORN STREET, CHICAGO

The Express Falcon Platen Press

GRIPPER FEED ▲ AUTOMATIC DELIVERY ▲ FLAT FORMS ▲ NO CURVED PLATES

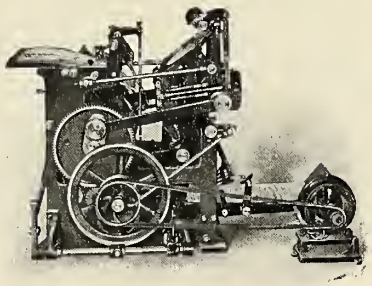
This press is the fastest and most economical that has yet been produced for printing Envelopes, Letter-heads, Circulars, Cards, Blotters, etc. It is made ready more easily and quickly than the ordinary "Gordon" and is equally valuable on short and long runs.



Speed (with Automatic Envelope Feed Attachment and Automatic Delivery), 4,500 Envelopes per hour; Hand Feed (with Automatic Delivery), 3,000 to 4,000 per hour.

SOME OF THE USERS

Wilbert Garrison Co., New York; Samuel Cupples Envelope Co., New York; Corlies-Macy Co., New York; Samuel Cupples Envelope Co., Chicago; C. M. Henry Printing Co., Greensburg, Pa.; Thomas D. Murphy Co., Red Oak, Ia.; American Colortype Co., New York; Hesse Envelope Co., St. Louis; Hesse Envelope Co. of Dallas, Dallas, Texas; Gregory, Mayer & Thom Co., Detroit, Mich.



THE H. P. SPRINGS CO.
PRINTERS, BINDERS
1617-1619 MICHIGAN AVENUE
CHICAGO

October 25, 1910.

Auto Falcon & Waite Die Press Company, Ltd., 160 Adams Street, Chicago:

Gentlemen,— Answering your request for our opinion of the Express Falcon Platen Press which we recently purchased from you, we wish to say that we have already told you that the press is entirely satisfactory and all that you claim for it; however, we will be more explicit and say that we are very much pleased with the simplicity of its operation and its especially high speed. These two features would not have appealed to us had we not found that the quality of the work turned out is of a very superior grade.

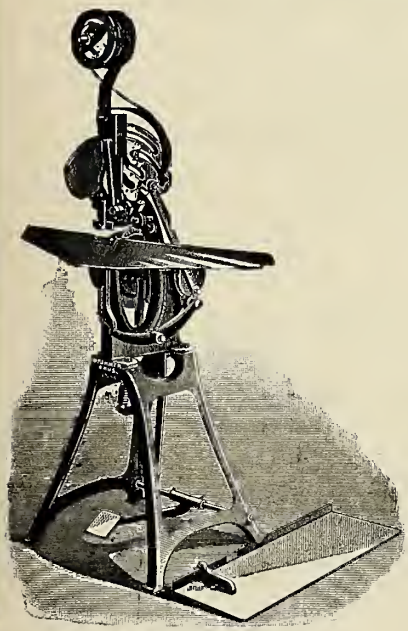
We do not mind saying that this combination of quality, speed and simplicity more than pleases us. You may refer to us at any time. Yours truly, (Signed) THE H. P. SPRINGS COMPANY,
H. P. Springs.

FURTHER PARTICULARS UPON APPLICATION TO

AUTO FALCON & WAITE DIE PRESS COMPANY, Ltd.
(Successors to American Falcon Printing Press Co.)
Office and Showrooms: Rand-McNally Bldg., 160 Adams St., Chicago.

Eastern Selling Agent, S. P. Palmer, 346 Broadway, New York City — Factory, DOVER, N. H.

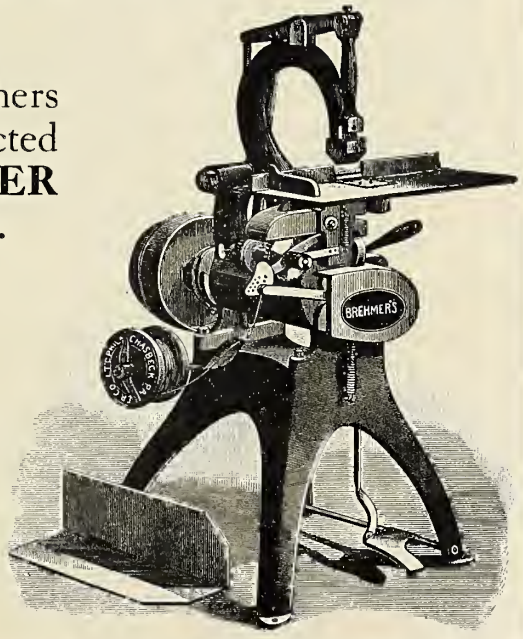
SIMPLICITY MEANS TIME



There are no stitchers so simply constructed as the **BREHMER** Wire Stitchers.

Easiest to operate
Perfect stitching
Greatest output
Absolutely dependable

Over 30,000 in use



No. 33. For Booklet and other General Printers' Stitching.

No. 58. For heavier work up to ¾". Can be fitted with special gauge for Calendar Work.

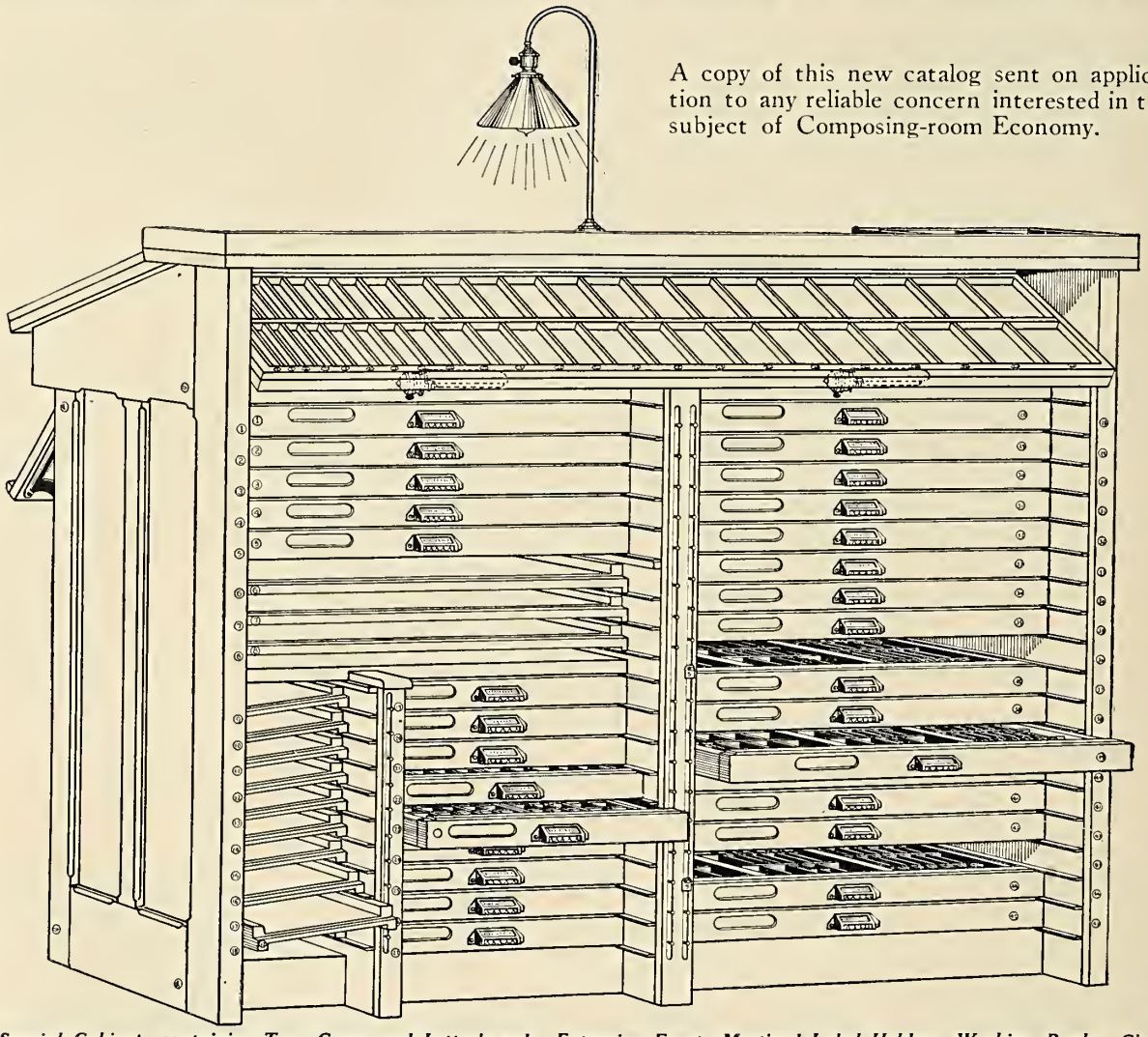
CHARLES BECK COMPANY

609 Chestnut Street — **PHILADELPHIA**

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

As exemplified in the new catalog, showing special furniture only, built to order and installed in the best printing plants in the United States and Canada, is now ready for the inspection of printers having in mind the modernizing of their composing-rooms.

A copy of this new catalog sent on application to any reliable concern interested in the subject of Composing-room Economy.



A Special Cabinet, containing Type Cases and Letterboards, Extension Front, Mortised Label Holders, Working Banks, Check System, Electric Light Fixtures, etc. A part of the new equipment recently installed in the composing-room of the Springfield Publishing Company, Springfield, Ohio.

Modernized Composing-room Furniture will effect a saving of about 50% in floor space and from 10% to 25% in composing-room labor.

These are items of saving too large to view with indifference. Let us show you what can be done with *your* office.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City.....State.....

Have you a copy of "Composing-room Economy"? .....

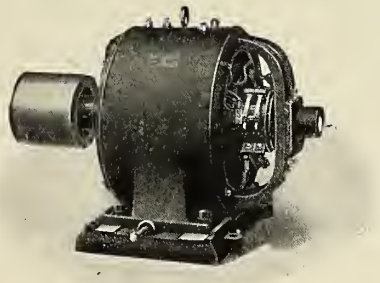
THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

TRIUMPH
MOTORS



Our Bulletin "The Printer's Guide" gives proper motor recommendations for all standard presses — speed, method of connection, etc. This book will be invaluable to you — write for it.

We are specialists on printing-press equipment

The Triumph Electric Co.
Cincinnati, Ohio

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

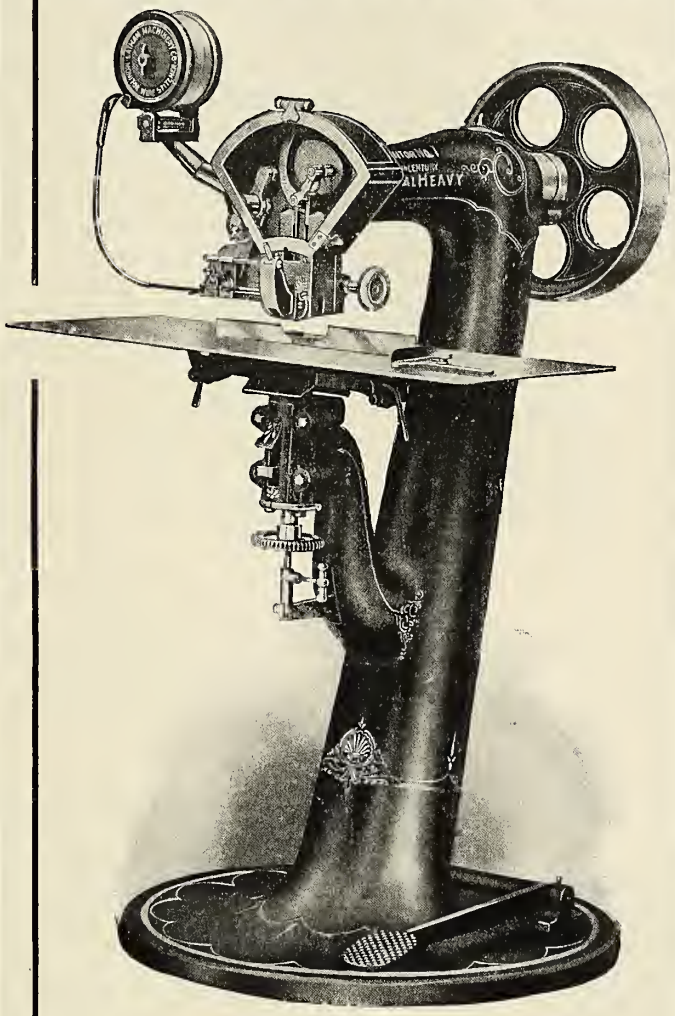
Originators of Solvine

Bi-Tones that work clean to the last sheet

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
355-7-9 S. Clark Street
Poole Bros. Building

LATHAM'S
MONITOR
WIRE STITCHERS



No. 1 Special Heavy Monitor Wire Stitcher.

This machine is designed to meet the requirements of a great many printers and bookbinders who have long expressed a desire for a machine of this capacity.

FEATURES

Capacity — $\frac{1}{16}$ to 1 inch.
Work — Flat and Saddle.
Wire — Uses No. 25 Round; No. 20x25 and No. 20x23 Flat.
Construction — Same working principle and superior construction as all other Monitor Stitchers.

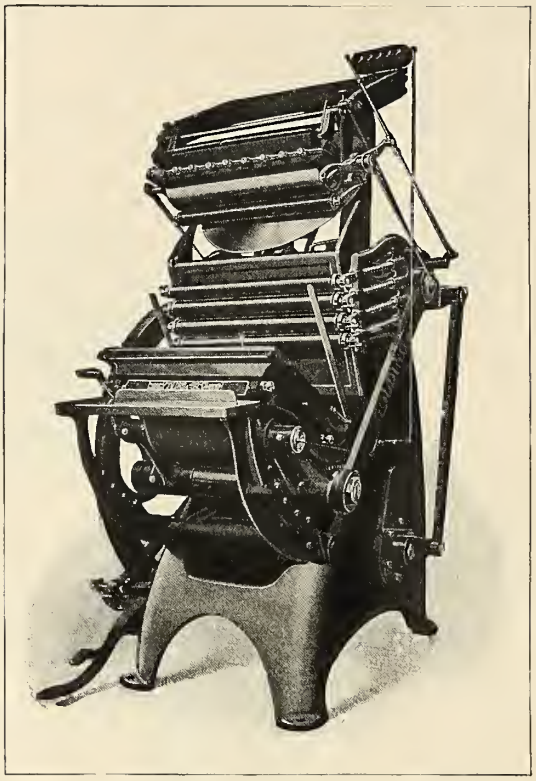
Write for our Latest Catalogue of Printers' and Bookbinders' Machinery.

MANUFACTURED BY

LATHAM MACHINERY CO.
306 South Canal Street, Chicago

NEW YORK, 8 Reade St. **BOSTON, 220 Devonshire St.**

Elimination — Acquisition — Installation — Transformation



Anything that will increase your profits must interest you.

Several thousand printers are using Golding Jobbers, and many of them use Goldings exclusively because the press possesses features for the production of all classes of printing with increased impressions and profit. Impressions are the basis for profit.

This subject is discussed in a new and interesting way in our book, **"For The Man Who Pays."**

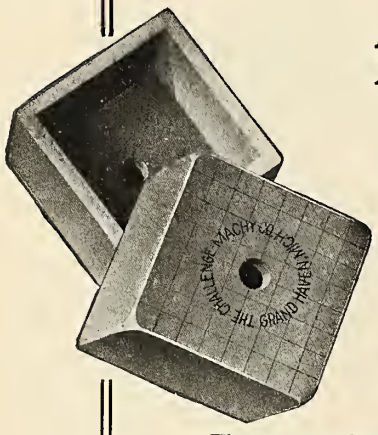
We want 15,000 printers to request a copy of the book and *learn the true value of a job-printing press.*

The BOOK IS FREE. Ask for it.

The Golding Jobbers and Embossers, Pearl Press, Official Press, Golding and Pearl Paper Cutters, Tools, etc. For Sale by all Printers' Supply Dealers.

GOLDING MANUFACTURING CO.
FRANKLIN, MASS.

Are You Paying Productive Wages for Non-Productive Work?



THE time consumed in make-ready is non-productive time. The more you reduce it the larger is the percentage of time in which your presses and labor are actually producing.

Allowing your men to fritter away their time with a makeshift plate-mounting equipment or compelling your pressmen to produce quality printing from plates mounted on the yielding wood blocks furnished by the electrotyper or engraver, simply means *paying productive wages* for *non-productive work.*

Why not install the "EXPANSION PLATE-MOUNTING SYSTEM"? It will positively reduce the make-ready time to a fraction of the time now required, will insure better work and will add materially to the life of the plates.

Your presses will thus be kept busy for a greater part of the time, meaning that your *pressroom capacity will be increased without adding to your labor force or floor space.*

This is a plain business proposition. An investigation of the possibilities of the EXPANSION SYSTEM in your plant will, we know, convince you of its profit-earning capacity.

We will be glad to send you descriptive matter. Write to-day.

"The Plate-Mounting System You Will Eventually Adopt."

The Challenge Machinery Company

Salesroom and Warehouse: 194-196 5th Ave., Chicago — Grand Haven, Michigan, U.S.A.



Strathmore Talks

[No. 17]

¶ "As a man thinketh, so is he." In other words, we are appraised as we appraise ourselves.

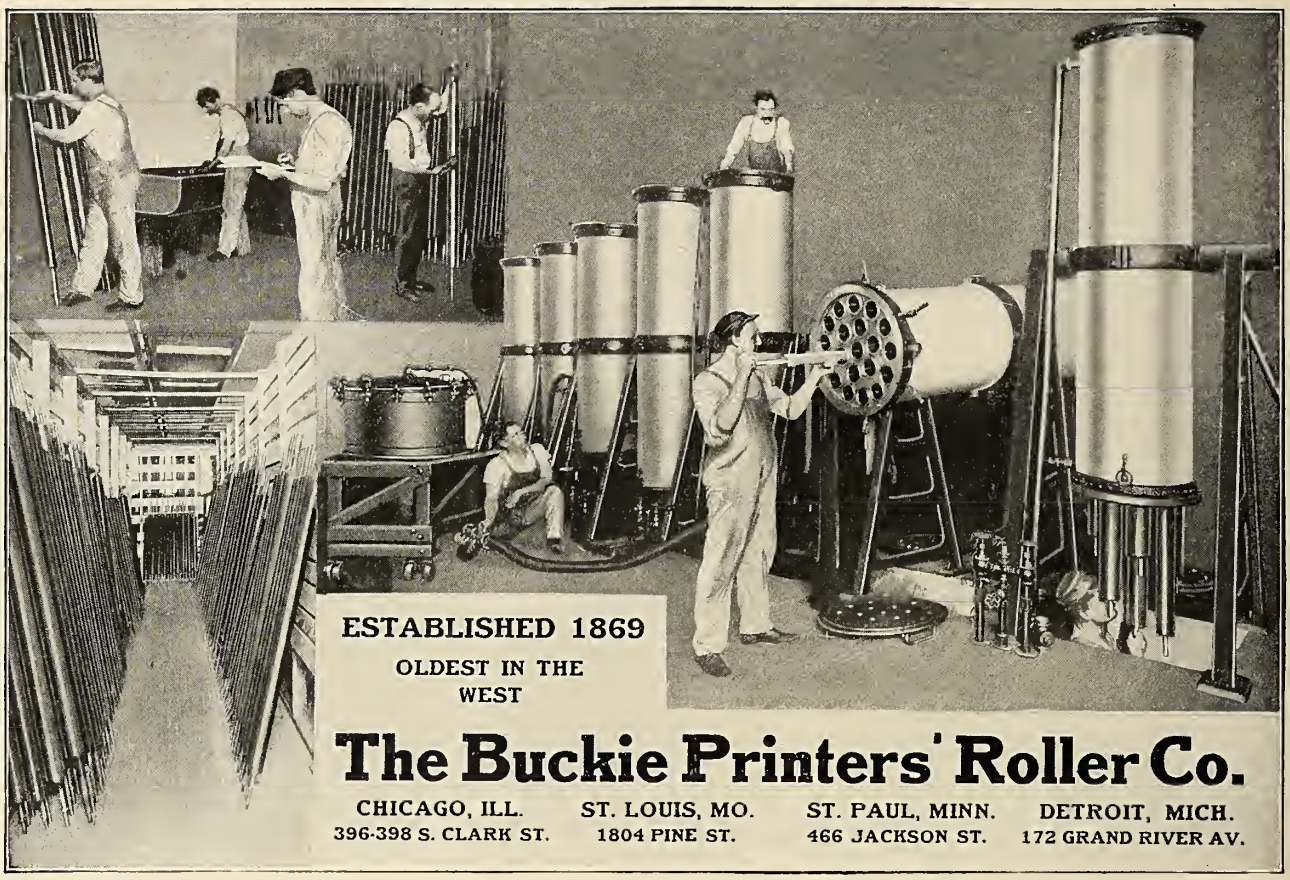
¶ If you want to appear a progressive, wide-awake, growing concern, have your stationery look that way. It doesn't make any difference whether you are big or little, the stationery tells a story not unlike "A man is known by the company he keeps."

¶ We consider STRATHMORE PARCHMENT the finest Bond Paper on the market to-day, and our Strathmore Parchment Test Book will back up our belief. We consider ALEXIS BOND as good as many mills call their best and the sample-book will show you.

¶ These papers will give the right look to the stationery of any business institution. It is only a question of whether you want the best or something good. They both are worth every cent we ask for them.

MITTINEAGUE PAPER COMPANY
The "STRATHMORE QUALITY" Mills
MITTINEAGUE, MASS., U.S.A.

(SOME CORNERS OF OUR CHICAGO FACTORY)



ESTABLISHED 1869

OLDEST IN THE WEST

The Buckie Printers' Roller Co.

CHICAGO, ILL. 396-398 S. CLARK ST.

ST. LOUIS, MO. 1804 PINE ST.

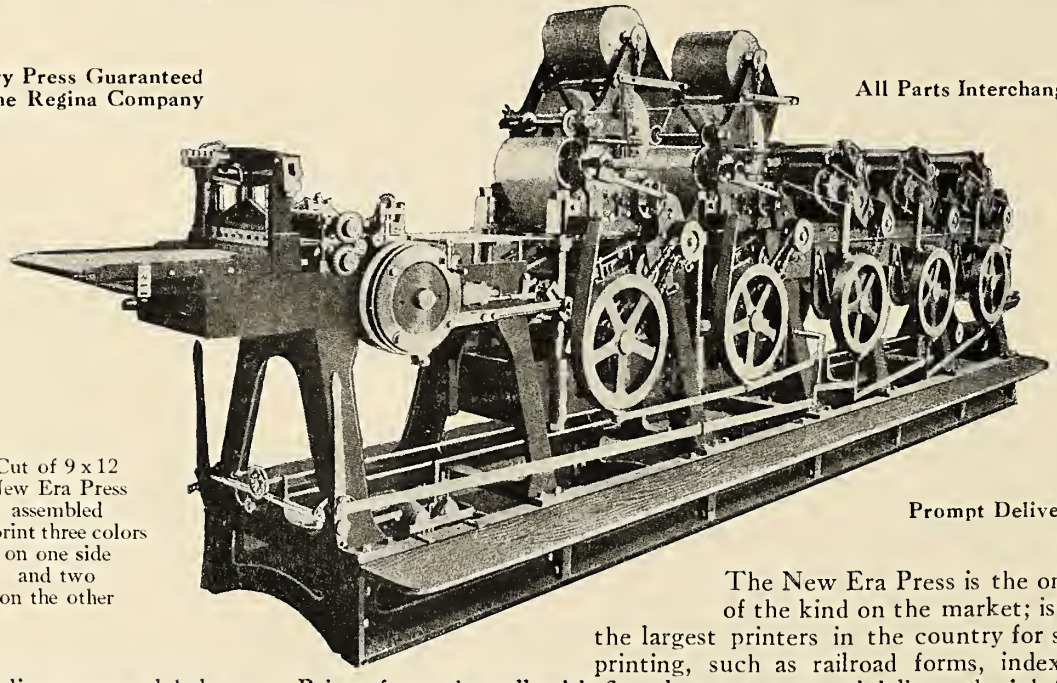
ST. PAUL, MINN. 466 JACKSON ST.

DETROIT, MICH. 172 GRAND RIVER AV.

Put In a Specialty Press and Make Money

Every Press Guaranteed by the Regina Company

All Parts Interchangeable



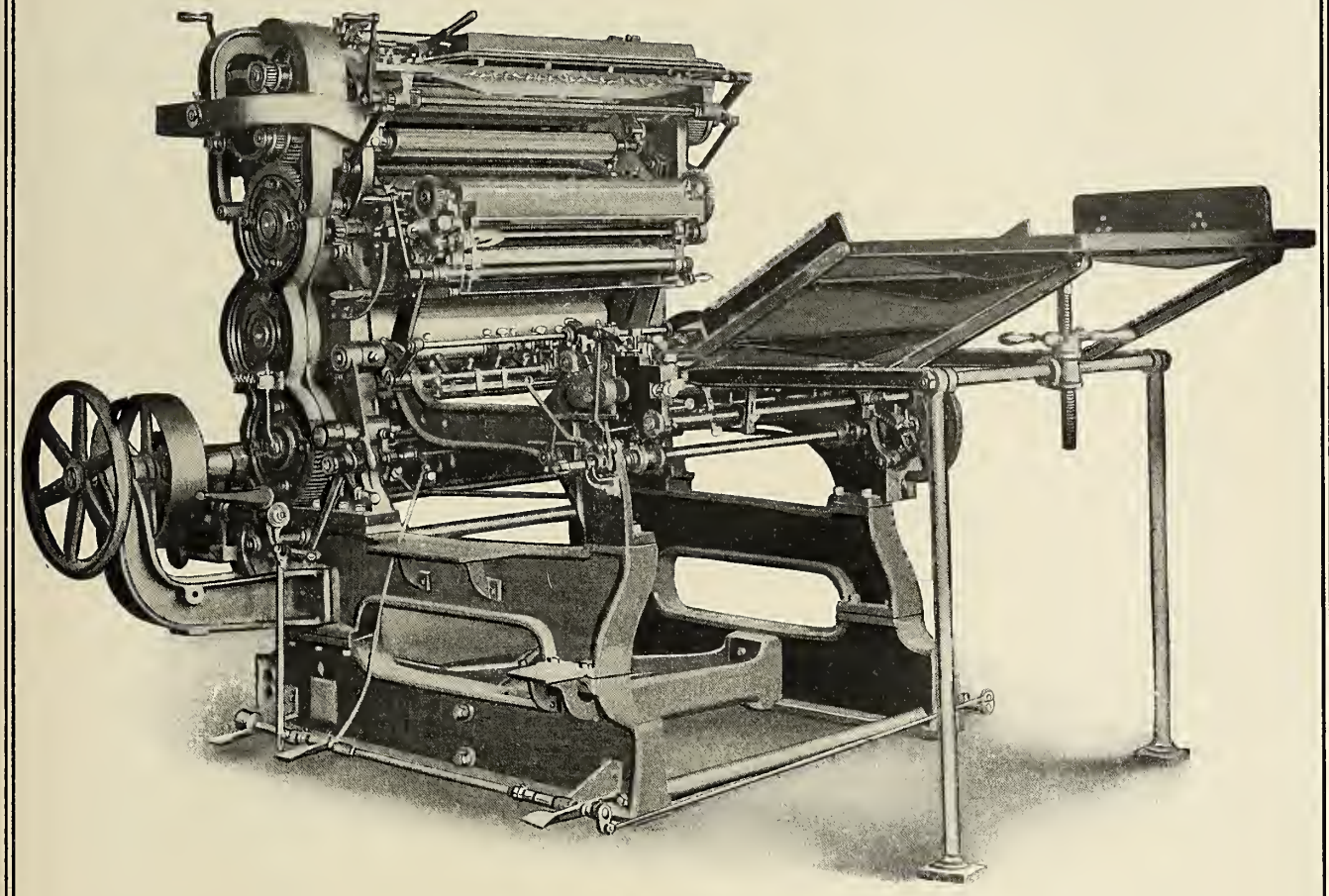
Cut of 9 x 12 New Era Press assembled to print three colors on one side and two on the other

Prompt Deliveries

The New Era Press is the only press of the kind on the market; is used by the largest printers in the country for specialty printing, such as railroad forms, index cards, tags, trading-stamps, labels, etc. Prints from the roll with flat plates or type and delivers the job finished, printed in any number of colors, bronzed, reinforced, interleaved or slip-sheeted, punched, die-cut or slit to the desired size or shape. Send samples of work desired and let us send you the cost and output if done on a New Era Press.

The Regina Co. *Henry Drouet, Sales Agent, 1 Madison Ave., New York*

Harris Offset Presses Make Good



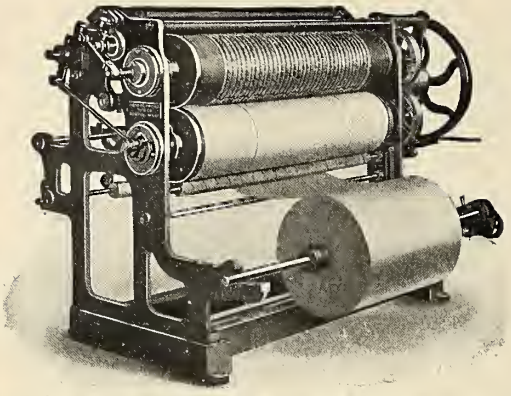
180,000 Impressions
from six different plates, all type transfers, in 34¾ hours,
is what a HARRIS Offset user writes us he did recently and still you doubt the efficiency of the Harris for your work. Better get some information. HARRIS Offset Presses are built in six sizes.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



Cut shows one of our One-color Roll Rotary Presses. Sheet cutter can be added.

AUTOMATIC PRESSES

BED, PLATEN OR ROTARY

for producing finished products in one operation

WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.

FACTORY

944-948 Dorchester Ave., BOSTON, MASS.

ORRO

PERFECT EMBOSSING *on* ANY JOB PRESS

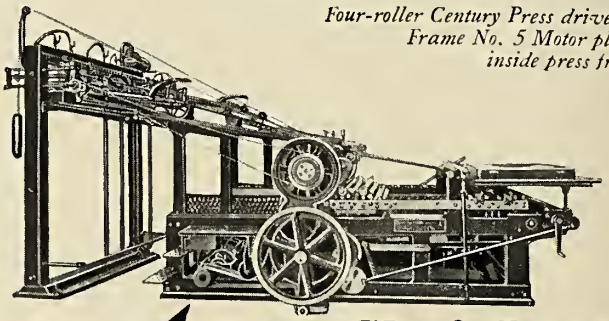
The Orro Embosser will do perfect embossing on any job press — plain or on top of colors or gold. No make-ready required. No extra impression. You can print at the same time you emboss, if you want to, and at full speed of the press. No extra cost for printing. No knowledge of embossing necessary. Nearly two hundred designs of appropriate subjects always in stock in the Library of Orro Dies.

You can make your job printing worth more money, get better prices and please your customer by occasionally adding an appropriate embossed design. There is no reason why you should let the engraver get all this business at big prices when with an Orro Embosser you can do the work just as well at one-third the cost.

Write for full information, samples and prices. Sent free to any printer on request.

THE ORRO MANUFACTURING COMPANY

119 WEST TWENTY-FIFTH ST., NEW YORK



Four-roller Century Press driven by Frame No. 5 Motor placed inside press frame

Line Shaft Leaks

Shafting and belts under ideal conditions waste fully 35% of the power. Direct-connected motors eliminate this loss. Our policy of specialization has made the

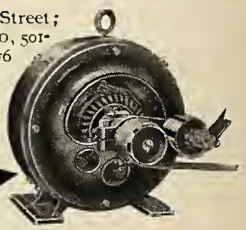
Robbins & Myers "STANDARD" Motors

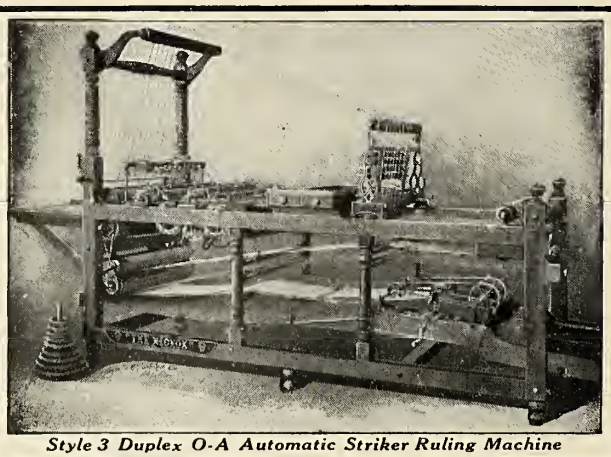
(Direct Current — All Purposes 1/30 to 15 H. P.)

far superior to any other small motor on the market. We have a supply of motors of all types for printing shops, on hand all the time at our factory and at the branches' offices, ready for immediate shipment. We have a consulting department for your power problems. Service free. Write us.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Ave., Springfield, Ohio

Branches in NEW YORK, 155 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 501-515 West Jackson Boulevard; BOSTON, 176 Federal Street; CLEVELAND, 1408 West Third Street, N. W.; NEW ORLEANS, 312 Carondelet Street; ST. LOUIS, Locust and Eleventh Streets; KANSAS CITY, 930 Wyandotte Street.





Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK

Paper-Ruling Machines

AND

Ruling Pens

Bookbinders' Machinery

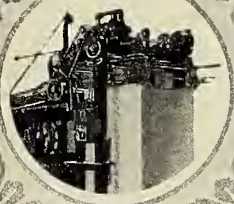
The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

ESTABLISHED 1844 INCORPORATED 1886

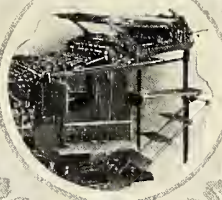


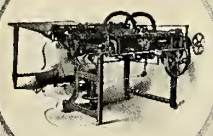




FOLDERS

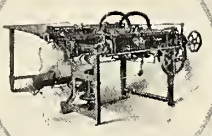
Twenty-six types, with an endless variety of attachments and sizes. Your needs are completely met in this complete line. Let us tell you about them, and then the question of buying and installing them will take care of itself.





FEEDERS

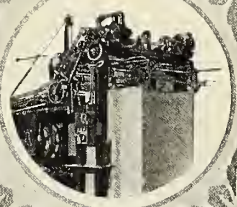
The Cross Continuous and Dexter Pile types give a better quality and larger product of automatically registered sheets than can be procured by any other known method.



CUTTERS

Rapidity and absolute accuracy, simplicity and strength beyond the possibility of strain, are the characteristics of the Dexter Automatic Clamp Cutter. It is so sound in principle that we do not offer a "New Model" every year or so.





DEXTER FOLDER CO.

New York *Chicago* *Boston*

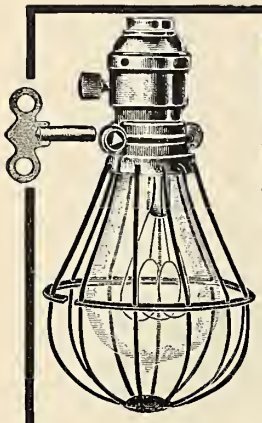
Philadelphia *San Francisco*

Southern Agents: Dodson Printers' Supply Company, Atlanta, Ga.
Canadian Agents: The J. L. Morrison Company, Toronto, Canada.









LoXoN LAMP GUARD

THE KEY TO SAFETY

Do You Light Your Shop with Electricity?

Lamp breakage is a common occurrence in a print-shop. It's expensive, too. But it's unknown where **LoXoN Protection** is used.

The **LoXoN Guard** is an **Insurance Policy** guaranteeing your lamp expense to be just what you pay for those burned out in service. It stops breakage, prevents petty thieving, reduces fire risk, eliminates danger to employees from broken bulbs. "LoXoN" with a key which you carry — can only be removed by you.

Look over your shop and see how many lamps need **LoXoN Protection.** Then WRITE US on your letter-head for FREE SAMPLE and CATALOGUE showing many money-saving protections for your shop. Write to-day.

McGILL MFG. CO.

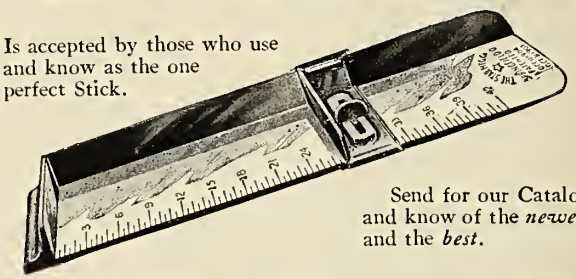
41 OAK STREET : : VALPARAISO, IND.

The Brightest Star in the Printing World

Ask any printer about the "satisfying features" of our famous "made-to-fit-the-hand"

Star Composing Stick

Is accepted by those who use and know as the one perfect Stick.



Send for our Catalog and know of the *newest* and the *best.*

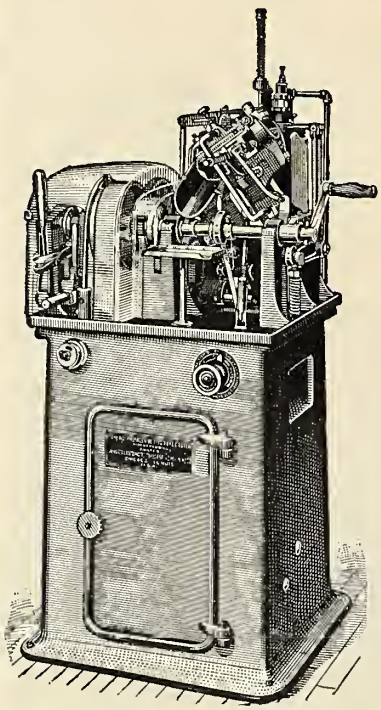
Made in all popular sizes at a price in keeping with their actual worth.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Manufacturing Company

17 West Washington Street, SPRINGFIELD, OHIO

Don't Worry About Sorts



Get a Real Typecaster

THE NUERNBERGER-RETTIG

Casts from **5** to **48** point—TYPE, SPACES, QUADS

Absolutely Perfect—Sorts that *are* Sorts—Line, Body, Set—No Variation—Make Any Line or Any Position by Changing Line Plate—It's Easy!

ENDORSED BY THE MERGENTHALER LINOTYPE COMPANY

UNIVERSAL AUTOMATIC TYPE-CASTING MACHINE COMPANY

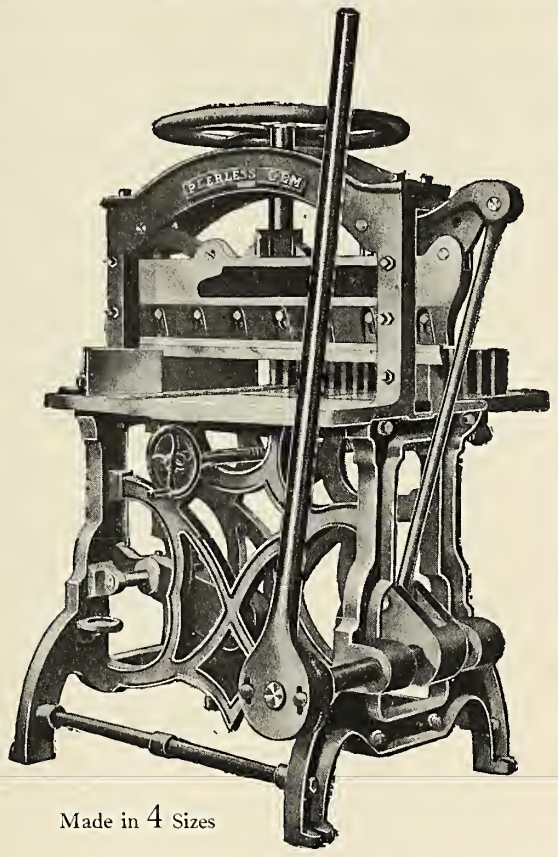
321-323 North Sheldon Street . . . . . CHICAGO

One Reason Why the Peerless Gem Excels

other Lever Paper Cutters is on account of its design, whereby Double Table Supporting Braces are used, preventing any spring of the Table and permitting the use of our celebrated Inside Counterweight. This construction makes the operation of a "Peerless Gem" as easy as sliding down hill.

Ask any of the principal dealers for catalogue giving further details. Carried in stock at most places.

FOR SALE BY THE PRINCIPAL DEALERS *in the* UNITED STATES



Made in 4 Sizes

Peerless Printing Press Company

THE CRANSTON WORKS

70 Jackson Street, Palmyra, N. Y., U. S. A.

Danish Bond



Water-marked Papers date back to the 14th century. As now, the water-marks were used to guarantee quality. The Danish Bond water-mark is the best guarantee of value we know of among Bond Papers to-day. Send for Book of Samples—

LET US SHOW YOU

MANUFACTURED BY THE

B. D. RISING PAPER COMPANY

HOUSATONIC, BERKSHIRE COUNTY, MASSACHUSETTS

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Tileston & Livermore Co., Boston, Mass.
Miller & Wright Paper Co., New York City
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The Central Ohio Paper Co., Columbus, Ohio
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Hudson Valley Paper Co., Albany, N. Y.
Dwight Bros. Paper Co., Chicago, Ill.
McClellan Paper Co., Minneapolis, Minn.
Kansas City Paper House, Kansas City, Mo.
Carpenter Paper Co., Omaha, Neb.
Barber-Ellis, Ltd., Toronto, Brantford and Winnipeg, Canada
Carter Rice & Carpenter Paper Co., Denver, Colo.
O. W. Bradley Paper Co., St. Louis, Mo.
R. M. Myers & Co., Rochester, N. Y.
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Crescent Paper Co., Indianapolis, Ind.
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Louisville Paper Co., Louisville, Ky.

Start 1911 Right

Get Anchored to the Best
—at the Right Price

JAENECKE'S INKS

And Your Ink Troubles Will Be Fewer in 1911

THE QUALITY IS ALWAYS RIGHT
THE PRICE IS RIGHT

THE JAENECKE PRINTING INK COMPANY

NEW YORK PHILADELPHIA ST. LOUIS

Main Office and Works—NEWARK, N. J. **CHICAGO OFFICE, 351 Dearborn Street**

UTILITY-ACCORD BOOKLET PAPERS

THESE papers have the essential qualities of the true booklet or folder paper—printing, embossing and folding well. They are produced in two sizes and weights—Cover, 20 x 25, 60 lbs., and Book, 25 x 38, 70 lbs., permitting cover and text pages of same color.

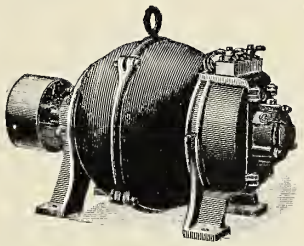
WRITE FOR SAMPLE-BOOK OF
UTILITY-ACCORD BOOKLET PAPERS

NIAGARA PAPER MILLS

LOCKPORT, N. Y.

SPRAGUE ELECTRIC MOTORS

THE MOTORS THAT MOST PRINTERS USE



A LITTLE MOTOR WITH A BIG REPUTATION

OVER 10,000 Sprague Electric Motors are in use in one county for driving various kinds of machines. This fact enables you to form some idea of the great demand for them. Their popularity is due to their superior design and construction.

Good printers use good presses and good type and they should be just as particular to use good motors. The Sprague Electric Motors are designed specially to operate the machines used in the printing and allied industries, and experience has proven them to be the motors best adapted to that class of service. They are non-sparking, efficient, reliable, safe, durable and economical.

The electric drive to-day is an important factor in meeting competition by not only affording better facilities for turning out the work, but by also reducing shop expenses and increasing the output.

Complete details for equipping your plant will be given you without expense or obligation on your part.

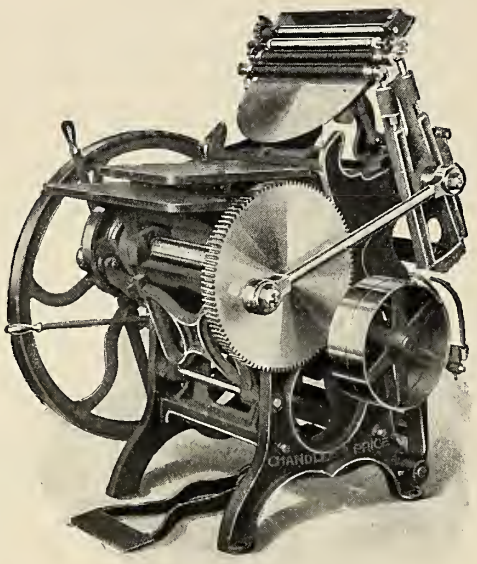
Ask for Descriptive Bulletin No. 2294

SPRAGUE ELECTRIC COMPANY

General Offices: 527-531 West 34th Street, New York City

Branch Offices in Principal Cities

The Chandler & Price Press



Inexpensive
to Operate

Strongly Built
and Up-to-date

For Sale by Dealers

The Chandler & Price Co., *Manufacturers*

Cleveland, Ohio

A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

Printing and Lithographic INKS

THALMANN PRINTING INK CO. ST. LOUIS, MO. MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

MANUFACTURED BY THE

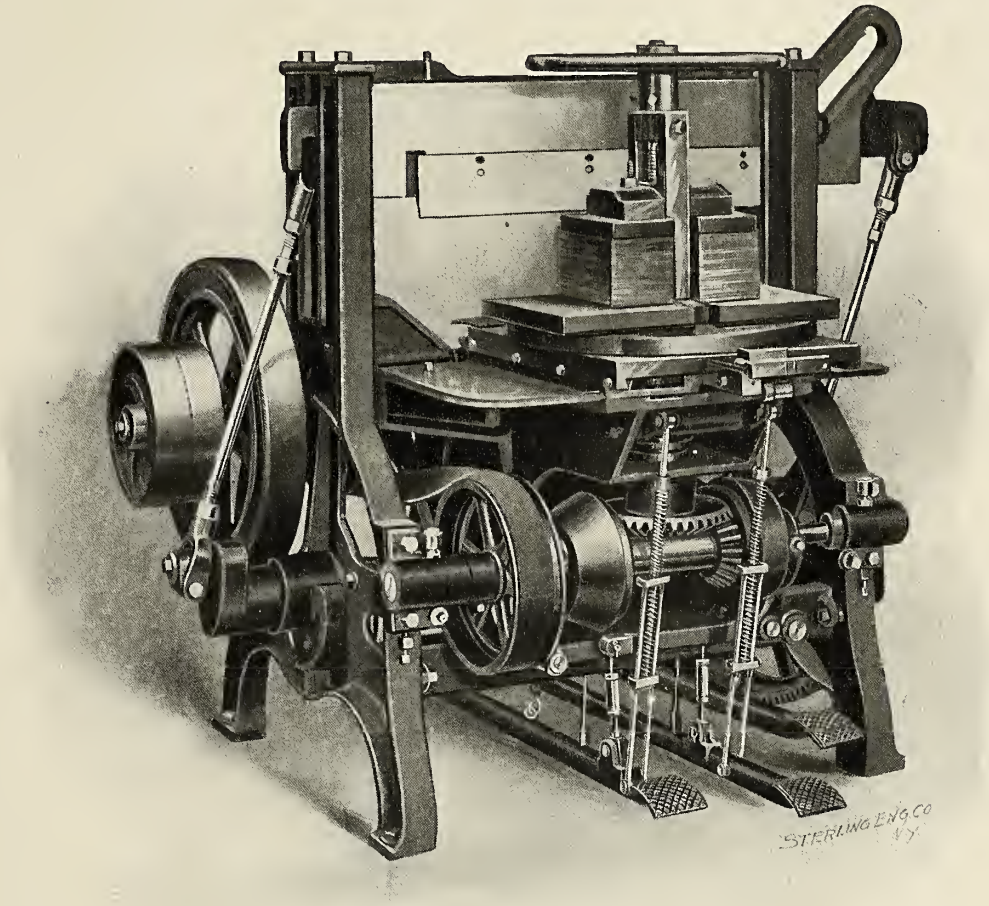
Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

DEPOTS

415 Dearborn Street, . . . CHICAGO, ILL.	1509 Jackson Street, ... OMAHA, NEB.
400 Broadway, ... KANSAS CITY, MO.	222 North Second Street, . NASHVILLE, TENN.
535 Magazine Street, . NEW ORLEANS, LA.	73 Union Avenue, ... MEMPHIS, TENN.

SHERIDAN'S AUTOMATIC CLAMP BOOK TRIMMER



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a Complete Line of Printers' and Bookbinders' Machinery

NEW YORK . . . . . 56 Duane Street
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Wherever Engravings are used WALTONES give satisfaction



THE INLAND WALTON ENGRAVING CO.

120-130 SHERMAN ST.

CHICAGO

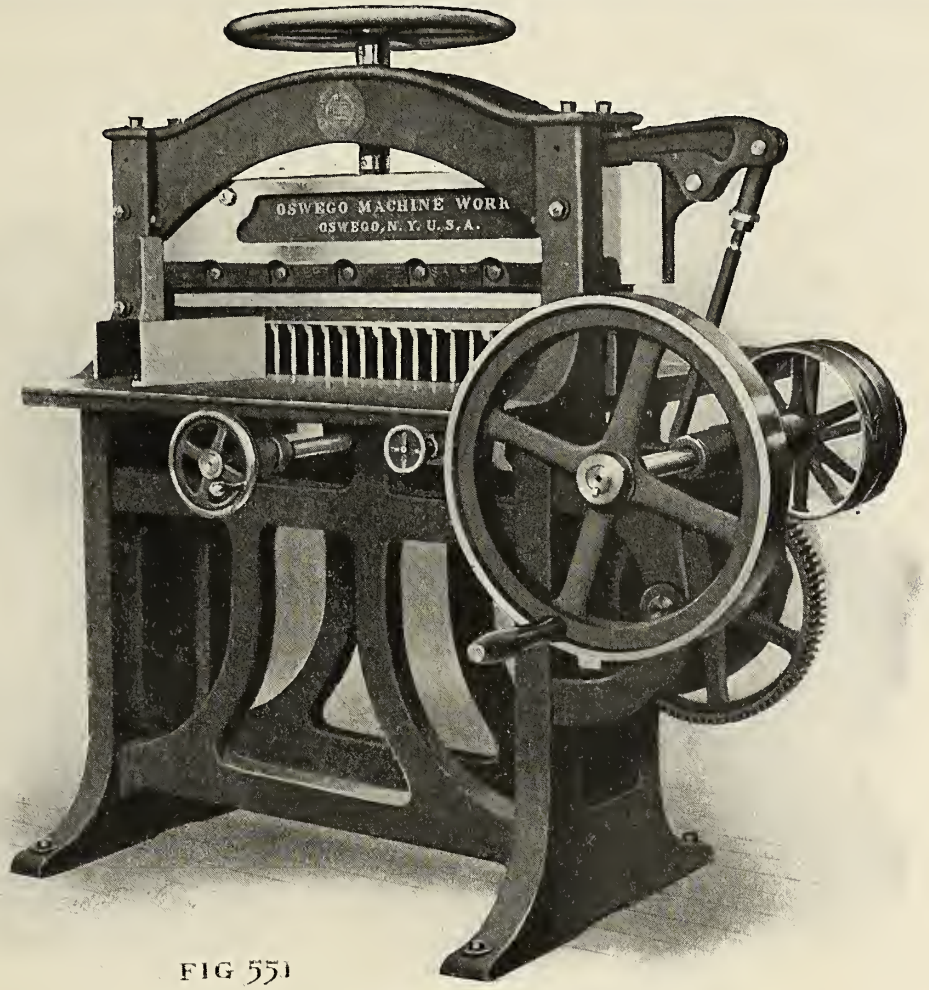


FIG 551

30-inch Ontario Power Cutter. Price, $280.00

ONTARIO POWER CUTTERS

Have Exclusive Improvements, and Are Economical, Accurate and Durable

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works, OSWEGO, N. Y.

NEW YORK BRANCH: 150 Nassau Street
W. S. TIMMIS, Manager

CHICAGO BRANCH: 241 Monadnock Block
J. M. IVES, Manager

FACTS *vs.* FICTION

In Regard to Plate-Mounting

Being unable to advance any *real* reason in favor of their goods, our competitors resort to big talk and absurd claims as to the big volume of business they do in this class of material. The funny part of it is, each claims to be nearly if not quite the whole thing in the plate-mounting business.

Listen!

One competitor claims that more than 75% of all printing from plates is done on their product, the other modestly claims that nine out of ten of all the big shops have adopted their system. Both claims are *false*—and the advertisers know they are false. Such statements are made to deceive you and to divert your attention from the unequaled merits of our Register Hooks. As a matter of fact, no concern knows what percentage of this business it is getting or the relative amount of printing done with their equipment.

We don't pretend to know what percentage of this business we are doing, but we *do* know that we are making big gains. We *do* know that we are getting nearly all of the register hook and base business in Chicago, the heart of the three-color industry. We *do* know that we seldom fail to land a prospect that actually buys. We *do* know that we are constantly taking customers away from these imitators. We *do* know that they are not taking customers away from us.

They, too, know all this—and it hurts. That's why they make such foolish claims—and that's why they imitate our hooks. They *know* that Climax Register Hooks are supreme. They *know* that they must offer something that *looks* like the Climax—legally if they can, illegally if they must—or lose the remnant of the hook business they still have.

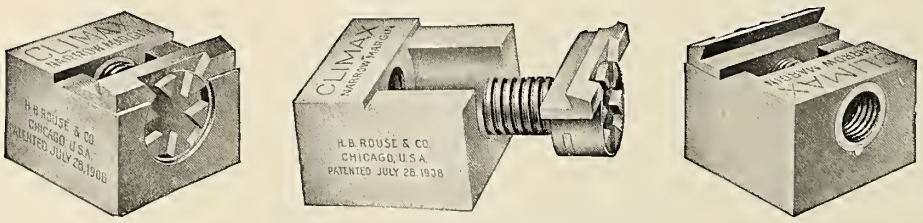
If you want to know *why* Climax and Combination Hooks are best, send for our beautiful new booklet, "Modern Methods." It's free.

Made only by

H. B. ROUSE & COMPANY, CHICAGO

2214-2216 WARD STREET

THE REGISTER HOOK PEOPLE



THE HOOK YOU WILL EVENTUALLY ADOPT

Buckeye Covers



The World's Greatest Advertising Medium

1848-1911

The "Happy New Year" that comes from satisfactory progress and prosperity will be realized most fully during 1911 by those printers and users of printing who take occasion to familiarize themselves, *this month*, with the many money-saving and money-making uses of BUCKEYE COVER.

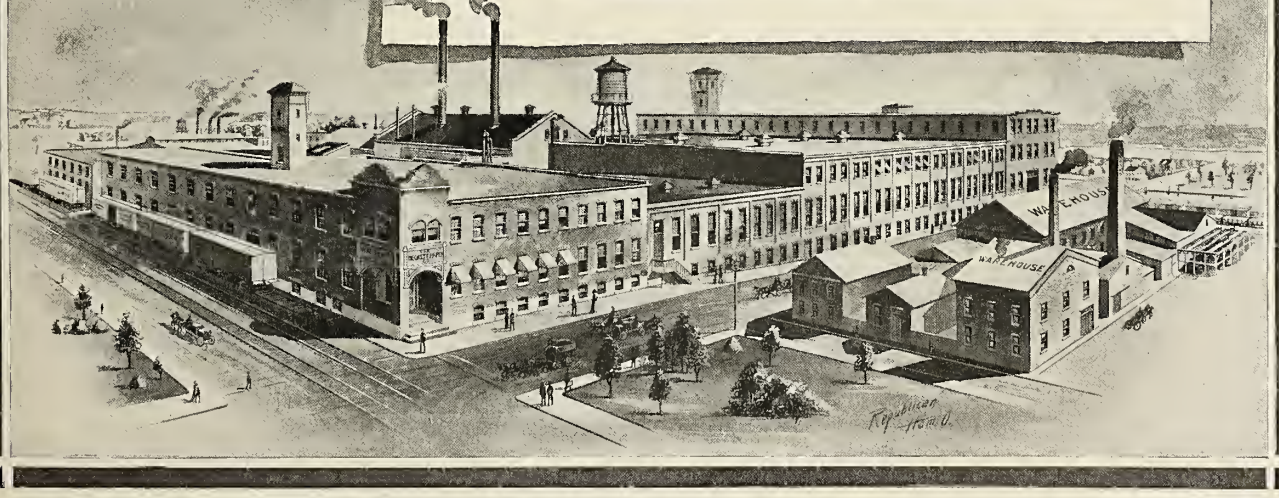
Every day since 1848 we have been learning our trade as "Papermakers to the American Advertiser," and the supreme proof of our proficiency lies in the recognized superiority of our product. In quality, in adaptability and in price, BUCKEYE COVER embodies the results of up-to-the-minute methods and equipment, backed by over half a century of experience in papermaking.

No other cover-stock at anywhere near the price is anywhere near so good. It is the biggest seller, because the biggest value, ever offered by a paper mill.

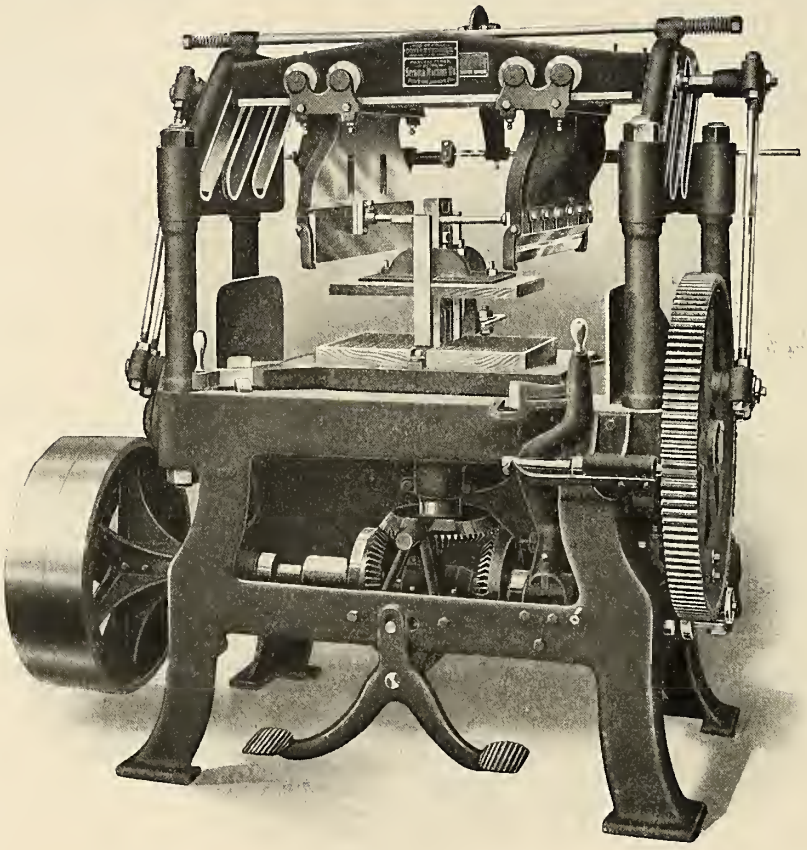
Our beautiful new sample-book, together with information about the campaign which has made BUCKEYE COVER "The World's Greatest Advertising Medium," will be mailed on request to any reader of The Inland Printer who is sufficiently interested to write us on his business letter-head.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



The Seybold Improved Duplex Book and Pamphlet Trimmer



SEYBOLD PATENTS

Unequaled for capacity and quality of work produced.

Requires but *one* turn of the table to trim all edges of *two* piles of books or pamphlets—all sizes, ranging from 2½ x 5 inches to 12 x 16 inches; 6 inches in height.

The work is automatically clamped, cut and unclamped.

A speedy, simple, accurate, substantial machine that is worthy of your full consideration. Let us send complete information.

THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

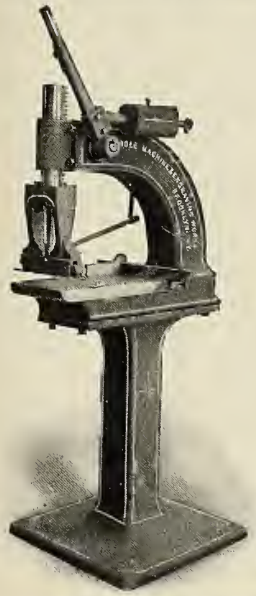
Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 310 Dearborn Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.; VENNEY PRINTERS SUPPLY CO., 150 S. Ervay St., Dallas, Tex.

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.

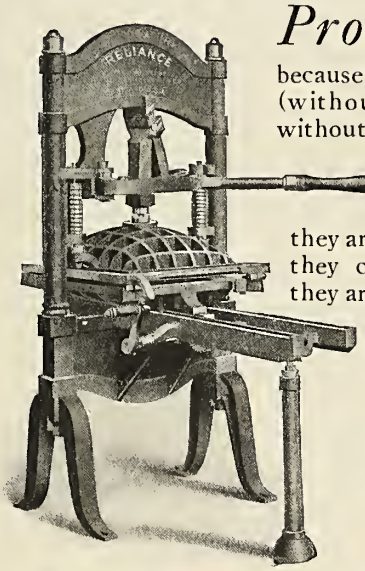


"Hoole" Hand Pallet Machine

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Photo-Engravers in all parts of the Globe use the Reliance Photo-Engravers' Proof Press



because THEY KNOW (without any question, without any doubt, without any hesitation) in using the RELIANCE they are using the BEST they can get, because they are obtaining proofs that are unobtainable, EXCEPT ON THE RELIANCE.

A photo-engraving plant without a Reliance is like a ship without a rudder—drifting, without definite results and profits.

SEVEN SIZES

Write for circular to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

Also manufacturers of the Famous Shniedewend Printers' Proof Press and Reliance Lever Paper Cutter.

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A.W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.

SOLD ALSO BY ALL DEALERS

The Waite Die and Plate Press

is noted for its superior quality of work, its strength and durability, and its low cost of operation.

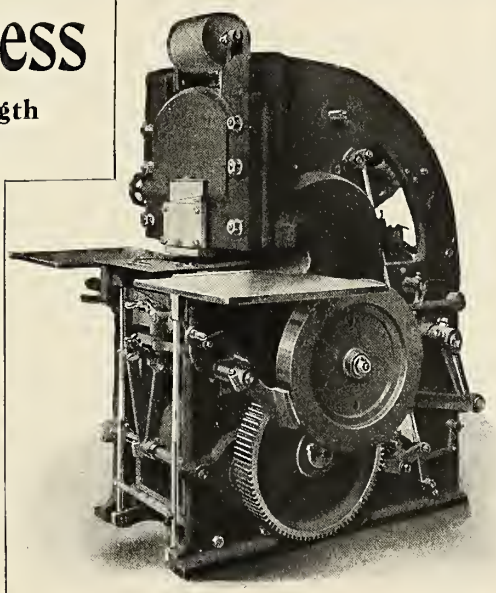
The "Waite" wiper is absolutely perfect. It has a curved surface and rocks while in contact with the die, and wipes with a motion similar to that of the hand-plate printer. The splendid efficiency of the wiper accounts for the fact that the "Waite" gives perfect results with the use of wiping paper only two-thirds the weight of that required on any other Die Press; also for the fact that a thinner coating of ink can be wiped and that less wear is caused to the die or plate.

The "Waite" is the only Die Press which will give hairline register at full speed.

The ink fountain contains an automatic device which keeps the ink "alive" and prevents a "skin" from forming on the surface or the sediment from sinking to the bottom and rendering the ink too thin.

Write us for further particulars.

Sizes, 6 x 10, 5 x 9, 4 x 8, 3 x 5, 2 x 4 inch.



Size, 6 x 10 inch.

AUTO FALCON & WAITE DIE PRESS COMPANY, LTD.

Offices and Showrooms, RAND-McNALLY BUILDING

160 ADAMS STREET . . . . CHICAGO, ILLINOIS

Eastern Selling Agent, S. P. PALMER, 346 Broadway, New York Factory, DOVER, N. H.

THE MAGNIFYING GLASS WILL SHOW YOU



THE BEAUTY OF

QUEEN CITY INK

NOTE COVERING AND WORKING QUALITIES

WHICH EXPLAINS WHY THE QUEEN CITY INK HABIT PAYS

THE QUEEN CITY PRINTING INK CO.

CINCINNATI CHICAGO

BOSTON PHILADELPHIA KANSAS CITY

MINNEAPOLIS DALLAS



Haul Down that "Overhead"

EVERY dollar you cut from the cost of production saves **another dollar in overhead expense.** The immediate loss of time and labor involved in the tinkering, plugging, pasting, whittling, cutting-and-trying practice in your composing room, **must be multiplied by two** to determine the full and final saving you will insure by installing

The Miller Saw-Trimmer

You can easily prove this; not by any new method of cost-figuring or theory of accounting, but by putting the Miller Saw-Trimmer to work in your own shop at our risk and **experiencing the saving for thirty days.** If it doesn't prove to you, in the month's trial, all we claim, ship it back, freight collect. We shall be just as anxious to receive it as you possibly can be to get rid of it.

This letter from the Louisville Herald, Louisville, Ky., is a fair sample of what we receive regularly from Miller Saw-Trimmer users.

"We could not keep house without a Miller Saw-Trimmer. It is a great labor-saving device and ours has paid for itself many times over."

It won't cost you anything to prove that it will pay for itself once, at least, in a short time, and "many times over" in the years that it will last.

It saws, trims, miters, bevels, cutting always to point measure. With complete attachments, it routs, drills, grinds, mortises inside and outside, and planes type-high.

It occupies space about two feet square, consumes but little power, and any intelligent person can operate it.

Send us request for 30 days' trial. At the end of the month's test, keep it if it makes good — return it if it doesn't.

MILLER SAW-TRIMMER CO.
ALMA, MICH.

Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

Why Not Prolong Your Pressman's Life?

Just throw away those belts and have my feed device installed on your DUPLEX PRESS. The following is another decision:

Lancaster, Pa., Nov. 10, 1910.

Wm. Paterson, Schenectady, N. Y.

Dear Sir:—

We have been using your Automatic Spring Tension Feed Device on our twelve-page Duplex Press since its installment last spring and find it much superior to the regular belt and tape system. We find that the feed of the web is more evenly controlled, from the fact that each feed roller is held to its work by an adjustable spring, thus making it possible to secure an even pull across the entire width of the web.

The contact of these feed rollers with the web being less than ¼ inch, a wrinkle, instead of being carried outside and increased, as with the belt system, is released and prevents the tearing of the web by the equalizer, which has been our greatest difficulty.

From our experience, we can confidently recommend your device as a decided improvement on the old system. We remain,

Very truly yours, ACHEY & GORRECHT,
Props. "Examiner," Lancaster, Pa.

For Price and Particulars, Address

Wm. Paterson Box 669 Schenectady, N. Y.

Canadian Address, 18 Churchill Ave., Toronto, Ont.

INSURE YOUR PROFITS



KNOW the exact time your labor and your machines are employed on each job or operation. Don't guess or estimate it. Don't let your workmen guess for you.

THE CALCULAGRAPH records *elapsed time* for both men and machines. Impossible for it to make a mistake. Use it and be *certain* of your profit. Booklet tells how.

Calculagraph Company

1460 Jewelers Building
New York City



Woronoco Damask

THIS is the paper that allows you to satisfy the customer who wants to depart from the usual Bond Paper office stationery. Any one will appreciate it is not the usual paper, yet it is not so different or distinctive as to be offensive to people of culture.

WORONOCO DAMASK is a special stock, is not made like Bond Paper, and is shown in a finely woven fabric surface. White, Buff and Blue, 48 and 56 lbs., 22x34 and half size.

Get the sample-book or sheets to see just how it will look.

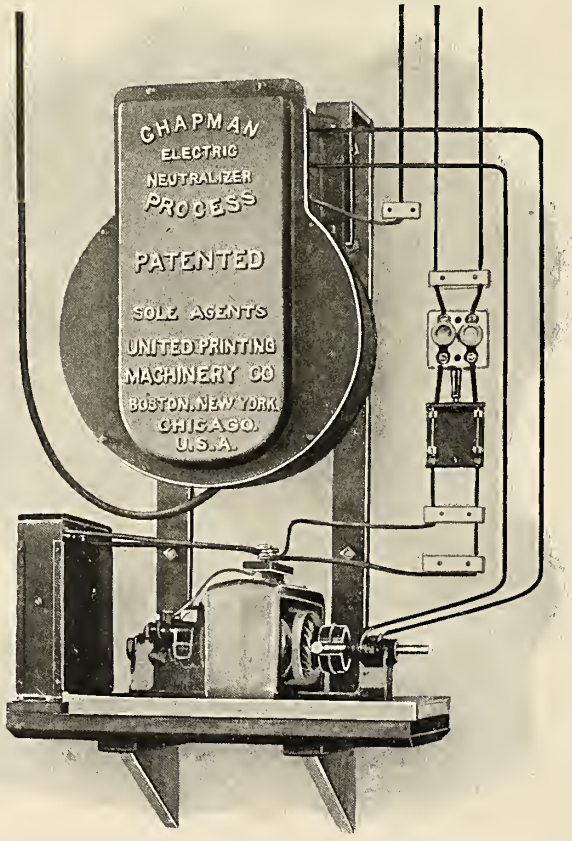
WORONOCO PAPER COMPANY
WORONOCO, MASS., U. S. A.

CHAPMAN
ELECTRIC NEUTRALIZER

GUARANTEED to remove trouble caused the printer by STATIC ELECTRICITY

Now is the time of year when the Printer should anticipate the trouble sure to be caused by Static Electricity during the coming months of cold weather.

WILL SAVE IN PRODUCTION AND SLIP-SHEETING ALONE THE ORIGINAL COST OF INSTALLATION BEFORE THE WINTER IS HALF OVER



WILL PREVENT OFFSET AND PRACTICALLY ELIMINATE THE NECESSITY OF SLIP-SHEETING. HAS THE ENDORSEMENT OF ALL THE LARGEST PRINTERS IN THIS AND FOREIGN COUNTRIES

The installation of the Chapman Electric Neutralizer will overcome the difficulties due to static electricity and permit the up-to-date printer to keep his pressroom at a temperature conducive to the good health and spirits of Employer and Employee.

SOLE SELLING AGENTS

UNITED PRINTING MACHINERY CO.

246 Summer Street, BOSTON — 12-14 Spruce Street, NEW YORK

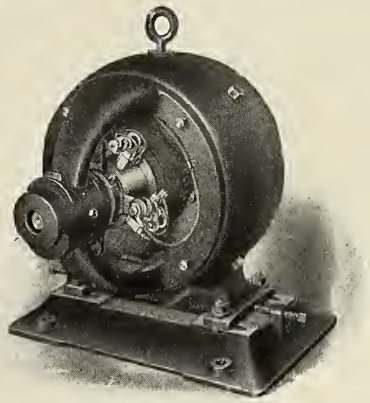
Western Agent

WILLIAMS-LLOYD MACHINERY COMPANY

124 Federal Street, CHICAGO

The Motor You Will Eventually Use

The proven reliability of the PEERLESS Motor insures to the printer a larger output per day, operated at the lowest cost.



Its durability and satisfactory service are conceded by all users. It is the one standard motor for all makes and sizes of printing-presses.

It is built for service and gives it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

CHICAGO, 46 Van Buren Street NEW YORK, 43 West 27th Street

FAC-SIMILE OF LABEL.



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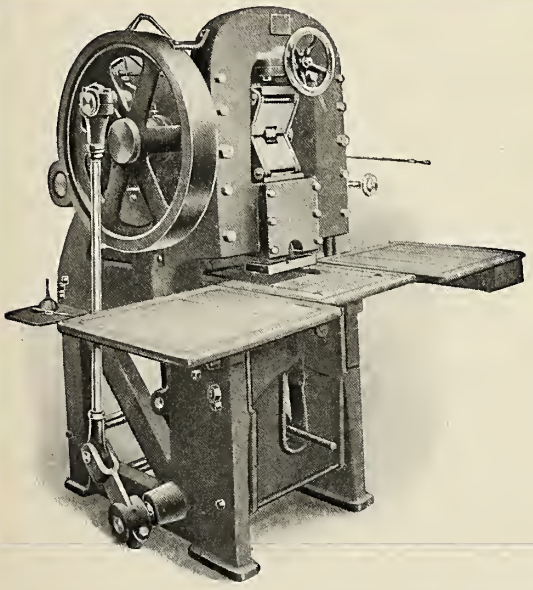
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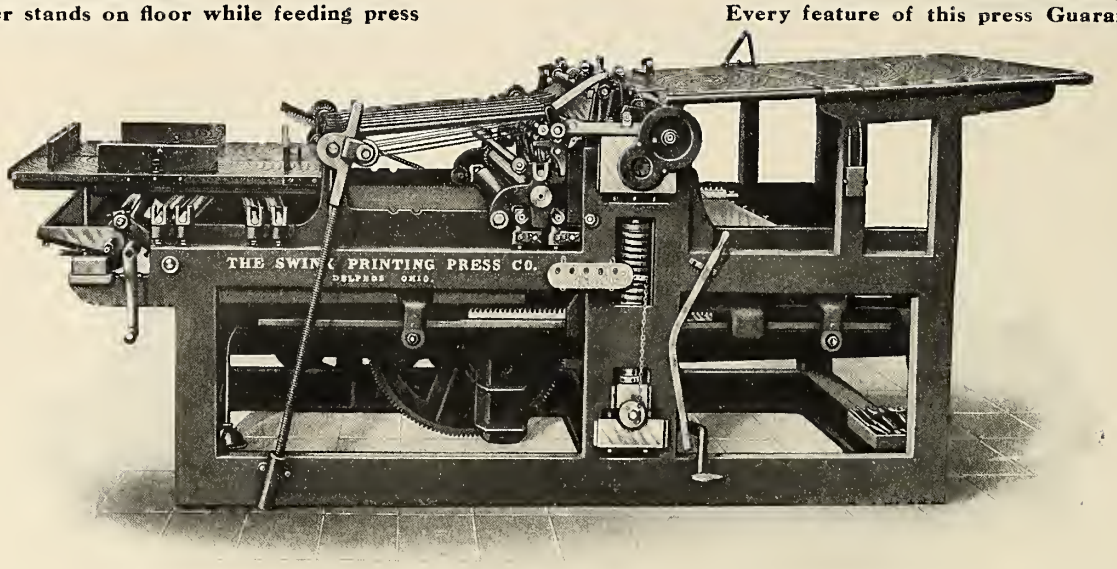
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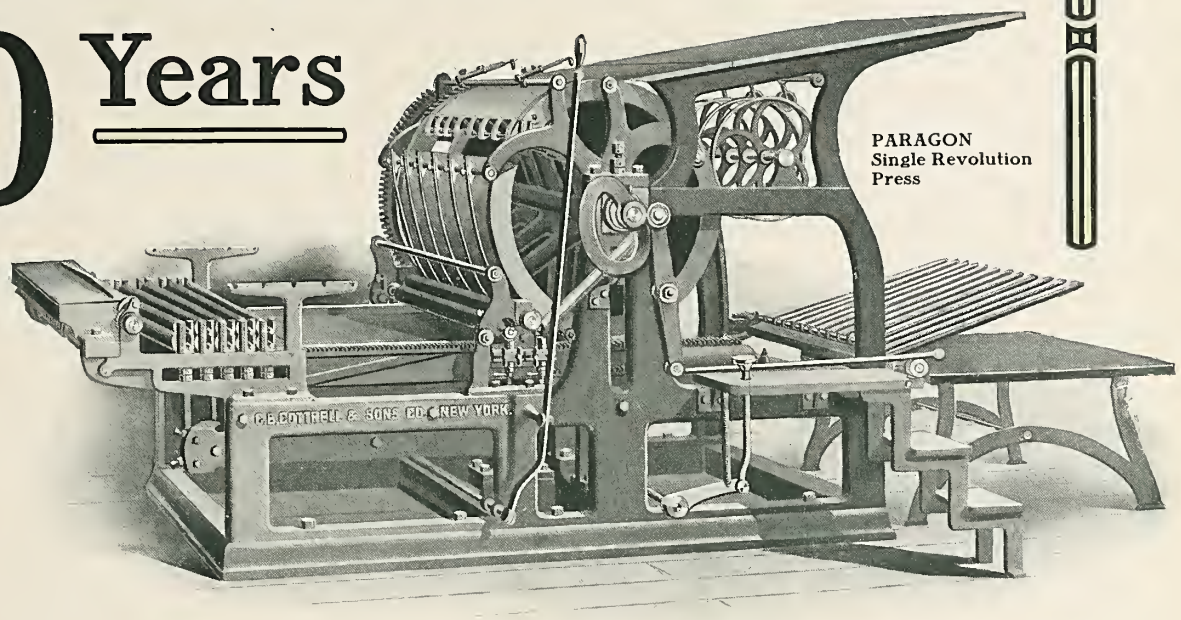
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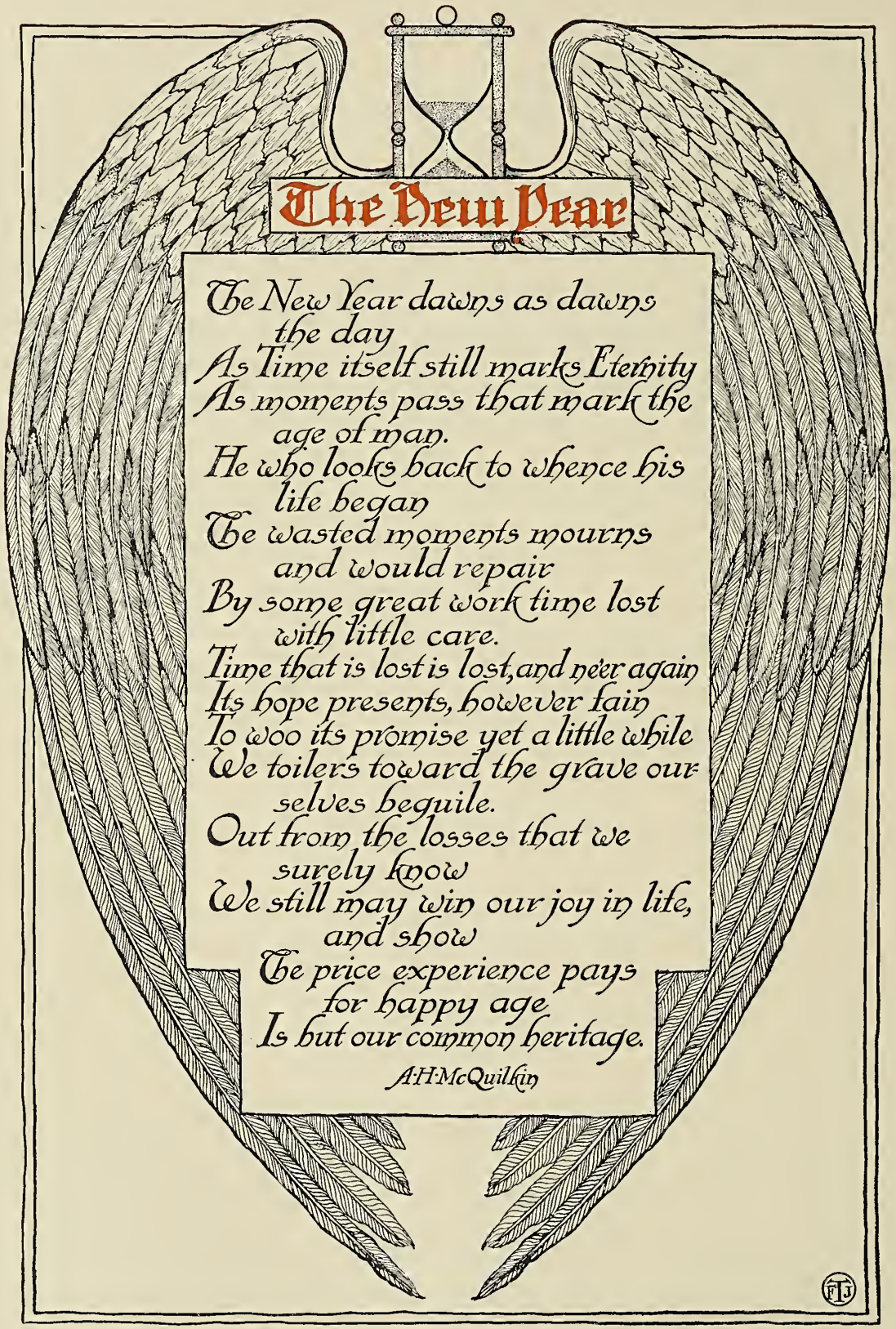
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The Inland Printer
January 1911

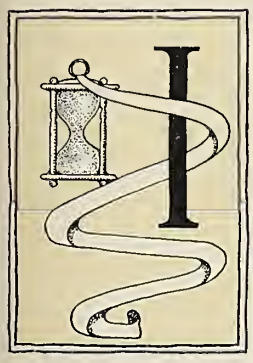
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COÖPERATION THE SAVING FORCE IN THE PRINTING TRADE.

BY A PRINTING-HOUSE MANAGER.



AM a manager of a printing-house — risen from the ranks. I have served on scale committees for a union and also for my employers. From every standpoint, therefore, I am interested in the welfare of the trade. Recently I have come to think that managers are the most vitally interested of all the factors in the printing trade — not because of the reward that comes to them, but because of the responsibilities placed upon them. I, myself, hold no shares or bonds or other collateral in the companies for which I have worked. And my status is no different from that of all but a small percentage of printing-house managers. Occasionally, it is true, a manager's name is placed on the "literature" of the concern by which he is employed — and he is given a title of director, secretary, or similar officer. Old friends thereupon congratulate him and editors and writers for the trade press speak of the promotion, saying that "Jack" or "Jim" or "Bill" was always a hard worker, and is still the approachable fellow he was when he stole sorts or "jeffed" to see who would pay for the "Bud" on the way home. The "I knew him when ——" always comes out strong in the writers who make note of a promotion of this kind. But the "promotion" is largely fictitious — particularly in the metropolitan centers. I understand though that "being taken into the firm" means something more in the small communities. My observation is that in the larger cities the amount of stock issued to the promoted one is but nominal, and the office that goes with it carries no emolument — but does involve some responsibility and work.

The manager is in many ways what is called the "fall guy." If there is an increase of wages, it is his duty to lessen the cost of production as much as possible, and at the same time the increase of a dollar or so a week to the producers prevents the manager getting a "raise."

Should a strike result, the manager must bear the brunt — must get the men and then whip the motley crew into money-making shape. Here again the failure to produce financial results — the inability to make bricks without straw, so to speak — endangers the manager's job and works against increased pay.

In the discussions about the politics of the craft that are now going on, the managers, though really in the crux of the problems, as proved by the truth of the facts I have cited, do not seem to count — they are not heard from very frequently. This is regrettable, for it seems to me their opinions should have weight. They are the men who are in direct contact with the conditions under which the work is produced. They are the men who know just what the employer has to contend with, and what the character of the competition is against which the firm or company has to make headway.

The manager who has come up from the ranks knows his rights under the laws of the union; knows that at its best its traditions stand for efficiency and discipline. He does not attempt to do the right thing in the wrong way, which is always provocative of trouble. He knows how to

protect the employer against the foolish agitations of irresponsible hotheads — and his fairness is shown in the cheerful efficiency and confidence of the men under his control. Such a man can and does discuss trade conditions with force, and knows, as he should know, that trade profit comes from the consumer and not from decreases in wages, but in increased efficiency and prompt and cheerful service.

Organization in the shop produces results, and organization in the trade generally will produce commensurate results. Organization on sound economic principles comprehends a profound community of interest.

Except as a stepping-stone to something better, a narrow-gage organization will be of no lasting benefit. The industries in which money is being made are trustified or near that condition by reason of the existence of agreements and understandings. With New York doing work for San Francisco and Milwaukee being in competition with the East, to say nothing of the large number of printing-offices, trustification is out of the question. Nothing approximating that condition can be attained. What, then, can be done?

It is conceded that what is to be done must be done through organization. As the trade can not be organized into a trust, and as that condition approximates the money-making condition — the trade should aspire to the next best thing.

Undoubtedly that thing is a comprehensive organization, which will first reduce to a minimum the waste of competition and labor wars. The existence of such an association would inspire a spirit of craft patriotism which would in turn do much to put backbone in the price-cutters. With all the education about cost of production and all the appeals for an application of business principles, the slaughter of prices goes on. It strikes me as strange that so much preaching produces so little result. Some vital force is lacking, and I think that force should be supplied by the journeyman. He is not quite clear whether this is or is not any of his funeral. He has a sort of repugnance to the cut-rate idea, but when it comes to the price the boss gets for work, the journeyman thinks it does not affect him. But it does affect him and he should frown on the practice of taking "fillers" and other devices of the work-at-any-price crew. If the journeymen knew just how they are affected by cut prices they would set their faces against them. None will deny the moral influence this would exert — possibly just as much as the much-needed educational campaign has exerted. The journeymen's opposition to slaughter-house methods would stiffen backbones, and stiffening is sadly needed.

The stock objection to this is that it would involve coöperation with the unions. Why not do so? The unions are sufficiently powerful to influence wages in nonunion offices — they compel recognition in the most potent manner. Why hesitate at a paper recognition which will lead to coöperation?

Great institutions like the steel corporation may "bust" labor organizations, but the futility of attempting to destroy the unions in our trade must be apparent to all, and should be so recognized. When one looks at the Printers' Home or meets an old pensioner who has drawn his money, he is constrained to admit that the unions are so deep-rooted, so capable and so able that they can not be materially weakened. They constitute a great force which is not being utilized as it should be — for the upbuilding of the craft. They do some building, it is true, but it is altogether too lopsided.

Some one will rise and say it is impossible to trot in double harness with the unions. In some cases, yes. On the other hand, there are cities and towns where the unions and employees coöperate to a great extent. And by the same token, employers are making money in those towns, too. To reach this pinnacle some education of our customers and the public is necessary. Numbers are effective in such work, and hundreds and thousands of employees will prove more useful than tens and hundreds of employers. In this respect the greatest force in the trade is lying dormant, which would be warmed into life and usefulness under judicious nursing by an employers' association based on broad principles.

At this time nothing can be clearer than this in the printing trade: The more thorough the organization, inevitably the more satisfactory the results.

So I hope and pray that the organization builders will make a good job of it.

GO SLOW IN ADJUSTING PRICES TO YOUR COST FINDING.

Printers should not be too radical at the start in putting in a cost system, and base prices on the cost arrived at. It is much safer as we have found to assume as correct $1.10 for composition, about 80 cents for platen presswork, $1 for pony, and $1.35 for cylinder, and so on, as that is the experience of twenty-odd offices for a number of months. If we had ever attempted to do business on what we found our costs to be at first we would not have had much business. We had to stick to the estimated costs for a while instead of assuming that our first month's ascertained costs were the correct ones for a basis. I now see why my first month's costs were so high, and I am satisfied with the results in all classes of work.— *Mr. Curtis, Curtis Printing Company, Minneapolis, Minnesota.*

Written for THE INLAND PRINTER.

CUSTOMER-CATCHING—THE WRONG BAIT.

BY JOSEPH REDMOND.

"WE would like to have a chance to figure on your work." This is the favorite lead of the printing-house solicitor, and it is an observation which should never be made. It puts the notion of competitive printing into the mind of the prospective customer and seems to convey the impression that price is the only thing the solicitor has to offer as an inducement to get business.

Every business concern has its likes and dislikes in respect to type, paper, style of printing, etc., and the buyer is averse to overturning all these things for the sake of saving a few dollars and giving an entirely new set of instructions to a new printer. But when he finds blunder after blunder in proofreading, crooked trimming and generally inferior work coming to his office with increasing frequency, do you blame him if he begins to consider a change in printers?

There is an old proverb in salesmanship which says "Hold hard to the old customers—search hard for the new." This principle is often ignored completely by printers who, in the temporary dementia following the receipt of a large order



CALLING THE ROLL.
Duotone by Gatchel & Manning, Philadelphia.

I am a buyer of printing, and my observations in the past twelve or fourteen years have convinced me that much of the bitter comment among printers on account of price-cutting and its train of attendant evils is the result of injudicious solicitation of orders. If you have a few good customers—only enough to keep the wheels of your establishment turning moderately fast—and they are satisfied with what you have done for them in the past, and you exercise ordinary care in the execution of their orders, there is not much danger of their leaving you. Besides they are always good advertisements for your office. Buyers of printing do not like to change their printer. from an unlooked-for source, let the steady work from their old-time customers get out of the house in bad condition.

I understand that only the large and well-established printing-offices employ a force of solicitors, or let us call them salesmen for the sake of courtesy. Some of these have been trained in printing-offices and know how to talk in technical language easily understood by another person moderately well versed in printing terms. These men do very well with well-informed buyers and can carry their story home; but if the prospective buyer happens to be a rank outsider, who doesn't know a quad from a lead and doesn't want to, the

printer-salesman would do well to restrict himself to terms that the buyer understands.

A trained salesman never under any circumstances spars for an opening by bringing up the question of price. It seems to me that price in the printing trade should never be spoken of excepting in the bathroom, and in whispers at that. Good printers always talk about good work, good service, good taste and good reputation for keeping promises. I never yet heard of a successful employing printer who built up a healthy and enduring business solely on the claim of cheapness of his work. Cheap printing always looks cheap, as cheap clothing looks cheap. I have found it to be the rankest kind of false economy to buy it, touch it, or have anything to do with the man who sells it.

So when your printer-solicitor-salesman comes to the wicket and says: "I would like to figure on your work," I simply send him home, managing to convey the impression that I don't want any figures — then or at any other time.

I feel uncomfortable when I begin to preach at printers, because the majority of them know so many more different kinds of things than I do, but here is something that I have come to regard as a kind of gospel: The people who want competitive figures from you are either unlikely to be profitable, lasting customers, or they have been led into a wrong notion of your art. If you could convince this latter class of buyers that price is about the last thing they should consider in a job of printing, and that mechanical excellence, good taste and good service all stand far above it, you will go far toward smoothing the way, not only for yourself but for your fellow craftsmen as well.

If your fences need strengthening, take an old buyer's advice: dodge the price issue as much as ever you can and talk about quality, service, style, prompt delivery and the fifty-seven varieties of other things that are of far more interest and importance to the experienced buyer than the mere cost of the job. You don't know yourself how much it is going to cost, so why should you invite your prospective customer to participate in a guessing contest?

MACHINERY IS BETTER IDLE THAN WORKING TO LOSE YOUR MONEY.

Let your machinery stand idle rather than do work at less than cost — or even at cost. The only one who benefits by running machinery under such terms is the customer.— *R. T. Deacon, St. Louis.*

DONT WAIT FOR THE RECEIVER TO DO IT.

Install a cost-finding system before the receiver has a chance to do it.—*A. M. Glossbrenner, Indianapolis.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. II.— BY W. E. STEVENS.
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 120 Sherman street, Chicago.

THE STORY OF A TYPE.



THIS is the story of a poor little type whose life of usefulness was speedily brought to an end by careless handling and unclean conditions, which are seen in many printing-offices to-day. Bruised and dirty in body and with his little face battered down almost to the shoulder, he is now lying in the hell-box, the last resting place of thousands of other types who have been similarly mistreated. Before going he told this pathetic story which, I hope, will strike a sympathetic chord in the hearts of all apprentices, and cause them to exercise more care in preserving the lives of these willing little workers.

He began speaking thus:

"What a funny little fellow I am. Born from an ingot of metal I am composed of lead, tin and antimony — lead to give me bulk, antimony to give me hardness, and tin to hold the lead and antimony together and to make me tough and durable. I have been told that sometimes our makers put copper or nickel in my family to suit their own ideas of giving us additional strength.

"Before that red-headed apprentice in the *Clarion* office hammered my face so hard with a mallet and planer, I was just .918 of an inch high. This height is now uniform throughout the country, and by this uniformity we cause less trouble to our owners than did our forefathers who were so variable.

"How happy and contented I was when with the rest of my family, called a job-font, I lay so clean and neatly arranged in a cabinet of our maker. To look at me now you wouldn't think that at one time I was a bright, shiny, perfect type in all respects, but I was, and would be now were it not for that little 'devil' who ruined me.

"My entire family was called a 15A 32a font of twelve-point, or pica, Caslon Old Style. All job-fonts are put up by the Aa system nowadays, according to the number of characters our owners want. If they want a small font they order a small amount of A's, both capitals and lower-case. Based on this amount a certain number of each character is sent accordingly as it is generally used.

The lower-case e is used oftener than any other letter, therefore a font contains more of these than any other character. Throughout the whole font the capitals, lower-case letters, points, figures and other characters are sent in proportion.

"My family consisted of 924 characters, of which there were:

Capitals: (15A).

18 E's.
15 each of I, N, O, R, S, T, period, comma.
10 each of C, L.
8 each of D, H, M, P, U.
7 each of F, G, apostrophe.
6 each of B, W, Y, 0 (cipher).
5 each of J, K, V, 1, hyphen.
4 each of 2, 3, 4, 5, 6, 7, 8, 9, $.
3 each of Q, X, Z, semicolon, colon, exclamation point, interrogation point.
2 each of Æ, &.
1 Œ.

Lower-case: (32a).

43 e's.
32 each of i, n, o, r, s, t.
21 each of h, l.
19 d's.
17 each of c, f, m, u, period, comma.
13 each of b, g, p, w, y.
9 each of j, k, v.
6 each of q, x, z, apostrophe.
5 each of hyphen, ff.
3 each of semicolon, colon, exclamation point, interrogation point, fi, fl, ffl.
2 ffi's.

"Sometimes we are sold as body-type to places where our owners have a large amount of straight-matter to set by hand. Then we are put up into what is known as weight-fonts of 25, 50, 100 pounds, etc. In a complete weight-font there are many more characters than in a job-font, for the reading portion of books, newspapers, pamphlets and magazines requires the use of certain characters that are seldom used in job or advertisement work. The auxiliaries such as braces, dashes, fractions, references, commercial marks and leaders are furnished on special order and are put up in packages of one pound or multiples of a pound.

"One-fifth of the weight of body-type is composed of quads and spaces, which are necessary to separate us into words and space us out to different measures. In job-fonts, to which family I belong, these must be purchased separately, excepting with script type, where the long kerns or hang-overs require beveled quads and spaces.

"I have told you before that I am a pica type, but perhaps you don't know what the word pica means? There are twelve points in a pica, and six picas, or seventy-two points, in an inch. So, a pica makes just one-sixth of an inch in size. A six-point type is one-twelfth of an inch in size; an eight-point type, one-ninth of an inch; a thirty-six-point type, one-half of an inch, etc. This system is called the American Point System, and was adopted in 1887 by the United States Typefounders' Association. It certainly is a great help to our owners, for now they can buy us from different foundries and we will match or justify properly. The metal furniture, leads, quads, spaces, etc., which are necessary to make us stand up straight and to space us out into words and lines are also cast on this point system.

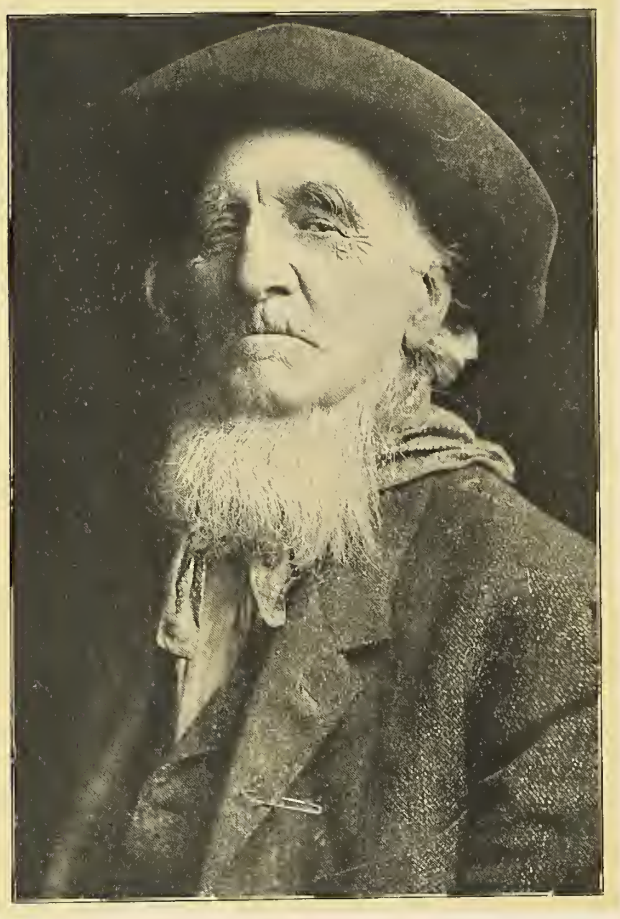
"At one time a few of my family and I were set in a line close to a family that called itself Long Primer. Being curious to know what that name meant I asked the nearest one why it was that it was called by a name instead of by a certain number of points. He was a very talkative old fellow, and immediately explained that his family was made before the adoption of the point system, and at that time all types were called by name. He then told me all the names and sizes according to the point system and the old system. This was very interesting, and I retained it all in my memory. This is the table as it was told to me:

Point System.		Old System.
4	point body.....	Brilliant
4½	point body.....	Diamond
5	point body.....	Pearl
5½	point body.....	Agate
6	point body.....	Nonpareil
7	point body.....	Minion
8	point body.....	Brevier
9	point body.....	Bourgeois
10	point body.....	Long Primer
11	point body.....	Small Pica
12	point body.....	Pica
14	point body.....	English
16	point body.....	Columbian
18	point body.....	Great Primer
20	point body.....	Paragon
22	point body.....	Double Small Pica
24	point body.....	Double Pica
28	point body.....	Double English
30	point body.....	Five-line Nonpareil
32	point body.....	Double Columbian
36	point body.....	Double Great Primer
40	point body.....	Double Paragon
42	point body.....	Seven-line Nonpareil
44	point body.....	Four-line Small Pica
48	point body.....	Four-line Pica
54	point body.....	Nine-line Nonpareil
60	point body.....	Five-line Pica
72	point body.....	Six-line Pica

"Now to resume my own history: My family was sleeping peacefully and contentedly in our cabinet at the foundry when one day we were rudely awakened by being slammed down on a counter so hard that I thought my feet had been smashed. We were packed tightly into a box and shipped away to the *Clarion* and into the hands of

that red-headed son of Satan, who would have made a better blacksmith than a printer. Some boys acquire badness from their associations and some are bad some of the time, but he was just naturally bad through and through — couldn't help it, and I don't believe he would if he could. Many a time I've seen him put the poor old office cat on the Washington hand press and then put on the pressure just to hear her yowl. They say that man is made in the image of God, but I feel sure that sometimes this boy makes Him ashamed of His own likeness. That's a stolen joke, but it fits in very nicely.

"After unpacking us, the 'boss' — I heard the boy call him that — weighed and examined us to see if we were up to specifications in weight, body, face, nicks, etc. Then he handed us over to my destroyer with instructions to pull three proofs of us to see whether our faces were clean and perfect. Through sheer carelessness we were slid onto the dirty bed of a hand press and a few of the family were pushed on top of a two-point lead which was lying there. Of course, they were higher than the rest of us, and when the pressure came they were battered down and spoiled completely. Oh, but wasn't the boss mad! He told that boy never to slide us onto any surface until he had made sure it was free from dirt and other substance. If every one were as careful as that boss our lives of usefulness would be considerably longer.



AN AMERICAN TYPE.

William Fox, a veteran of the Mexican and Civil Wars. Was present at the surrender of General Santa Ana. Served five years on a whaler in the North Atlantic. Photographed by William Cundill, Maquoketa, Iowa.

"Before going any farther you would, perhaps, be interested to see what our faces looked like when we were new. Here is a picture showing one of every character in my font:

Capitals.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

Lower-case.

a b c d e f g h i j k l m n o p q r s t u
v w x y z

Figures.

1 2 3 4 5 6 7 8 9 0

Points.

. , ; : - ? ! '

Other Characters.

Æ Œ fi fl ffi ffl & $

"I am not too modest to say that we were pretty. Even the boss said so, and he isn't the kind of a man who would rave over anything. He told the boy that for an all-around serviceable letter Caslon Old Style 'stacked up with the best of 'em.'

"Finally, after considerable rough handling, three satisfactory proofs were pulled and then the boss told this boy to lay us on a galley and dampen us with water, so we could be handled easier. After explaining this he showed him how to untie us to prevent a 'pi,' and how to lift a few lines on a composing-rule. Just then some one called the boss and that little demon was left to his own resources. Oh, what a mess he made of it! Instead of sliding us gently into our boxes as he should have done, he slammed us in, bruising and mixing us up in a frightful manner. I have heard that the act of placing types in their respective boxes is called 'laying the case,' but I would call his method 'throwing' the case. I came out of that mix-up with only a slight scratch on my face, but some of the family were less fortunate, being all marred up and totally unfit for good work.

"Well, to make a long story short, I was used in several jobs, accumulating dust and dirt and being misused in every way, when all too soon my

end came. I had been set in a page which was to be electrotyped, and the boss told that boy to lock us up for the foundry. Forgetting entirely his admonition to clean all surfaces before sliding us on them, he shoved us on the stone and I found myself standing on a small piece of hard dirt. Without noticing that I was higher than the rest he put the bearers, reglets and quoins around us, then tightened the quoins a trifle and got out the mallet and planer. He knew how to lock up a page, and if he had 'felt' the face of our page with the planer everything would have been all right, for he would have noticed that I was high. Such caution, however, was not in the make-up of this imp, so he laid the planer on us and smashed. With the first blow I was a goner, and — but I will not burden you with my sufferings. Through sheer carelessness I was ruined, and I expect there are a good many types in a good many offices that are being misused in the same way.

"My story is now ended, and I hope that its relation will be a lesson to all apprentices who are as careless as that little red-headed 'devil' in the *Clarion*. Be good to us always, for the way in which you handle us tells whether or not you are worthy of the name 'Printer.'"

TO THE APPRENTICE.

This is a very simple story. It seems almost childish. But there are some facts in it that many printers do not know. They did know one time, but they have forgotten. Now, remembering things is very profitable. It is simply the habit of attention. To fix the facts of this little story in your mind so that you will never forget them, it will be well for you to ask some questions about some of them that may not seem quite clear and I will answer you. Remember other boys working at the trade just as you are in distant parts of this country, in Canada, in England, in different parts of the world, will be reading this little story and will ask questions also and later on answer questions. You will be in a manner one of a great class trying to know about the greatest influence for good that the world has known. After you are a printer you may meet some of the other boys who have studied with you, and this will surely give a greater interest to your lifework. Remember that money is not the only reward that the art of printing gives. The joy of making, of creating, of doing good work is really the greatest aim. Money follows skill and knowledge invariably. By patient and careful effort, skill and knowledge come, and wages — money — is always plucking their sleeves.

(To be continued.)

DOES THE EDITOR RUN THE PAPER OR DOES THE PAPER RUN THE EDITOR.

Editor Guthrie Smith, of the Alamogordo *News*, Alamogordo, New Mexico, writing to the Second Annual Convention of the Southwestern Editorial Association, at El Paso, Texas, explains that he is unable to be present because he has too much to do and does not know how to do it, and would be able to contribute nothing to the convention out of his experience, but knows that he would gain much from the experiences of his fellow editors, and says: "If you could look into this office and shop sometimes, you would be reminded of your childhood days when the itinerant came along with the bear. When he solicited your dime, he proposed to wrestle with the bear, promising that sometimes he would throw the bear and sometimes the bear would throw him. Not any expert on earth could tell sometimes whether the editor is running the *News*, or whether the *News* is running the editor."



AN AMERICAN TYPE.

William Groat, an old-time "thrashin'" farmer and blacksmith, originally from New England. Photographed by William Cundill, Maquoketa, Iowa.

KEEP THE PROFIT OF YOUR OWN EFFICIENCY.

There is no reason on earth why all bids for printing based on the same specifications should not be exactly alike. If efficiency enables one man to produce a job for less than another it is up to the efficient man to keep the difference — the value of his efficiency — for himself.— *R. R. Fell, Philadelphia.*



JUST "SUBS."

Drawn for THE INLAND PRINTER by John T. Nolf, printer.

The Inland Printer
January 1911

A. H. McQuilkin, Editor.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

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Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams huildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnhergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

A REPORT of a lawsuit in the *Printers' Register* states that the London Society of Compositors does not permit members employed by the week to "slug" their matter. The evident purpose of this rule is to make it difficult to ascertain how much work is done by each compositor or operator. Though this phase of the case came before him in an incidental way, the judge frowned on the rule. It is difficult to imagine anything more inane than this regulation. The office is bound in some way to ascertain what each man is producing, and to prevent its being done in the most direct and correct way is a bit of puerility that annoys and irritates employers. It is a fair specimen of the type of legislation that brings trade unions into disrepute. There is no substantial reason for it, and it is adopted very largely because the union has the power to adopt and enforce it. In principle and in effect this is just as obnoxious as an office order posted for the sole purpose of emphasizing in the most disagreeable way the authority that inheres in an employer.

WE are pleased to note in the *American Pressman,* the official organ of the International Pressmen's Union, editorial acknowledgment that the officers are receiving the "financial and moral support of manufacturers and employers" in the new features they are promoting, which include a home and sanatorium and a technical school at Hale Springs, Tennessee. This is another manifestation that it is not "the union" that is opposed by many, but rather what the union does, or the manner in which it seeks to achieve its ends. A matter of three years or so ago this particular union was in especial bad odor with "employers and manufacturers," for it was accused of being a contract-breaker. That this reputation has not affected the organization as greatly as might have been expected is not because a court exonerated it on tweedledee-tweedledum grounds, so much as on account of its marvelous activity in good works. For a labor union to undertake the erection of a home, a sanatorium and a technical school, involving the expenditure of many thousands of dollars within so short a time after disaster seemed inevitable, is sufficiently remarkable to soften the asperities born of past transgressions. These stupendous operations and their purpose challenge admiration. Friends of the union and of benefactions such as are contemplated at Hale Springs have some cause to fear whether too much is not being undertaken. The prodigious energy of the present officers is the hope of these enterprises; without it, we would venture to predict failure.

But this energy probably will win success in rehabilitating the union in the minds of those who bitterly resented its action of three years ago, as well as putting the enterprises on their feet.

As this is written the news from Great Britain indicates that the trade will become involved in a titanic struggle over the question of hours. The men demand a fifty-hour week on January 1, 1911, to be followed in a year by a reduction to forty-eight hours. Conferences have been held and abandoned, the employers refusing to accede to the demands of the men for various reasons. The employees, on the other hand, have prepared for a struggle. They are acting through a federation that embraces all the trades, and the members are assessing themselves in anticipation of a lengthy contest. Such waste makes the judicious grieve. It would seem impossible that in these days of ferment and progress British employers do not see the forty-eight-hour week impending. That is the prevailing working week in American and Australian printerdom, and the British Isles can not hope to lag behind the procession much longer. Existing conditions may make it seem to employers an unpropitious time for the reduction of working hours. As to that we are not informed, but we do know that a break in the negotiations never really helps in such matters. One faction may gain a temporary advantage by pursuing such tactics, but it helps not at all in the final solution.

Distinctly new in printing circles is the employees' insurance scheme of the United Typothetæ, details of which are given on another page. It provides benefits in cases of sickness, accident or death. An insurance company takes care of these benefits except death from disease, which the United Typothetæ provides for out of its funds. The reception accorded this venture will be watched with interest. It is not its merits that determine the fate of such a proposition so much as a peculiarity of human nature. Many men will accept—even seek—favors from friends, but en masse they reject proposals tendered in the best of spirit. Those making the offer may exercise all their powers of invention to free it from the taint of patronage, and the prospective beneficiaries may see that clearly enough, yet the plan does not "make a hit." Some students of welfare work in its various phases attribute this solely to an innate desire in man to preserve his independence as much as possible. An employee, for instance, feels he is to some extent dependent on his employer for his livelihood, and the feeling irks him, and he is loth to make himself appear more dependent. If he reasons that way, there is a note of sullen despair in it. Probably another element in producing the indifference is what the world will think of his acceptance of the proposal. His friends and neighbors are sure to look on the plan with suspicion, and to avoid their taunts and sneers Mr. Workingman refuses to be "helped." Efforts like the Typothetæ is now promoting are looked on differently in different circles of the industrial world, and for that reason it will be interesting to see how printing-office employees will look on the present proposition.

Value of a Slight Error.

Is there no end to the piling of burdens on the craft? A British court has imposed a new one under these conditions: A commercial printer of London, England, printed a magazine, and in the leading article "although" appeared "althouvh." The publisher deducted a trifle more than $16 from a bill of $525 for the error, and a judge ruled that the printer could not recover. It was alleged by those appearing for the publication that it lost "a considerable number of subscribers," while his honor thought the deduction "rather moderate." If typographical errors are to be charged at the rate of $16 per, printing-offices will become mere adjuncts of proofrooms. Such an error seemed a very important matter in the eyes of this judge. He said that whenever he ran across an error in a book he always remarked, "What bad printing!" and he thought misspelling of the word "although" gave "everybody a chance to deride the paper." Of late we have been hearing much of the quality of British justice, but we hope there are few on the bench so fussy as this particular person, who seems to have an attack of nerves when he sees a misspelled word, but evidently is not at all concerned about the practicability of requirements based on a court decision.

Value of Trade Association.

Pioneers in organization work understand the difficulty of getting men interested in trade association movements. Competition, as understood for centuries, meant to the average business man continuous war among individuals or companies to secure the maximum of trade in their particular lines. And the custom was to marshal the forces of each concern with the purpose of undoing fellow tradesmen, either through the slashing of prices or the inauguration of secret methods for the increase of production or decrease of cost. Every innovation of commercial value was closely

guarded, to be used only for the benefit of the possessor, and a spirit of antagonism was cultivated which bordered on hatred. Each assumed that the other was a usurper and had no right in the business in which he was engaged, and a continued pulling, one against the other, was the result.

It has taken many years to dislodge this old idea of competition, if indeed it can be said to be dislodged. It has not, however, been routed. In the printing trades many men still are holding aloof from coöperation with their fellow craftsmen. They are held in bondage by suspicion, short-sighted selfishness and the customs of their fathers. In some cases a new generation, clothed with higher business ideals, a keener perception of competition in its higher sense, and a nobler conception of responsibility to the craft itself, will be necessary in order to bring about genuine coöperation. Yet there is no need for pessimism. We are steadily moving into the sunlight. New recruits are daily joining the army of progress, and the day is hastening when business-destroying methods, creatures of competitive hostility, will have passed into history.

Illustrating the value of business associations, testimony was given at a recent meeting of the Chicago Ben Franklin Club by the manager of a Louisville printing-house. He said that after attending the first Cost Congress he went home determined to put in a cost system. The owner of the plant, who had considered it a waste of time attending conventions of printers, met the proposition with a sneer, but consented to the inauguration of a system simply because he had never made any money in his printing department and the innovation could do him little harm. After a six months' trial and a balancing of the books, the owner was beside himself with astonishment; and as a sequence he has instructed his manager never to permit anything to interfere with his attendance on every printers' convention or conference within reach.

This is but one instance of the benefit derived from coöperative effort. Hundreds could be recited. It ought not, however, to be necessary to point out this evidence. The principle of coöperation is now accepted as the basis of progress the world over, and employing printers should be among the first to grasp its significance as applied to their vocation.



PEACE.

Half-tone and flat tint by the Inland-Walton Engraving Company, Chicago.

Wages of Union Employees.

A marked peculiarity of typographical unions was emphasized when the members of the International Typographical Union voted against increasing the salaries of its chief officers from $2,000 to $3,000 a year.

The members themselves have been securing increases largely through the aid of these officials, yet out of thirty thousand votes cast, but eleven thousand favored an increase. Employers' associations are much more liberal in this respect. The newspaper publishers are reported to pay $10,000 a year and liberal expenses to Mr. Kellogg to look after their labor interests. It is also rumored that the Typothetæ recently offered a well known printing-house manager $7,500 a year, while local Ben Franklin clubs and boards of trade pay as much — often more — to their officers than does this millionaire organization, with its fifty thousand members.

The question of competency hardly swayed the majority, for the officers involved — President Lynch and Secretary-Treasurer Hays — have been repeatedly elected to their present positions as well as others of relatively high importance. The International Typographical Union administration of routine affairs is regarded as a model, for the invariable comment of business men and bankers who come in touch with these officials is that they are good people with whom to trade. So from the standpoint of office managers these gentlemen are probably worth the money.

But routine is a small part of their duties. From all accounts, union members have fared well in scale negotiations with the publishers, even though their chief representative is pitted against a ten-thousand dollar man. And, so far as the surface shows, the officials have secured these gains without engendering within the publishers deep-seated hostility toward the union. If this good will has been retained it is a great asset for the organization, and in the highest degree creditable to its officials. Opponents among their constituents have accused Messrs. Lynch and Hays of incapacity, but we have never heard employers making such a charge. These gentlemen may have made mistakes earlier in their career, and are probably making some now, but they possess a peculiar knowledge not transmittable to successors — knowledge which the union certainly could not buy in the market. In the every-day business world, competitors would be in the field for that information and bidding for the men who possess it. We understand publishers have discussed the feasibility of employing present and former union officials — among them Mr. Lynch — at their high salaries. Nothing ever came of it, sentimental considerations — otherwise union principles — seemed to be opposed to such transactions. Thus the unions can eat their cake and keep it, so far as their officials are concerned. A great deal is said in the press and elsewhere about the salaries of so-called "labor leaders," but in the printing trades at least, they earn all they get, and usually make pecuniary sacrifices to retain office and their self-respect.

There is one solid objection to having official salaries high. They might reach a point where monetary consideration would be the chief incentive in office-seeking. That would be disastrous in a movement that still relies largely on sentiment and sacrifice to carry it along. In view of the wages paid to journeymen and foremen in the printing industry now, we should hardly think $3,000 or so would be at the danger line. It certainly is not an adequate equivalent for the services rendered. Perhaps the compositors know this, but think it unhealthy to have officials living on a scale far removed from that they enjoy, for no one can accuse the American printer of being "mean" when it comes to money matters.

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. XI.— BY F. HORACE TEALL.

PROBABLY no other detail of English usage in language so strongly emphasizes whimsicality as does the variation of verb-forms. A majority of our verbs form their preterits and past participles by adding ed, and those which do so are called regular, simply because they outnumber any other class. Many verbs are called irregular, because they vary the word-forms themselves in forming past tenses, instead of adding the suffix, and some grammarians have noted another class as redundant, because their past tenses are made in one way by some people and in the other way by some others. We do not remember well enough to specify any mention in a book of the fact that the internal changes, in the words that do not add the suffix, are really regular; but undoubtedly that is the reason why philologists divide the verbs into weak and strong, denoting as weak those in which the tense-forms have the prevailing suffix, and as strong those which make the other changes. They (the verbs) are all regular in the sense of regularly conforming to established usage, except that those which are redundant conform to two kinds of usage.

All sorts of protests have been uttered against these variations in English verb-forms, but they have had even less effect than the efforts to "simplify" spelling. The failure of these protests might well teach us that we must, in general, accept the established usages of the language, at least so far as to be contented with an occasional isolated improvement. For instance, we have two ways of spelling the preterit of stay — stayed and staid. A distinction is often made by using stayed only for the past tense and staid only for the purely adjectival sense, as in speaking of a staid person; but evidence is not lacking that the distinction is not even yet universally made, although it is certainly a good one. Both forms are still given in the dictionaries as preterit and participle of the verb.

Mention of dictionaries reminds the writer of something said by the Rev. Dr. L. T. Townsend in "The Art of Speech." Dr. Townsend was a professor of "sacred rhetoric," and as such should

have been well qualified in general rhetoric. He writes of various laws of speech, one of which he calls the law of analogous usage. He would find it very hard to prove some of his assertions, which are: "Reasoning from one class to another has never before rested upon as firm a scientific basis. Hence is inferred the law denominated analogous usage. . . . The phases of this law in the domains of speech to which attention is directed are somewhat restricted, being based upon the maxim that any language can do and ought to do what it is in the habit of doing. The tendencies to conform to this maxim are seen, for instance, in the change of irregular into regular forms of inflection and speech. Such changes take place with all tongues in about the same ratio as culture advances. English speech furnishes abundant illustration. Every new edition of our dictionaries reduces the number of irregularities. Only recently, learnt, dreamt, leapt, dropt were in the ascendant; but now the past tense and participle of these words are regularly formed by the termination ed. Between the following verbs there is at present a struggle for domination, but there can be no question as to the issue: bended and bent; bereaved and bereft; blessed and blest; burned and burnt; girded and girt; kneeled and knelt. This law, obeyed by children, by illiterate though intelligent people, and by foreigners who are learning English, may soon allow the child to say, uncorrected, 'I rided with my uncle,' and 'I runned down hill.'"



CLEOPATRA.
Duotone by Gatchel & Manning, Philadelphia.

Dr. Townsend also says: "Bad, good, though irregular in many of the most finished languages, will ultimately adopt the regular formations." This must mean that at some time we shall say regularly badder and baddest instead of worse and worst, and gooder and goodest instead of better and best. But, if this is ever to be, who knows how many centuries hence? The Oxford English Dictionary says that badder and baddest were used from the fourteenth to the eighteenth century, and quotes some of the old writers as saying "my badder plight," "of badder consequence," "the baddest man." Thus we see that the change that has actually occurred is the opposite of the one predicted.

One more assertion seems worth quoting: "The normal working of the law of analogous usage warrants the practical rule that English-speaking people should convert as rapidly as possible the irregularities of their tongue into forms which are regular." Such may have been the conviction of its writer, but it is very evidently not expressive of any notable consensus. Just what is meant by the maxim as expressed in the first quotation is not crystal-clear, but we think it means the same as this "practical rule," that our so-called "irregularities" should gradually disappear, and we should soon say rided and runned instead of rode and run. When this change is established we shall have dropped taught and say teached; sang and sung will disappear in favor of singed (unless the other word singed for did singe prevents it); for felt we shall say feeled; and about two hundred more such changes will be made. But will this ever be done?

As yet the tendency in these words to conform to the "maxim" is very elusive. The present writer can not find a trace of it anywhere, although it is many years since the assertion of it was uttered. All the dictionaries now considered authoritative have been published since then, and they have not reduced the number of "irregular" verbs, whatever may have been done in reducing other irregularities. They do record more use of English plurals instead of foreign, as formulas instead of formulæ, indexes in place of indices; but even in this respect the change is by no means complete. The author made a common mistake which supplies the main motive for our reference to dictionaries. Dictionaries are made as records of what is and has been in the language, not of what anybody thinks should be in it. They do not tell explicitly when old words became obsolete, nor when the newer words came into use. Hence, while of course their records do largely influence usage, it could not be true that they reduce the irregularities. A dictionary would not be complete without including all common irregularities of usage at least for some centuries back. In the case of the verbs they simply give the forms that are or have been used, placing first the dominant form, and saying that a form is obsolete when such is the fact.

The Webster's New International Dictionary

says, in its entry of spell, that the preterit and past participle is spelled or spelt, undoubtedly meaning that spelled is more commonly used; but throughout the book spelt is used in the text. This is the only case of such incongruity in the work that is known to the writer. Certainly the record is correct in placing spelled first, and the choice of the other is simply personal with the editor; and this choice enforces the fact that the matter is really subject to whim, caprice, or whatever such idiosyncrasy may be called. One of the most popular girl characters in recent fiction says, as it is printed, "I know by experience that it's very unpleasant to have one's name spelled wrong, and I suppose it must be even worse to have it pronounced wrong."

There is only one reason for the appearance of such alternative forms in dictionaries, and it is found in the fact of variance by equally good writers. In all cases where two forms of a word are equally good, the writer should make the choice, or it should be distinctly understood if the proofreader is to decide.

GOOD AIR INSIDE.

Our supply of good pure air comes from God's outdoors. In the fields and parks, out in the open, almost anywhere, except in the very crowded places of our great cities, the air is good.

It is indoors, under roofs and inside of walls, where human beings are crowded together, that the air becomes dirty, foul and dangerous. And because we do not at once realize the presence of bad air in our homes and workplaces, and because its ill effects are not at once noticeable, most of us who lead indoor lives are poisoning ourselves every day with dirty air. Especially is this true now that the cool weather is here and we are inclined to keep the windows closed.

Nothing is of more importance than that we should have plenty of fresh, pure air indoors. We do not need an indoor temperature of 70°, although most people think that nothing less will do. As a matter of fact, a temperature of 68° is much better. So, if the room be heated to 70°, we can well afford to have the windows open and let in fresh air enough to bring the temperature down to around 68°, at which point it should be kept.

Another important point as to indoor air is that as a rule, it is too dry. And this, together with its usually impure condition, causes sickness and death. The admission of a plentiful supply of outdoor air tends to increase the amount of moisture in the room air and makes it more healthful.

And, finally, do not forget what we have said before in these columns, that the biggest bedroom ever built is not big enough for even one person to sleep in with the windows closed.— *Chicago Department of Health.*

THEY REFORM SPELLING EVEN IN BOSTON.

For half a century or more the Boston *Traveler* spelled its name with two l's. Lately, one of them has been dropped. Now let the Cincinnati *Enquirer* and the Philadelphia *Inquirer* get together.—*Atchison (Kan.) Globe.*

Written for THE INLAND PRINTER.

THE DAWN OF A NEW DAY.

BY EMPLOYER.

AT the Second International Cost Congress in St. Louis last October there was taken, I believe, the most important action yet recorded in the history of employing printers' organizations. That action was the passing of a resolution looking to the amalgamation of all employing printers' organizations into one large and powerful international body.

It is true that an international organization is not a new thing, yet it is equally true that the inspiration which brought about this move in the congress came from an entirely different source than that which brought about the former movement.

Ben Franklin Clubs have been forming in the different cities, and these associations, through a vigorous campaign of education, have builded a natural and logical foundation for a healthy international body of employing printers. The new demand for an international organization is not based on a desire for the destruction of any other body of printers, either employers, or employees, but upon the recognized need for a world-wide coöperation in the correction of trade evils.

Through the work of the Ben Franklin Clubs intelligent employing printers have discovered that the real and threatening enemy of the business is ignorance of cost of production. The thing to accomplish, then, is the education of the trades' membership, and this can be done only through organization. But the great drawback to the forming of a new body is the existence of several other employing printers' organizations. Therefore, it has been suggested that all of the organizations now in existence be amalgamated on broad lines, with the education of its membership, and coöperation, as the basic principles of the new association. If this can not be brought about, an International Ben Franklin Association, cementing the Ben Franklin Clubs of North America, will be the natural sequence.

For two important reasons, I hope the amalgamation idea will be successful. The first reason is, that it is the shortest road to success, and the second, that the successful establishment of a new organization composed of the different bodies now in existence would prove to the trade that the spirit of toleration and conciliation was in the saddle and that out of this spirit would finally come the greatest trade organization in America.

Among trades unions the International Typo-

graphical Union is second to none in the country. Is there any reason why employing printers should not keep pace with their employees and stand at the head of employers' trade associations? The opportunity is here, and the necessity is clear. Shall we be able to measure up to the requirements? After we have unanimously decided that organization will bring education, are we willing to be organized on the principle that education will also be of benefit to our employees? Here is the crux. It will be the determining factor in the final success or failure of amalgamation.

I have every hope that a new day is about to dawn in the printing trade. I see, in the distance perhaps, two bodies of the most intelligent men in America — one representing employing printers and the other representing journeymen printers. They have discarded the old weapons of warfare — the lockout and the strike. Disarmament has been declared and all differences of opinion between the two bodies are settled either by amicable agreement or arbitration. The strike is a thing of the past, and the two organizations have joined hands in an effort to place the trade in the position it rightfully should occupy — the most important industry in all the land.

Even now the groundwork is laid. On the one hand employers are establishing classes for the study of costs and the better conduct of their businesses, and, on the other, the International Typographical Union has in full swing a school for the development of artistic talent in printers and for the teaching of correct principles of typography; and this course is offered to all printers and apprentices both in and out of the organization.

With these progressive movements going on within the trade, there is every reason to believe that the printing industry is about to come into its own and that its standing in the financial world will be as good as that of any other business on earth, with the resultant benefit to every one concerned.

MARVELS OF THE TELEPHONE.

The *Electrical Review* thus describes the minute electric current required in transmitting speech:

"The peculiar electric telephone current is perhaps the quickest, feeblest and most elusive force in the world. It is so amazing a thing that any description of it seems irrational. It is as gentle as the touch of a baby sunbeam and as swift as the lightning flash. It is so small that the electric current of a single incandescent lamp is greater — five hundred million times. Cool a spoonful of hot water just one degree and the energy set free by the cooling will operate a telephone for ten thousand years. Catch the falling teardrop of a child and there will be sufficient water power to carry a spoken message from one city to another. Such is the tiny genie of the wire that had to be protected and trained into obedience."

HOW EDITORS GET RICH.

It is not good policy to give business secrets away, but as many people wonder how editors get rich so quick, we give out the following information, remarks the editor of the Paxton (Ill.) *Register*, hoping that every one of our readers will not take advantage of this and engage in the newspaper business:

"A fellow terming himself 'Ganderbone's Forecast,' located at St. Louis, offers to furnish us a lot of poetry and other silly stuff, if we will only run an advertisement in the *Register* each week.

"A fellow out West wants us to run a lot of advertising for him for nothing, and if it brings results he may become a customer.

"A gun firm wants us to run $19 worth of advertising and then send it $10 in exchange for a shotgun. Such a gun would retail at about $6. For running $17 worth of locals we can get a $1 magazine telling us how to do dressmaking at home. By running $50 worth of advertising and sending $25 to an Atlantic City firm we will be given a deed to a lot. When the tide is in the lot stands six feet under water.

"A Kansas real-estate firm will give us a deed to a lot 22 by 60 feet for $40 worth of advertising and $25 cash. We wrote a fellow who knew of the lots offered and he replied that they had no cash value, but a trading value of about $5.

"If we can run a column write-up of a doings to be held in North Dakota this fall, amounting to about $7, we will be sent two $1 tickets. Our railroad fare up there and back, for two, would be about $60. We can have almost any Chicago daily paper sent us free. The subscription rate is only $4, but all we have to do is to run $36 worth of locals.

"For $40 worth of advertising and $25 cash we can own a bicycle. The wheel sells at just $12. About one dozen firms are wanting to give us shares in gold mines for advertising. A nursery firm will send us a 25-cent rosebush for only $5 worth of advertising. For running a six-inch advertisement for one year we get a gross of pills." — *Centreville (Mich.) Observer.*

STRIKE ON LONDON TIMES.

The London *Times*, which habitually reprints from its issue of the corresponding day one hundred years ago, recently reproduced the account of its case against pressmen and compositors who had been indicted "for combining and conspiring together maliciously to injure their masters and employers by quitting their work on account of their demands for an increase of wages not being acceded to." That was in October of the year 1810.

The evidence against the strikers was intended to prove that they had attempted to prevent others from working at the accustomed prices. The prosecution addressed the jury thus: "The gentlemen of the jury must know that the *Times* is a diurnal newspaper, and that an incalculable injury might be done to the establishment by the workmen refusing to work for a single night."

The jury returned a verdict of guilty against all the defendants — twenty-one persons — though it recommended mercy for eleven of them.

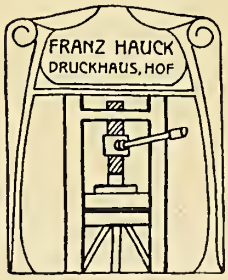
THE FATAL DOUBLE MEANING.

A German author advertises: "The manuscripts of two novels were stolen from my residence. I pray that these stolen things be returned to me."

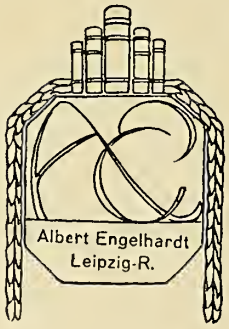


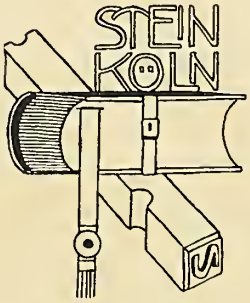








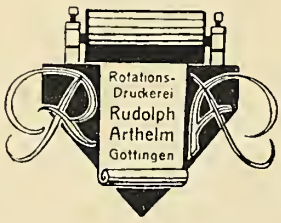














PRINTERS' MARKS.

Reproduced from *Typographische Jahrbücher*. Drawn by R. Köckritz, foreman, Printers' Technical School, Leipsic.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ELLICK'S NEW YORK LECTURE.

To the Editor: NEW YORK, December 6, 1910.

On Thursday, December 1, at 8 P.M., in the rooms of the Merchants' Association, the employing printers of New York — a goodly number of them — were treated to one of the most interesting and instructive talks on cost-finding I think they ever heard. And I don't see much chance of their ever hearing a better, for the one given by Mr. Ellick, which I had previously heard at St. Louis, seems to cover the ground so thoroughly, to consider so carefully the most minute difficulty that the average printer may encounter, it does not seem possible that any others can surpass him or find or make "new fields to conquer" in this direction at least.

When I say the meeting was splendidly attended, I mean just that — even for New York printers. I have but two regrets to voice — and those, I think, will be shared by every one present. The first is that Mr. Alfred did not accept the offer he said was made him to hold it in Madison Square Garden (where some six thousand can be seated); and the second that the other 1,500 printers of New York did not attend and each bring a couple of alleged friends picked out from among electrotypers, paper-dealers, press-builders and supplymen generally. However, all who did come could not find seats and the crowd around the doors and in the lobby was a flattering evidence of interest.

Mr. Ellick let in the light on many foolish practices, but the most significant of his adjurations was "For God's sake why don't you all get together and by concerted action do something?" He referred particularly to the establishment of cost systems in this. But the same cry may well go out to the entire printing trade, to employing printers in the various organizations that are paralleling each other's efforts, to the employees, to the machinery men, to the binders, to the photoengravers, to the paper-dealers, to the supplymen.

Let us all get together and do something in unison for the establishment of the printing trade on business methods.

D. W. GREGORY,
Secretary Printers' League of America.

COMPETITION AND COST ACCOUNTING.

To the Editor: WELLSVILLE, OHIO, November 11, 1910.

The letter from a Western job-printer regarding the "Whipsaw at Work," in the November INLAND PRINTER, reminds me of some similar instances I have met in my work.

In one instance, a local clothing merchant asked prices on two thousand hand-bills, 18 by 24 inches. The greater part of the composition was eight-point linotype work, with two-line prices set in by hand after cutting the slugs. I quoted a price of $16.50 for the job, and thought I was almost too low. He said, "Mr. So-and-So (naming the publisher of a newspaper in a neighboring town) will do that for $9." I informed the customer that I was somewhat in doubt as to the truth of his assertion, but if he could get it at that price in that shop it would be to his advantage to do so. A few days later, as I was passing his establishment, this clothing merchant called me in, showed me the work, and also the bill for the same; and the bill was for $9. Now, how could the man in the other town doing the work, so far as composition was concerned, in the same manner we would, do it at that price, and even pay cost of labor and material used in the job?

Another instance of the same nature. A man asked me for prices on a job which took thirty-six thousand ems of nonpareil linotype composition. The matter was to be set fifteen picas wide, solid, and printed on narrow strips of paper; all these to be pasted together, folded accordeon fold, and a cover put on. There were to be two thousand of them. I quoted a price of $24, while a competitor, who had to set the matter by hand, took the job and turned it out for $10.

Now, how, in the name of common sense, could these people do the work at such prices? Did they lose money on the jobs? Don't they know what it is worth to do work? And it is my belief that both of these persons are members of some association which is supposed to have a system of estimating costs. If another printer from a distance should get into conversation with them, he would hear a great deal about "cut-throat competition."

It seems to me that if some of these alleged "master printers" who are complaining about "cut-throat competition" would do a little investigating, they would perhaps find that a part of their troubles at least is due to their own methods of "estimating," more properly called guessing at, what work is worth. AN OHIO PRINTER.

THE COST AGITATION AND CO-OPERATION.

To the Editor: MINNEAPOLIS, MINN., Nov. 29, 1910.

In your November issue I note among your correspondence a letter from some one who is evidently afraid to be known, as he writes over the pseudonym "Nick-o'-the-West," who seems to have found something to knock in the movement called "cost-finding," and also in the fact that nearly five hundred printers from all parts of the world found it expedient to meet as the Second International Cost Congress at St. Louis in the first days of October.

I take exception to the tone in which it is written and want to make a few points along the line of what he calls the "tendency."

He says that very little good resulted from all this hullabaloo in Chicago. But he admits that there are some shops there who operate cost systems correctly and follow the dictations of the "tracer." In this statement he admits that there has been some result, and I dare say, a great deal more than he suspects. He is prejudiced against the men who have advocated "system" first, last and all the time, because they have attracted wide attention. He sneers at the seriousness with which they and others follow up the movement, and try to convert the "tendency" into an established habit. He clamors for "coöperation" and says that is the solution.

But right here I want to give a little advice, which, although free, is valuable, and that is: Do not condemn any movement until you know something about it. And since our correspondent desires coöperation, the way to attain

that worthy object would seem plain, that is, coöperate. In order to get coöperation we must have something to coöperate about. This is exactly what the "movement" is. All the live, up-to-date, thinking printers are trying to ascertain the cost of production in their individual plants, and when this has been done all of those who have brains enough to see the results as they really are will try to make their competitors and fellow printers see these facts.

This is what is termed hullabaloo and "tendency." Your correspondent states it is as hard or harder now to get jobs on competitive bids than before the movement began. That is true, but by no means discouraging, for the firms that are now competing for such work almost invariably quote prices at least twenty-five per cent higher than three or four years ago — also a result of the hullalaboo.

In conclusion, I wish to say that true coöperation between printers can only be reached by way of a thorough knowledge of costs, and interchange of ideas and experience is the only way a printer can become familiar with all phases of the game within a lifetime.

In Minneapolis as in Chicago you will find printers who have cost systems, but either do not use them or do not follow the dictations of the "tracer." But nothwithstanding that fact the trade is in better shape than it has been for several years, and we hope for more results in the near future. I was one of those who were out to the cost congress at St. Louis, and I want to say that nothing could have so stimulated my interest in the endeavors of Ben Franklinites all over the country as did this congress.

Yours for future system and CO-OPERATION.

THAT ONE GREAT ORGANIZATION.

To the Editor: NEW YORK, November 29, 1910.

The article "Unity in Organization," published in the November INLAND PRINTER seems to have caused some members of the Typothetæ to think that the writer was opposed to their organization, but nothing is further from the fact.

The question, however, of forming one great organization can not come from any existing body, as it is evident that no body now organized has struck the key-note to a universal getting together.

Now, we might as well talk plainly and common sense. Various gatherings of employers have come together for certain objects as, for instance, the Typothetæ came together to resist aggressiveness on the part of the unions; the boards of trade for the upbuilding of prices which were causing the sheriff to call around frequently at our confrères' places of business; the Franklin and the Master Printers' Associations for the general uplift that coöperation always carries with it; the Printers' League was born out of the desire to continue uninterruptedly our business which, heretofore, had been hampered and harassed by strikes and bad feeling between employer and employee, and to engender that peace and unanimity of action which should exist under the democratic government of which we are a part, and to endeavor to cease throwing away our resources fighting each other and conserve our forces for mutual benefit.

Here we see that there are numerous interests in which not one of the individual members could become cemented together, but every one of which must come under the supervision and at least partial jurisdiction of the one great organization.

The question arises as to how to accomplish the result with interests so diversified.

The Typothetæ member will see a danger in entering an organization with the Printers' League, which advocates diametrically opposite views, and the reverse may be said of the Printers' League member; likewise the board of trade member will not be thought well of by the "man who wants to run his own business."

Now, why not, without considering these diversified conditions and throwing out the points upon which we disagree, get together one great organization upon the points where we agree, allowing the existing organizations to become subsidiaries for the purpose of running their pet schemes of union, nonunion, price-making or nonprice-making sections in such manner as they see fit, and the main organization take the cost, insurance, employers' liability, credits and the many other matters where we must be a unit in interest and in thought; in the meantime there should be no friction on the points where we disagree, but talk over these matters while we are assembled together and see which is accomplishing the best results and making converts accordingly.

Why should we stamp our disapproval upon an employer because he sees fit to run a nonunion or open shop, or why should he do the same because we run a union shop. That is merely a question of management, and no amount of argument will make either one think differently, and if it should, then let it be done amicably one with another.

It would be well if your valued journal would throw its columns open for suggestions upon the greatly desired object of one great national organization, and no doubt the committee appointed by the Cost Commission will eagerly scan the columns for a feasible plan to get together some ten to twenty thousand employers, of whom there are at least thirty thousand in the United States.

One thing above all, let us be broad-minded and let our actions be so broad and so full of interest that the immense business of printing may be so conserved that a printer worth sufficient to retire on in his old age may not be an unrecognized quantity.

Yours for one great organization,

CHARLES FRANCIS.

[THE INLAND PRINTER is ready — has always been ready — to give its columns for the discussion of the problems of the printing trade. It has no prejudices for or against any of the interests that are working out what seems to them what is best for themselves. The measures which any of these interests adopt to achieve their ends are, however, based on certain economic principles. The laws of economics change as the conditions of doing business change, and what might have been sound economics in one age may be unsound economics in another. Only by careful and dispassionate analysis is it possible to lay down procedures that will bring peace and prosperity to employer and workman. The principle of identity of interest in the printing trade THE INLAND PRINTER believes to be a sound one, affecting both workman and employer. The proposition is open to discussion. Is it true or is it untrue? Let it be discussed.— EDITOR.]

"PUNCTUATION AND CAPITALIZATION" AND ITS REVIEW.

To the Editor: NEW YORK, November 25, 1910.

Only just now have I read the "review" of my little book, "Punctuation and Capitalization" (price 50 cents), by F. Horace Teall, author of "Punctuation" (price $1). Mr. Teall says my book is not worth 5 cents. Had he shown wherein it was worthless I would not complain, but I am constrained to believe he writes ill of my book simply because of some slight criticism it makes of some of his

own work. I remember that Teall once said that Henry R. Boss, that lamented and eminently scholarly reader, did not know anything; also he intimated that the Chicago Society of Proofreaders was suffering from something very like brain fever when it put out its "Style-book." Therefore, like the members of the Ananias Club, I suffer in good company.

But I would not complain, Mr. Editor, if Mr. Teall's review had been fair, nor indeed if it had been really a review. In a careful reading I find but two complaints he makes. One that what I say is known to everybody. (Does he want me to invent original things about the points?) The other is a criticism of me for calling the hyphen a punctuation-mark, which I did not do. He then argues to his own satisfaction that the hyphen is not a point. In this he differs from the Standard Dictionary and from the typefounders, who put up hyphens as points, which everybody but Mr. Teall knows they are.

I am constrained to believe, Mr. Editor, though I regret to say it, that Mr. Teall's strictures on my book are partly from jealousy, because I give more real and up-to-date information for 50 cents than he gives for $1; and partly because in my booklet I criticize him for making such divisions as ne-cessary and cruci-gerous.

Had Mr. Teall really wished to review my little book in a kindly way, as he says, he might have stated the following, even if the book was "not worth 5 cents."

1. It is the only book on punctuation and capitalization that is up to date in including in its rules fine points of usage not recognized by other books.

2. It is the only book which gives rules and illustrations not only to inform but to help the reader think, and assist him in solving doubtful points.

3. It is the only book that recognizes progress or fashion in the use of points and capitals.

4. It quotes liberally from other books on punctuation.

5. It includes a long list of words of doubtful capitalization for ready reference — the only such list I have ever seen.

6. It gives information as to how prefixes and suffixes are formed, and when these call for a hyphen.

7. It indicates the more common abbreviations and their proper forms.

8. It gives instruction as to common and proper nouns.

9. It includes hints to typewritists, and many other useful but less original features.

In conclusion, Mr. Editor, let me say that the book had the benefit of revision and advice by a dictionary editor of twenty years' experience: I refer to my brother, W. R. Cochrane, of the Century, Standard and Worcester Dictionaries.

Finally, the bulk of the matter in the book appeared fifteen years ago in Lockwood's "Bookmaker." There it attracted the notice of Mr. Theodore L. DeVinne, who personally complimented me upon it, and a few months later wrote to the Executive Committee of the Typothetæ of New York that I was "a good printer and a good writer."

CHARLES H. COCHRANE.

THE FUTURE OF THE COMPOSITOR.

To the Editor: NEW YORK, N. Y., November 29, 1910.

It has long been the favorite occupation of armchair philosophers to point out to workmen the futility of the struggle they make against the introduction of labor-saving machinery. These gentry, whose means of livelihood no machine has yet threatened, are, of course, not able to understand why mechanics do not view with broader minds all inventions that will reduce labor and increase production. To the actual sufferers from the introduction of labor-saving machines the matter appears in a much different light. They imagine — and this to a certain extent is true — that their only means of support is in danger of being swept away, and consequently endeavor to postpone as long as possible what seems to them to be a death sentence.

It was this quite natural fear that in 1816 drove the starving working people of England to riotous meetings that culminated the following year in the hanging at Leicester of seven members of the Liddette Society for destroying labor-saving machinery. That this foolish struggle continues even to the present day is shown by the strike in the printing industry in New York some time ago against the introduction of automatic feeders on cylinder presses.

Of course, such struggles as these are as stupid as they are hopeless, for no body of men can do more than temporarily postpone the use of any machine, but it is only by educating the workmen that they can be avoided.

It should be a matter of pride with union compositors that the advent of composing machines was not opposed by their organization, although some animosity was shown by individuals. Previous to 1890, no artisan felt so secure in his occupation as the compositor. Surely here was a field that no machine could invade. In a typesetting contest in 1891, when the first rumors of the "iron compositor" were in the air, the writer watched a noted "swift" set 1,500 ems an hour of solid nonpareil, and the thought came unbidden that no machine could equal either the speed or precision of his movements. Shortly afterward, however, printers were called upon to ridicule the old square-base Linotype because it had only ninety characters and could handle but one measure and thickness of slug. They were then quite sure that such a machine would never be successful. But as the Linotype was improved, and its ability to handle italic, small caps and boldface was demonstrated, when it was found that its output was equal to that of five or six compositors, then printers were reluctantly compelled to admit that the newspaper compositor's occupation was gone. The ad.-room, the book and job office, were, however, considered fields that no composing machine could invade.

How mistaken this view was is shown by the introduction of the Monotype. The book-compositor's trade will soon be numbered — if it is not already — among such obsolete occupations as making shoes by hand and wood engraving. There are still a few shoes made by hand, an occasional wood engraver still plies his craft, a few books as well as an occasional magazine continues to be set by hand, but to all intents and purposes the book-compositor is no more. Furthermore, the Monotype has reduced the field of the job-compositor, as well as that of the newspaper ad.-man, to very narrow limits, and has even seriously threatened the typefoundry industry.

With such a gloomy outlook as the foregoing, about the only grain of comfort the union compositor can extract is the fact that the wise attitude assumed by his organization at the introduction of the Linotype has resulted in the majority of the operators of that machine being members of the International Typographical Union. In this connection there was published some time ago some very interesting statistics regarding the number of Linotypes and Monotypes in operation in union offices. The figures in this report — which appeared in the *Typographical Journal* — are no doubt correct, and show that ninety per cent of the Linotypes are in union offices and only thirty per cent of the Monotypes. This report also states that the number of

machine operators has largely increased since the previous report as well as the percentage of nonunion operators.

Forecasts of the future are notoriously unreliable, but all signs point to the fact that the International Typographical Union will not be able to much longer maintain jurisdiction over composing machines, and, bearing in mind the disastrous typefounders' strike of a few years ago, it does not seem desirable that it should. The incorporation of allied trades with the International Typographical Union has always been a source of weakness in the past, and machine operators can no longer be classed as compositors. As proof of this may be cited the fact that the Linotype company lays great stress on the statement that the Linotype is a one-man machine, but this is only true in one-machine plants, and because of the skill required at the keyboard, together with the knowledge of machinery, machinist-operators always command the highest wages. This method of combining in one man a trained mechanic and a skilled keyboard operator is necessary in small shops, but has proven to be economically unsound where a battery of machines is employed; hence in larger offices the linotype operator is a mere automaton with no opportunity to display either taste or judgment. Judged by modern economic laws, neither his skill nor his knowledge warrants him receiving the wages he does, and no artificial aids of a labor union — such as restricting the opportunities of learning to operate machines, etc. — can long maintain his position.

The tendency of all composing machines is toward greater simplicity, which, of course, means cheaper labor and greater economy. A demonstration of this fact is the typewriter keyboard of the Monotype, which can be operated by a girl typewriter just as well as a compositor. Since it has the same arrangement of keys as a standard typewriter, any girl who can operate a typewriter can master its few mechanical details in a day or two, in fact, "set type" from the start. Except for the difference in the key arrangement, this is also true of the Linotype. As nowadays nearly all copy is typewritten, the machine operator is not called upon to be familiar with those fine points of the hand-compositor's trade, such as orthography, punctuation, etc. Thus every thinking man must admit that the operation of composing machines is fast becoming a separate trade, and but slightly allied to that of the compositor. Of course, any knowledge of the compositor's occupation is of slight value to a composing-machine machinist.

The only part of the compositor's trade that is not threatened by composing machines is make-up, imposition and display; and it is along these lines that the compositor must try to perfect himself if he wishes to attain success. He should be as skilful with the brush and T-square as the commercial artist, and with his knowledge of type, papers, inks, etc., there is a brighter future before him than is possessed by the composing-machine operator.

That the International Typographical Union has foreseen that here lies the development of the compositor is proven by the establishment of the correspondence course of instruction in printing, and the success it has met with proves that compositors realize that the best paid occupation in the future will be that where the highest degree of taste and judgment is required, rather than mere mechanical dexterity.

The truth of the foregoing will be vouched for by any composing-room foreman. He will tell you that machine operators are becoming more plentiful every day, but the good job-compositor, as well as the able newspaper ad.-man, are becoming exceedingly scarce and their wages are continually rising. Go into the composing-room of any large concern and you will find that he is indeed a poor job-compositor who does not command more than the union scale. If these same job-compositors were equipped with that knowledge, that taste and judgment which a course in the International Typographical Union school of instruction would give them, is there the slightest doubt that they would be able to procure much larger salaries than are paid to machine operators? The reason for this is not difficult to understand. Under modern industrial conditions, mechanical skill, no matter how highly developed, can only command a certain wage. Judgment and taste, however, are "pearls of great price" that are not to be measured by the cost per hour or per thousand ems. Therefore, let the compositor without imagination, who is satisfied with daily routine, master the operation of composing machines. The ambitious compositor, however, the one who has hitched his wagon to a star, will direct his way along the lines of least resistance and endeavor to familiarize himself with those broad principles which underlie the printing industry and which the International Typographical Union course of instruction has placed at his hand. It is not given to all of us to reach places of preferment — we can not all be foremen, superintendents, employers, etc.— but the compositor who has thoroughly mastered this course has taken a long step toward placing himself in an executive position of some kind.

"Big Six."



A PRINTER'S HOME.

Residence of Herman O. Waters, linotype operator, Kansas City, Missouri.

INKLESS PRINTING.

On her fair lips he printed a kiss,
Which fairly delighted the publisher's miss;
Said she: "Dear, please print some more;
In fact, let us have editions galore!"

— *Town Topics.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

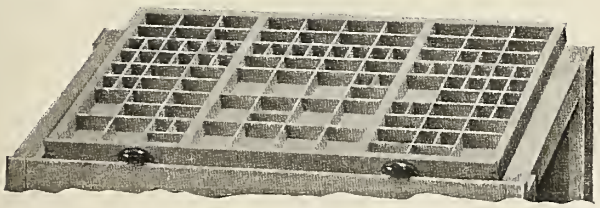
BY OUR SPECIAL CORRESPONDENT.

GERMANY.

AFTER a strike lasting five weeks, the lithographers of Würzburg obtained an increase in wage, with a prospect of a further increase.

THE German Book Trades Museum, at Leipsic, during the month of November, held a special exhibition of printers' devices, both ancient and modern.

THE proprietor of a small printing-office, writing to a German trade-journal, claims that his system of cost accounting developed the fact that forty per cent of the compositors' time was chargeable to distribution; that the old estimate of twenty-five per cent was, therefore, much too low.



THE GERMAN TYPE-CASE.

THE Verband der Deutschen Buchdrucker (the German Printers' National Union), in its audit sheets of September 30, shows that it has assets of the value of 8,007,954 marks ($1,905,893). The paying membership rose in twelve months from 60,471 to 62,082. During the months of July, August and September 790 invalids were taken care of.

THE collection of book-plates gathered by Heinrich Eduard Stiebel, of Frankfurt a. M., was placed on sale at auction, at Leipsic, on November 21 to 26. It consisted of some twenty thousand specimens and was the second in size of German *ex-libris* collections. In the number of rare and valuable copies it was scarcely surpassed by any other.

IT may be interesting to note that even as early as 1797 an effort was made to legally supplant the common German letters *(Fraktur)* by the Roman forms *(Antiqua)*. The Prussian Minister Graf von Alversleben at that time drafted a law adopting the Roman as the official character, but because of the death of King Friedrich Wilhelm II. it did not become effective.

"WASCHZETTEL" ("washlist") is the somewhat contemptuous appellation given in German book-publishing circles to the descriptive slip which accompanies books when sent to editors and critics. This slip furnishes the book-reviewer concise information concerning the purport, contents and value of the new work. It assists hurried editors, who very often reprint this publisher's review or extracts from it.

A STUTTGART correspondent notices from an extended term of observation that, in the search for apprentice positions in printing-offices, none of the boys appear to want to become compositors, all preferring the pressroom. Whether this is due to a fear of the composing machines, the requirement of greater literary knowledge, or if the title "*Maschinenmeister*" (master of machines) is more attractive, or for any other reason, one has not been able so far to discover.

A GERMAN printers' furniture manufacturer advertises a compositor's stool having legs of iron, to which is attached a footrest which may be folded back out of the way. The illustration showing it is presented to also show the work-garment worn by German printers, which may seem peculiar — and perhaps objectionable — to American craftsmen. The other illustration gives a direct view of the case out of which the Germans set type.

MANY Europeans have the post-card habit so firmly ingrained that every more or less important event is cause for the mailing of great quantities of cards. Producers have, therefore, been intent upon putting on the market as speedily as possible views appertaining to such events. For instance, there was an unusual flood at Nuremberg in 1909. It reached its crest one morning; the same afternoon post-cards depicting the scene were on sale. The Gordon Bennett air-ship flights in Zurich, Switzerland, gave occasion to even quicker production. To further augment celerity in this respect, a firm in Stuttgart (Th. Busam & Co.) has devised an apparatus, called the "Thebugraph," by means of which, at celebrations, festivals, maneuvers, accidents, catastrophes, etc., within from one-half to one hour eight hundred bromo-silver view-cards may be produced and sold on the spot. It is fed with rolls of sensitized paper fifty meters in length, each sufficing for 320 cards. The strip passes successively under the negative and the developing and fixing solutions. Artificial light may be used. The rolls emerge half dry and are then cut into lengths of twenty cards each and hung up to dry — in case they are not sold as they emerge, to an impatiently waiting public. The apparatus will also print descriptive lines on the cards, and can be run by a small electric motor.



A GERMAN IDEA.— A STOOL WITH IRON LEGS AND A FOOT-REST.

TWO physicians, Doctors Schrumpf and Zobel, believe they have discovered a new malady among printers — that of antimony-poisoning. As is reported, they had noticed how few cases of the supposedly very prevalent lead-poisoning had shown themselves among the compositors of a large office. On the other hand, other symptoms had

developed in a large number of employees, principally evidenced in complaints over nervousness, insomnia, dizziness, headache, rheumatic affections of various sorts, tendency to vomit, stomach and bowel disturbances and constipation. Those affected were mostly young people, between fifteen and thirty-five years. Lead-poisoning was first suspected, but closer investigation showed that there was a remarkable decline in the number of white blood corpuscles, and that this was due to antimony-poisoning. About twenty per cent of the compositors were subject to it. None over forty-two years old had as yet been found affected by it. It would thus appear that a gradual immunity from the poison develops, as is the case with alcohol, tobacco, morphine, etc. The disease generally has an easy course. Abstaining from work from two to three weeks, a large consumption of milk, and a generous movement in fresh air, usually suffice to drive the malady off.

A PRINTER in Berlin has invented and patented a new style of decoration, resembling marble, and which recalls to one the "Chaostype" of some years past. A zinc or



PRINTING-PLATE MADE BY THE "CROCO" PROCESS.

glass plate is covered with a specially prepared lacquer and dried under warmth. Through the influence of the heat the coating shrinks and breaks into irregular figures, as will be seen in the accompanying illustration. The plate is then put into the etching bath, which only attacks the lines made by the breaks. By repeated etching some of the lines may be made wider. After etching the plate the lacquer is washed off and the plate is ready to print. Such designs, being difficult to counterfeit, recommend themselves for backgrounds for notes, checks, etc. Further information may be had from Philipp Wilhelm, Dennewitzstrasse 22, Berlin, W., 57.

SWEDEN.

THE customs authorities at Stockholm recently held up a shipment of some twenty-six thousand post-cards, coming from Germany, because they did not bear any notation giving their place of origin, such omission being a contravention of Swedish laws. The cards are of the congratulatory style and bear the Swedish words, "*Jag gratulerar*," and if not sold in Sweden will be total loss to the producers.

A FEW months ago there was a general labor strike in Sweden, in which the printers joined sympathetically. Since its ending a number of proprietors of journals and printing-offices sued the national printers' union, to recover damages resulting from the intermission of their business, basing their suits on that section of the mutually accepted wage-scale which prohibited all cessation of work during controversies. The city court of Stockholm has just decided that the union could not be held for the damages, as the strike prohibition in the wage-scale had no legal force, having reference only to strikes which might arise from controversies over violations of the scale or over the meaning of its terms and conditions. It, therefore, had no bearing on a sympathy strike. The plaintiffs have now appealed from this decision.

THE Swedish Printing Association, an organization composed of employers, has been split into two sections, one concerning itself with purely technical matters, and the other with economic questions, such as labor. The members of the latter section must give security for a guaranty of 100 crowns ($27.25) for each workman over sixteen years of age. For each of these workmen there is to be paid an admission fee of 2½ crowns (68 cents) and yearly dues of 5 crowns, which, as may be found necessary, may be raised to 10 crowns. Most binding provisions are incorporated in the by-laws which constrain the members to abide by the decisions of the board of directors. According to the constitution, the object of this section is to effect a solid confederation of the printing-trade employers and to maintain their interests as opposed to those of the workmen.

BELGIUM.

A NOVEL sort of microscopic book has been devised by M. R. Goldschmidt, a Belgian savant. He photographs the pages of any book upon a kinometographic film, each page taking the space of but one centimeter. In one hour one can thus microphotograph a work of three hundred pages. When thrown upon a screen, the pages, which may be focused to any desired size, can be easily read. One may thus secure copies of rare books, texts, manuscripts, etc. The first film costs 3 francs; succeeding ones much less.

THE October number of the *Bulletin Officiel*, the organ of the French master printers, appears with a double number of pages, and contains a full list of the exhibitors in the graphic-arts sections of the Brussels Exposition of last summer. The list is a larger one than might be expected, and indicates that there was much to see for the visitors who were interested in printing and the kindred arts. We fail, however, to find in the list a single exhibitor from the United States, though there were 125 exhibitors from the United States in other sections of the exposition. We note that eighteen grand prizes were distributed among these. France had the largest number of exhibitors in all sections, Belgium next and Germany third, Holland fourth and England fifth. As will be remembered, there was a fire on August 14, at nine o'clock in the evening, which destroyed the exhibits in the Belgian and British printing sections and a small part of the French printing exhibits. The wreckage was immediately cleared away, and it is said that in fifteen days the pavilions were rebuilt and fresh exhibits put in place, which showed an enterprising, undaunted spirit in those interested in these sections.

FRANCE.

THE *Bulletin Officiel* of the master printers' syndicate of France, as a supplement to its October number, has issued a handsomely gotten up quarto pamphlet, entitled "*Essai de Chronologie de l'Imprimerie.*" It contains short accounts of the principal innovators in the printing and graphic arts field, together with a concise presentation of the historic facts, pertaining to the subject. The year of birth and death of each inventor is given. In respect to this, we will meet the compiler's wish that desirable improvements be pointed out to him, for a probable second edition. We believe that in historical references, the month

and its day, as well as the year, of any occurrence should be stated, wherever it is possible to do so. This opinion is given not merely to apply to this instance, but to all other cases where dates are stated, especially of births and deaths and other occurrences whose dates are worthy of note. The publication mentioned may be had separately from the publishers of the *Bulletin Officiel*, at 7 Rue Suger, Paris, VI.

BOHEMIA.

At a special meeting of representative printers and typefounders, held at Prague, on October 23, resolutions were unanimously passed, demanding of the various national and civic officials having authority in the matter, that they refrain from granting concessions for starting printing-offices, (1) to nontechnical persons, or those not practical printers, (2) to associations of various trades and professions, (3) to political parties, (4) without regard to the local needs, and (5) upon dispensation from the showing of proof as to capability. It is hoped by this to stop the many abuses in the granting of concessions. Much complaint was voiced against the practice of slaughter-houses, gas companies, undertaking establishments, etc., running their own printeries.

RUSSIA.

Two German dailies, the *Berliner Tageblatt* and the *Frankfurter Zeitung*, have been refused admission to Russia. The *Berliner Tageblatt* says, concerning this, that for some time its subscribers in Russia had received their copies only in fragments, because the censors had scissored out all matter which even in the slightest manner referred to the Russian conditions. As this practice had been criticized in the *Tageblatt*, the order prohibiting admission followed.

EGYPT.

Fifteen typesetting machines are said to be installed in Egyptian printing-offices.

At the end of October the printers in the office of Della Rocca, in Alexandria, went out on a strike. After three days the contest was settled in favor of the strikers. The main demands were for recognition of the printers' union, a closed shop, eight-day term of giving notice of discharge, and a reduction of working hours from nine to eight hours daily.

SPAIN.

A typefoundry in Barcelona the past summer offered a series of prizes for the best Spanish jobwork, the aim being to develop original productions. But the contest turned out so unsatisfactory and the inventive genius of the contestants so meager that there could be no thought of awarding any prizes. The money was then given by the typefoundry to the Book Trades Institute of Barcelona, to assist it in the technical training of Spanish compositors.

ENGLAND.

The London Society of Compositors has voted on the proposition to establish a shorter work-week, to be fifty hours from January 1, 1911, to January 1, 1912, after which it is to be forty-eight hours. The vote stood 6,346 in favor and 1,501 against the move. The society also voted (7,752 for, 1,440 against) to begin a weekly tax of 6 pence (12 cents), to create a strike fund in anticipation of any trouble which may arise over the demand for shorter working time.

ARGENTINE REPUBLIC.

One of the leading dailies of Buenos Aires, *La Nacion*, in honor of the independence of the Argentine Republic, issued a special edition which was quite remarkable in size. It contained seven hundred pages, was generously illustrated, and weighed over eight pounds. The matter in the main concerned the political, economic and social conditions of the republic.

HUNGARY.

Gutenberg-utcza is the name just given to a street in Miskolcz. This is the first city in Hungary to honor the master in this manner. The printers of Budapest some time ago petitioned the authorities to give his name to a certain street in that metropolis, but it was not acceded to, under the pretext that the name did sound Magyarish.

ITALY.

There is a printing-office in Carmagnola (Piedmont), which, it is claimed, was started in 1498 and has been in continuous operation ever since.

WAGES IN GERMAN LITHOGRAPHIC INDUSTRY.

American letters have been received asking about the wages paid certain classes of workmen employed in the lithographic trade in Germany.

It is exceedingly difficult to obtain an average rate of wages for the classes of workmen in question, as the rates vary in different factories according to the character of work produced. There is no association of the employers in Berlin, but the workmen have a trade union. The following list of wages of lithographers, etc., was furnished me:

Printers, after the first year of their apprenticeship, receive 22.50 marks ($5.36); from that time up to 21 years, 28.75 marks ($6.71); from 21 years to 24 years, 30 marks ($7.14); and after 24 years, 31.25 marks ($7.42) minimum per week. This pay applies from 1910, and the present contracts expire in May, 1911. Lithographers, one year after serving apprenticeship, 21 marks ($5); the average pay in this trade for the different grades is 33 marks ($7.85). Stone printers, first year after apprenticeship, 21 marks ($4.99); average wages per week for all classes, 33 marks ($7.85). Chemigraphs, first year after apprenticeship, 21 marks ($4.99); average for other classes of age, 34 marks ($8.09). Chromoprinters, first year after apprenticeship, 27 marks ($6.42); minimum, 36 marks ($8.56); and average, 40 marks ($9.52) per week. Copper printers, first year after apprenticeship, 24 marks ($5.71); two years after apprenticeship, 30 marks ($7.14); average of all ages and classes, 36 marks ($8.56) per week. All the wages are per week.— *From Consul-General A. M. Thackara, Berlin.*

BLAME FOR PRINTERS' ERRORS SHIFTED TO THE CUSTOMER.

The phrase, "typographical error," has been worked as an excuse without warrant so often that it has become almost a joke. Often, however, it is a practical problem in law and business.

Responsibility for errors in printing is now generally acknowledged to be shifted from the printer to the customer when the customer O. K.'s the proof, unless he O. K.'s with some such words as "O. K. if like copy," or "O. K. with corrections." Nevertheless, many errors are inexcusable. A printer of Hyde Park recently printed a bill of fare. The finished job contains the words: "Tomatoe," "caned salmon," "caned lobster," "poterhouse steak," "scramble eggs," "not responsible for hates, coats, or parsels," etc.

The printer claimed that as the proof had been O. K.'d by the customer he was not responsible. He succeeded in collecting the account by taking 50 cents off the bill.— *Chicago Tribune.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. X.— BY E. C. ANDREWS.

THE UNION OF HUE, VALUE AND CHROMA IN THE COLOR SOLID.

CHROMA, when used in reference to light, means the purity of one wave-length free from all others. In pigments chroma is the quality which distinguishes an intense color from one not so intense. The expression "give me a red that's red" means, as a rule, that the advertiser wishes a red of high chroma. Vermilion, flaming scarlet, Persian orange, emerald green and other lake colors are examples of high chromas. It often happens that it is possible to match the hue of the color on the engraver's proof

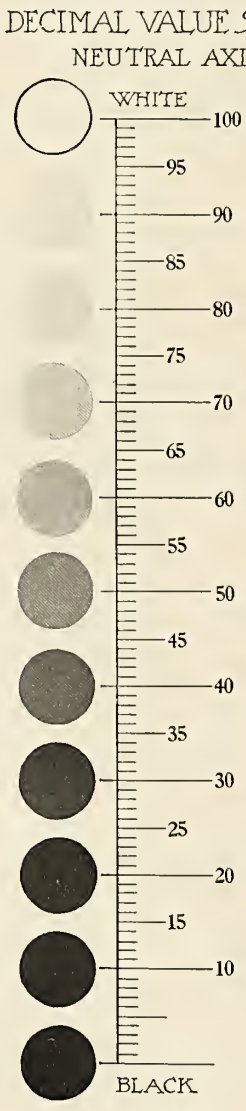


FIG. 27.

with the inks you have on hand, but the mixed color lacks brilliancy. Disregarding the fact that you are using a much cheaper paper than the engraver, which, with normal or transparent inks, dulls the color, the difference is that the engraver always uses the most expensive colors in order to bring out the maximum quality of his plates. These expensive colors invariably are inks of high chromas, and, in order to approximate the engraver's proof, you must use inks ground from the same material although not necessarily as heavy in body. Mixing yellow and blue will give a great variety of greens, but none of them will have the high chroma of emerald or other lake greens. As explained last month the colors of pigments arise from the absorption of light, the distinctive hue being due to the wave-lengths of white light which they do not absorb. Disregarding a possible chemical reaction in the pigments themselves, which always dulls the chroma, the loss of chroma in mixing colors may be summed up as follows: No pigment reflects a single wave-length free from all others, but a number, some of which are quite dissimilar to the predominating color; the larger the number of pigments you use in a mixture the more counteracting wave-lengths you have; the more counteracting wave-lengths present the less chance of obtaining a color of high chroma.

The experiment of mixing yellow and blue by rotation, as explained last month, also illustrates that different colors have different limits as to possible chroma. In the rotation apparatus illustrated in Fig. 25, the complements yellow and purple-blue were so arranged that by mixing the resultant color was a neutral gray which exactly matched the gray obtained by rotating equal parts of white and black. But in order to balance the yellow and purple-blue it was necessary to use a larger proportion of the purple-blue than the yellow as was shown in the illustration.

In the case of the exact colors used in my experiment it required fifty-eight per cent of purple-blue to balance forty-two per cent of yellow. This demonstrates at once that the yellow had a higher chroma than the purple-blue, and as I selected both colors in their common or high intensities it also suggests that blues do not possess the possibility of high chromas found in the yellows. The manner of calculating relative intensities is simple. If forty-two per cent of yellow balances fifty-eight per cent of blue, it is evident that it takes over one-third more of the purple-blue than the yellow to effect neutralization. If we let C equal the chroma of yellow and C′ the chroma of purple-blue we have

$$42\ C = 58\ C'$$

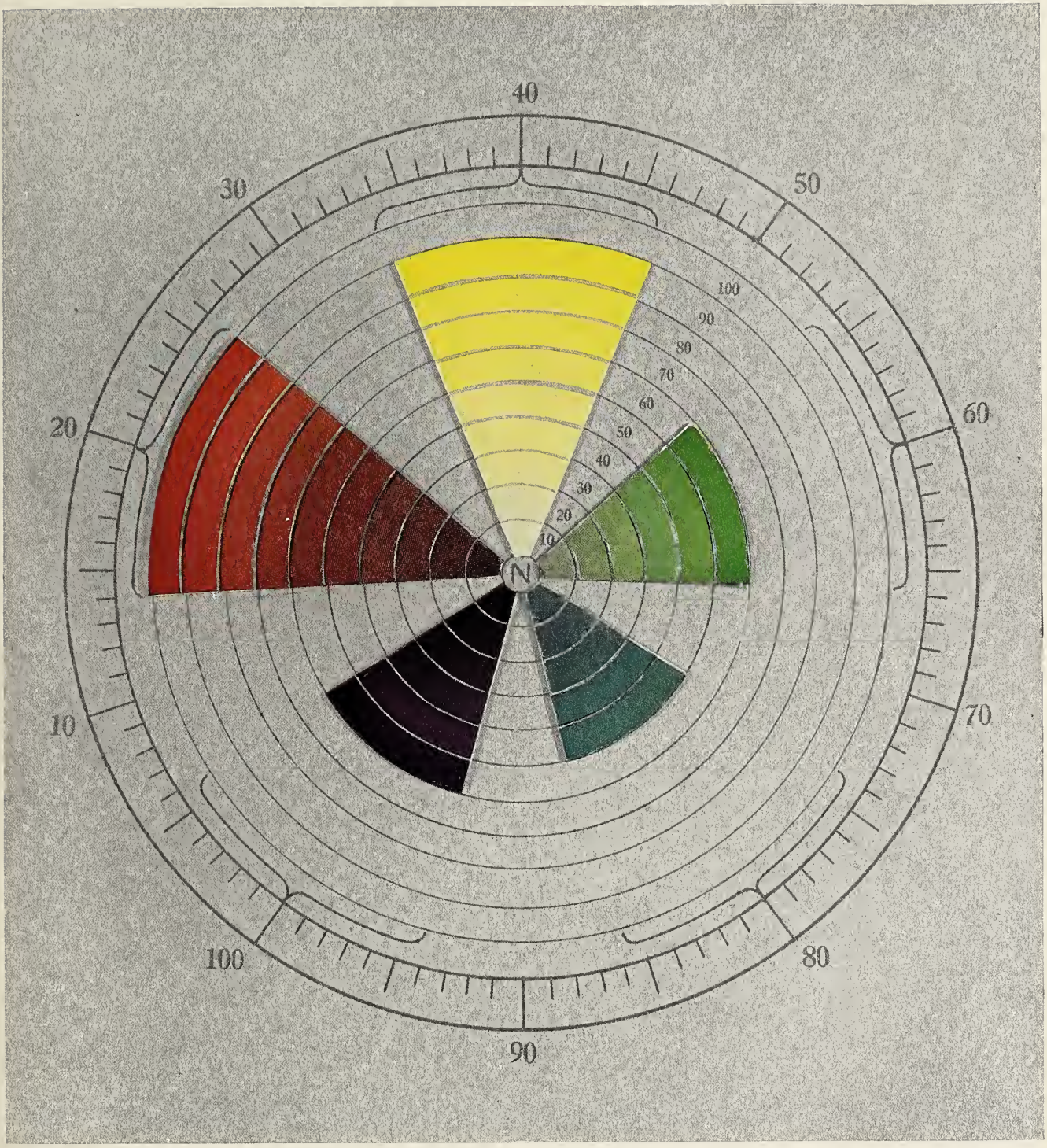
and if we arbitrarily make yellow the standard of chroma or 100 it follows that purple-blue is 72.4.

$$42 \times 100 = 58\ C'$$

$$C' = \frac{4200}{58} \text{ or } 72.4$$

In Plate II are shown five of the ten fundamental colors in various degrees of chroma. The central point (N) is a neutral gray, and as the colors move outward they become higher in chroma; red having a possibility of 100 degrees of chroma, yellow 90, green 60, blue 50 and purple 60. It follows that the intermediates not shown in the plate RP, YR, GY, BG and PB have possibilities of chroma determined by the chromas of their constituent colors. Thus yellow-red has a possibility of a chroma between 90 and 100. Green-yellow about half-way between 60 and 90, or 75, etc.

Plate II also illustrates an exact sequence of hue, based on equidistant hues in the spectrum with the addition of purple which unites the ends of the spectrum and produces a pigment color circuit. The colors in the plate show an increasing area of color, as the chroma increases, so that the difference in chroma may be noticed; but the position of the color in the circuit, its hue, is a single degree or division of the circuit of 100 hues. Thus red occurs at 20, yellow at 40, and yellow-red half-way between, or 30, etc. The exact numbering of the circuit is, of



Copyright 1910 by
E. C. Andrews.

PLATE II.

This plate illustrates five of the fundamental colors of the decimal color circuit, equi-distant in hue. Each color is shown at the value in which it reaches its highest chroma. Red attains its greatest intensity, 100, at a value of 40 and the plate shows ten chromas all of this value. Yellow reaches a chroma of 90 at a value of 80, green a chroma of 60 at a value of 50 and blue and purple, chromas of 50 and 60 respectively at a value of 30.

An increasing area of color toward the circumference of the circle is used so that the steps of chroma may be more readily noticed, but each series is really the chromas of a single degree of each color. According to the dial surrounding the circle the red shown is at 20 in hue and yellow at 40. Yellow red would occur at 30 and the steps between 20 and 30 would be a gradual approach to yellow red in hue. Thus to indicate any possible color the hue or rotation around the circle must be given first, then the value and thirdly the chroma. For example hue 20, value 40, chroma 100. With this arrangement complementary colors are opposite; the complement of red, hue 20, would be hue 70, blue green, a mixture of 60 and 80.

The four color process plates for the above reproduction were made and printed by the Faithorn Company, Engravers, Printers, Stationers, 66-74 Sherman Street, Chicago, Illinois

course, arbitrary. As purple does not occur in the spectrum, and as it fills the gap between the red and violet wave-lengths when we imitate the spectrum in pigments, it seems that the logical starting point in numbering should be where purple begins to take on a reddish hue. With this as a starting point RP occurs at 10, R at 20, YR 30, Y 40, GY 50, G 60, BG 70, B 80, PB 90, P 100.

With five equidistant hues established as shown in Plate II, it is an easy matter to produce the intermediates making the ten fundamental colors of the circuit, and, in most cases, these ten colors serve for the necessary distinctions as to hue. But where a fine discrimination is desired the hue may be called simply by number. Thus hue 25 is a hue half-way between red and yellow-red; hue 21 is nine-tenths red and one-tenth yellow-red, etc. The numbering of the circuit also enables the exact complement of any color to be located by adding or subtracting 50 from the number of the color. For hues from 1 to 50 add; for hues from 51 to 100 subtract. Thus the complement of red (20) is blue-green (70); the complement of hue 21 is hue 71; the complement of hue 80 is hue 30, etc.

It would seem impossible to name and classify every kind and degree of color; but if all colors possess the same three qualities, hue, value and chroma, and if each quality is measured, it follows that any color may be described by these three dimensions. Plate II shows that hue is measured by the distance around, the rotation from the starting point (0 or 100), and chroma is measured by the distance out from the center (N). But what of value? It is measured by the distance up and down, and N in Plate II is the end of the vertical axis of our color solid. Value was taken up in detail in Articles II, III and IV and illustrated in color by means of some of the figures in Plate I. In order to connect the three dimensions of color let us look at the neutral axis shown in Plate II (N) from the front instead of the top, Fig. 27. Each of these neutral black and white grays was tested by means of a Munsell photometer and then pasted on white cardboard and a halftone made of the whole scale.

I have had occasion to refer to the Munsell photometer before, and, as the instrument is comparatively rare a word of description may be of interest. Mr. Munsell, in working out this photometer for the Massachusetts Institute of Technology and the Harvard Medical School, realized that the existing darkroom photometers distorted color relations and that daylight was the natural basis for color measurement. The other photometers were also accurate only in certain registers, while the Munsell photometer measures the entire scale from white to black and is accurate to one or two degrees for most colors. Figs. 28 and 29 show this photometer, the front having two equal openings covered with translucent material admitting the light into the two halves of the cabinet, which is divided vertically. The rear view shows the eye piece (also divided vertically) and below it the rack, holding on the right the standard white (value 100) and on the left the sample to be tested. The two samples are reflected to the eye piece by means of a mirror. Below the eye piece on the right is a dial which shuts off the light by means of a cat's-eye shutter from the right half of the cabinet and indicates at all times the relative size of the opening. Say that the reading of the dial is 50. Half of the light has been shut off the standard white in order to make it match in value the sample to be tested. The sample, therefore, has a value of 50.

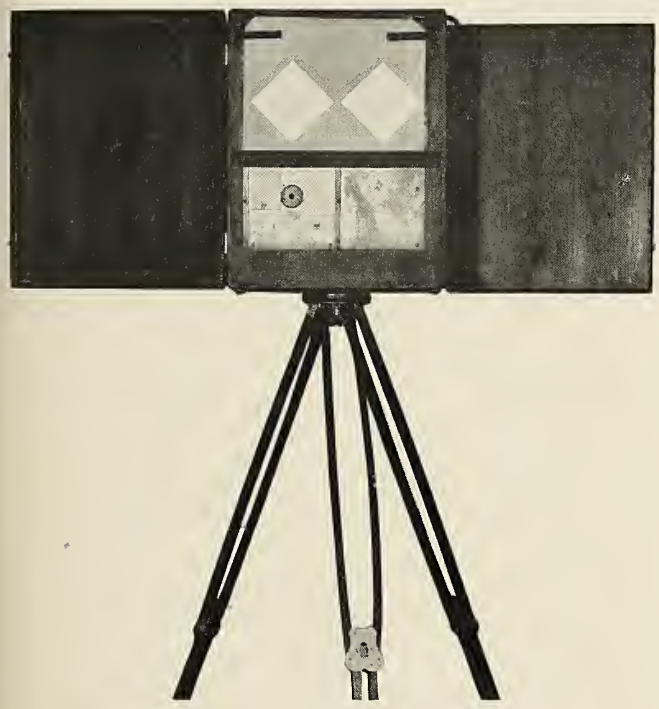


Fig. 28.
FRONT VIEW.



Fig. 29.
REAR VIEW.

Although colors may have any value above 0 and below 100 at a certain value each color has a possibility of its maximum intensity, its highest chroma. Red reaches its maximum chroma, 100, at a value of 40, yellow its maximum chroma, 90, at a value of 80, green its maximum, 60, at a value of 50, and blue and purple reach chromas of 50 and 60 respectively at a value of 30. Therefore, every degree of chroma of each color shown in Plate II should be connected with its own neutral gray. Red comes out of the neutral axis at 40 (Fig. 27), and begins with a chroma of 10, then 20, etc.; yellow leaves the neutral axis at 80, etc., and in the top view of our color solid, N stands for different values for the different colors.

(To be continued.)

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Again comes the oft-heard complaint regarding poor material with which to do work.

A compositor writes: "You must overlook some of the mistakes in this work, as we have but a small office and limited equipment."

Another writes: "The boss does not seem at all inclined to get any up-to-date type-faces."

A sad state of affairs, to be sure.

But these compositors should cheer up. It is not out of a fulness of equipment that the best jobs necessarily come. They are partly the result of good equipment, to be sure, but are mostly the result of the use of brains — and the "boss" don't furnish the latter. You have to supply them yourself.

Printing, as a trade, is a most elusive proposition. Muscle, speed and dexterity will serve the ends of many tradesmen in other lines. The bricklayer, once he has mastered a certain degree of cleverness, does his work in a more or less mechanical way. So do the carpenter, the stonemason and a dozen other workers. But not so the job-printer. Every new job is a new proposition, calling for something different than did the preceding one — not necessarily different material, but different ideas, different arrangements. It is a mistake to think that new ideas and arrangements are so completely dependent upon new material. A thousand years of careful and persistent study will not have exhausted the possibilities of the plainest roman old-style, and yet the man with but a dozen or so type-faces at his disposal complains that he lacks material.

And again, the printer with a limited equipment should take heart. Think of William Morris, whose books are cited again and again as among the best productions of recent years, whose work has furnished an inspiration to printers and other craftsmen. Poor William had only a couple of sizes of each of two series of type with which to revolutionize the whole printing business. But he did it — and he didn't "holler" about the lack of material, either. In fact, he cut one of his fonts under protest as a concession to the spirit of commercialism.

None of us is producing work like the Gutenberg Bible — well hardly — and yet Johann Gutenberg produced this great work with one font of type. And he didn't even have leads. This fact certainly should furnish food for thought to those of us who try to excuse the poor appearance of our work by the statement that we didn't have material.

A good piece of printing is about ten per cent material and ninety per cent brains. Don't overlook that.

The farther a man gets from the amateur state, the less importance he places on material and the more on ideas. The beginner revels in the unrestricted use of ornaments and "fancy" type-faces — the more seasoned compositor is found in close proximity to the frames which contain the Caslon Old Style and kindred letters which have survived the various changes of time. The beginner in every line of endeavor is more than likely to attach too much importance to the tools with which he works. As a result, much of our printing is "overdone."

Criticism of Title-pages Submitted in Contest.

(Continued from December issue.)

A. Z. Maloney, Mohawk, Michigan.— The upper group is thrown too close to the top of the page, and the placing of rules underneath the lower lines gives too many rules at the bottom.

A. J. Hathaway, Ottumwa, Iowa.— On this page the border is too strong and contains too much red. We would also prefer to see the whole page set in one series, rather than in two.

Bernard Ekenstein, Providence, Rhode Island.— But one series of type should have been used and the text should have been gathered into groups rather than spread out over the entire page.

J. P. Verburgt, Milwaukee, Wisconsin.— Both of these pages are characterized by the too lavish use of rules and too much spacing both between letters and words in the group of text type.

Max J. Romig, Neligh, Nebraska.— Both specimens are spread over the page and would have been better if gathered into a few groups. The mixing of capitals and lower-case is not satisfactory.

O. W. Neiswanger, Colby, Kansas.— Both of these pages contain too much decoration, and the text letter should have been omitted for one which would harmonize better with the Roman face.

George A. Morrison, Lansing, Michigan.— Too much rule decoration characterizes this page, and we would prefer that the line "Christmas Exercises" be the most prominently displayed.

C. P. Chambers, Los Angeles, Cal.— The illustration on this page is the strongest spot of color and should be moved up closer to the top group of type. The upper line is also too widely spaced.

E. A. Ruggles, Cleveland, Ohio.— An excellent arrangement, but contains a trifle more red than is desired. Perhaps a double one-point rule around the page would have been more desirable.

W. W. Whetstone, Cherryvale, Kansas.— Too much rulework and ornamentation detract from this page, the ornaments in the upper panel especially being more attractive than the lines of type.

Frank Williams, Jersey City, New Jersey.— Of these three pages, the one set in text type with rules is to be preferred. The one in Roman capitals contains too much decoration in the border.

Robert D. Mason, Troy, New York.— This page is well arranged, although the light text letter is less legible and furnishes less of the richness of color desired than do the heavier text letters.

J. F. Moriarty, New Orleans, Louisiana.— A pleasing arrangement and one which admits of little criticism. The page is well handled throughout, although this form is considered undesirable by many.

J. Warren Lewis, Ogden, Utah.— This page would have been more desirable if one of the ornaments had been omitted and the matter gathered into two groups rather than spread over the entire page.

Lionel Ward, Vancouver, British Columbia, Canada.— This page contains too much rulework and too much letter-spacing has been done in the effort to square up the various lines in the upper group.

J. W. Ledbetter, Vinita, Oklahoma.— On both of these pages the border is too strong for the type matter, and on the page set in the condensed type a closer grouping of the lines would have been desirable.

Albert G. Ernst, Buffalo, New York.— With the exception of the fact that the inner rules are too light to harmonize with either the type or the outer rules this page presents a very pleasing appearance.

O. L. Magill, Chicago, Illinois.— The arrangement of this page is clever, although the rules in red are too strong, and we would suggest that the line "Christmas Exercises" be set in the text letter.

B. F. Stevens, Ogden, Utah.— A red inclining more to an orange should have been used on these pages. The one which follows the wording as given in the rules is the most pleasing arrangement of the three.

J. P. Dixon, Angier, North Carolina.— Both of these pages would have been better if the groups had been gathered closer together, as wide space between the lines is undesirable where text letters are used.

H. L. Jacoby, Oil City, Pennsylvania.— The ornaments at the end of the last line in the group of small type should have been omitted, and the line centered. The color should have been red instead of brown.

Arthur H. Farrow, Newark, New Jersey.— The rule in red is rather heavy for this page, and the fact that the bottom group is much wider than the top one gives a pyramid effect which is undesirable. This could have

been avoided by setting the lower group in a narrower measure, even though it necessitated a size smaller type.

ARTHUR NELSON, Brooklyn, New York.— Both of these designs are unusually clever, but one shows a trifle more decoration than is desirable, while on the other the border rather overshadows the type.

H. EMMET GREEN, Anthony, Kansas.— Of the three pages, the one which contains the initials in red is perhaps the most pleasing, and we could suggest little, if any, changes for the improvement of this page.

BERT G. HANN, Williamsport, Pennsylvania.— Aside from the fact that the placing of the two words at the top of the page at opposite ends of the various lines is not pleasing, this page is well arranged.

J. P. GOMES, JR., Honolulu, Hawaii.— Of the two pages, the one with the border in black is preferable, although the gray effect between the rules is not so satisfactory as it would be if it were omitted.

EDWARD Y. HILL, Morristown, Tennessee.— Of these two pages, the one with the decoration of bells at the top is preferable, although on this page the ornamentation and rulework rather overshadow the text.

F. P. GRAY, Pittsfield, Massachusetts.— This page would have been more pleasing if the matter had been arranged in such a manner that the heavy group was at the top of the page rather than at the bottom.

ROBERT TYLDSLEY, Millbrook, New York.— Too much red and too much spreading out of the type characterize this page. We also think that the upper line would have been better if set in type a trifle larger.

M. L. VINCENT, Boston, Massachusetts.— This is an extraordinarily pleasing page, although, perhaps, the setting of the lines under "Christmas Exercises" in a smaller size of type would have been desirable.

FRANK J. MERATH, Galveston, Texas.— Too much decoration on this page destroys its legibility. We would also suggest that the rules around the page be of equal weight and that the use of hairline rules be avoided.

CHARLES H. MILLER, St. Louis, Missouri.— This page contains too much decoration in red, and the lines are spread out too much. A closer grouping of the lines in the upper part of the page would have been better.

M. W. WOODS, Ottawa, Ontario.— An excellent arrangement, and one which calls for but little criticism. The raising of the upper group a trifle and the dropping of the lower one would be a slight improvement.

HENRY E. SEITZLER, Ellisville, Mississippi.— The upper lines on this page should have been centered to correspond with the lower groups, and the second group should have been raised up at least four or five picas.

E. R. STEPHENS, Hoosick Falls, New York.— A raising up of the center group and the ornament so that it comes directly underneath the line "Christmas Exercises" would improve the appearance of this page.

RICHARD H. POORE, St. Louis, Missouri.— Too much decoration, both ornaments and rules, characterizes these pages. Both of them also contain too much red and too much mixture of capital and lower-case letters.

FRANK P. HALL, Westfield, New York.— The light-face rules showing broken lines in the border rather detract from the appearance of the page. It would have been better were it left blank between the heavy rules.

S. M. ROSE, Kansas City, Missouri.— This page affords very little opportunity for criticism, although personal taste would in many cases omit the use of the red line between the two black lines at the top of the page.

JAMES KING, Victoria, British Columbia.— If the lower group of this page had been set in lower-case, avoiding the letter-spacing necessary to square up the various lines, the effect would have been more pleasing.

EMILE F. PETERSON, Galveston, Texas.— The ornament is rather large for the type used on this page, and the inner rules should have been a trifle heavier. In fact, the hairlines do not print well on work of this kind.

GEORGE G. TAYLOR, Allentown, Pennsylvania.— Of the three pages, we prefer the one without the inner rule, although this page would be better if the upper group and the ornament were raised about eighteen points.

HUGO SCHIRMER, Meriden, Connecticut.— We would prefer to see parallel rules below the upper line and above the lower line of equal weight, rather than light and heavy faces. The ornament on the page is very pleasing.

LEON C. SARGENT, Manchester, New Hampshire.— The outer border of this page is altogether too strong for the type and decoration. We also think that keeping the whole page in text would have been an improvement.

J. E. KRAUSE, Carroll, Iowa.— The rules used in the border on this page, and also for cut-offs, in the group at the top, are too light to harmonize with the type-face, and the border, while not too strong in tone, is rather bold.

A. S. OVERTON, Atchison, Kansas.— A pleasing page arrangement, but the ornament is stronger than the text, owing to the small size of type used, especially in the upper group. The lower group should have been raised a trifle.

CHARLES F. RUSCH, Chicago, Illinois.— Gathering the text matter together in two or possibly three groups would have very much improved the appearance of this page. As it is now, it is spread out altogether too much.

J. F. TUCKER, New Philadelphia, Ohio.— Both of these pages are well arranged, although we think that in the one set in text a better display for the line "Christmas Exercises" is gained. On both of these pages slightly heavier rules would have been preferable, although, perhaps, two would have been desirable instead of three.

RAY B. NICOL, Milford, Iowa.— The type in the upper part of the page should have been set in a measure as narrow or narrower than that used for the top lines. The lower group should have been raised about eighteen points.

GEORGE MACBETH, Buffalo, New York.— This page is characterized by a lack of tone harmony between the type and the rules forming the inner panel. The latter should have been heavier. The arrangement is very satisfactory.

THE Pembroke *Standard*, Pembroke, Ontario.— A very pleasing arrangement, although the matter is not as legible as it should be. The setting of the text in the upper panel in a size or two larger type would be more satisfactory.

THOMAS DEMPSTER, JR., Grand Rapids, Michigan.— With the exception of a little spreading out and too light rules for the inner panel, this page is very pleasing. The light rules, however, do not harmonize in tone with the type.

FRANK SOMERS, New Haven, Connecticut.— Too much decoration and too much letter-spacing characterize this page. We also think that text letter in the place of the roman and italic in the upper group would be desirable.

DOT MARTIN, Uvalde, Texas.— All of these pages contain too many separate groups of type, making them complicated in design. The copy lends itself to an arrangement in few groups, which would give a more simple treatment.

O. C. HANSELL, Devil's Lake, North Dakota.— With the possible exception of too much red on the page, there is no criticism to offer. As a matter of personal taste, we would suggest the raising of the type matter about six points.

JAMES D. MCCUSKER, Niagara Falls, New York.— Both of these pages are rather severely plain, although well arranged. On work of an ecclesiastical nature it is not only permissible but desirable to have a little more decoration.

GEORGE F. SEITZ, Philadelphia, Pennsylvania.— Too much rulework around the border is the chief feature for criticism in this page. We would also suggest a closer grouping of the lines following the words "Christmas Exercises."

AL. S. CAIN, Provo, Utah.— This page is satisfactory as far as arrangement is concerned, but it is altogether too big and bold for a program of this character. Aside from the boldness, however, the handling is quite satisfactory.

WILLIAM F. SARGENT, Yankton, South Dakota.— The border on this page is too strong for the type matter. The arrangement is good, and if the text had been set in type of a slightly larger size the effect would have been very pleasing.

GEORGE H. TILL, Meriden, Connecticut.— Pages set with groups diagonally across the page are rarely, if ever, satisfactory for work of this kind. Compare this page with the more simple one set in one series, shown in the reproductions.

ISADORE WEXLER, Minneapolis, Minnesota.— This page shows too much red; either the rules around the inner panels or the ornament could have been black, and parallel rules of equal weight around the page would have been preferable.

WILLIAM E. TOWNE, Duluth, Minnesota.— A very neat page, the only objection being that the border is rather strong in tone for the type. A border of parallel rules in black, in place of a decorative one, would have been preferable.

PAUL DAHLQUIST, Minneapolis, Minnesota.—A good arrangement, although the rules in the upper group are rather strong and stand out more prominently than the text. A red, inclining more to an orange, would have overcome this defect.

F. BAKER, New York city.— Where groups are run diagonally across the page the best results are gained by enclosing them in a border of rules or decoration. It is, however, almost impossible to get a satisfactory page by this method.

RAY B. NICOL, Milford, Iowa.— Of the two designs, the one set in text is the better, although ornaments more nearly square in the corners would have helped, and the raising of the ornament in the center panel would have been better.

J. B. SUBLETT, Bowling Green, Ky.— Too many small ornaments and too much spreading out of the text matter characterize this page. Compare it with some of the reproductions shown in which the matter is more closely grouped together.

GORDON FIELDS, Jacksonville, Florida.— One should, wherever possible, have the heaviest and widest lines of a page at or near the top, rather than at the bottom. We naturally look for the strongest display on the page toward the top, and even though the lines in the upper group are set in type larger than those in the lower group, if the lower is wider and con-

tains more lines the effect is that of a pyramid rather than the inverted pyramid effect, which is desirable in title-pages.

CHARLES W. FEE, Chicago, Illinois.— This design was rather small for the page, and we would suggest that in using a small form of this character it be placed nearer the top and right-hand edge of the paper, rather than in the center.

E. NYMAN, Foley, Minnesota.— The wide margins around two of the pages are undesirable for a title-page, and on the other one the setting of the top line in upper and lower case, keeping the whole page light, would have been desirable.

L. J. MYERS, Lansing, Michigan.— The omission of the red border between the rules would have added to, rather than detracted from, this page. We also would suggest that the groups be centered, rather than thrown to one side.

E. A. ROSS, Deland, Florida.— Too many sizes of type and too much mixing of capitals and lower-case characterize this page. We also think that the omission of one, or even two, of the rules of the outer border would have been desirable.

C. E. HAYNES, Vinita, Oklahoma.— The repetition of the open square around this page, making it rather hard to read, and the light rules used for underscoring and the spreading out of the matter over the entire page are also undesirable.

P. M. JACQUES, Jacksonville, Florida.— Of these two pages, the one set in roman capitals is the better, although the type is a trifle small for a page of this size. The other page with the large amount of Missal initials is rather difficult to read.

P. C. TOBEY, Dover, Maine.— Of these two pages, the one with the principal lines squared up is preferable, although both of them contain too much red. The lower group should have been dropped about four picas in both of these designs.

C. A. GEETING, Spencer, Iowa.— Spreading the text matter out with wide spacing between lines is an undesirable feature of this page. Gathering it closer together, raising the ornament and raising the lower line would be an improvement.

LAWRENCE G. SMITH, French Lick, Indiana.— There is very little choice between these two pages. On both of them a closer grouping of the matter at the top of the page and the raising of the two lines near the bottom would have been desirable.

CLARENCE E. TAYLOR, Port Chester, New York.— This page would have been much better with a border of some kind, possibly a one-point rule around the page. An ornament of some ecclesiastical nature would also have been an improvement.

HAROLD LEPPER, South Bend, Indiana.— The shape of your type-design does not harmonize with the shape of the page, and we would also suggest the grouping of text matter in two or three groups rather than spreading it out over the entire panel.

ERNEST WOOLLEN, Meriden, Connecticut.— An original arrangement, and one which demands little, if any, criticism, although the size of the Latin cross forming the decoration of the page would suggest a larger size of type and a heavier treatment.

HORACE IVEY, Bethany, Nebraska.— Personally, we think that there is too great a contrast between the line "Christmas Exercises" and the balance of the matter on this page. We would also suggest less space on either side of the second line.

T. W. LEE, Fargo, North Dakota.— The upper group on this page should have been placed nearer the top, and it would have been better if the last three lines of this group had been set in a narrower measure, avoiding the long, wide shape of the group.

G. H. THOMSON, Montgomery, Alabama.— The gathering together of the reading-matter into two or three groups would have been preferable to spreading it out over the entire page. The use of red in the various initials also gives a spotty appearance.

JAMES G. CAMERON, Toronto, Canada.— This page is rather strong and bold for a program of this kind, and the dividing off into panels of almost the same size is not as pleasing as would be the proportion gained by the use of panels varying in height.

H. S. BLACKBURN, Tacoma, Washington.— The page containing the Latin cross is the better of the two, and the only criticism we have to make is that there is less space on either side of the rule in the upper group than there is between the two top lines.

M. SENBERT, Brooklyn, New York.— These pages are altogether too decorative and contain too many different type-faces. A more simple ornament would have been much better. Compare your proofs with a simple design shown in the reproductions.

IRWINE M. SPENCE, Canton, Ohio.— Too much decoration, too much paneling and too heavy rules characterize all of these pages. As far as the arrangement is concerned we prefer the ones on which the date has been squared up at the bottom of the panel.

M. B. HUGHES, Cleveland, Ohio.— Of these two pages, the one with the matter following the line "Christmas Exercises," set in the narrow measure, is the more desirable. The initials in red in the lower line are rather weak, and the spacing of the top line is too wide for type of this character.

PEDER I. JENSETH, Chehalis, Washington.— A little more spacing, with perhaps a cut-off rule underneath the word "Exercises," would improve the appearance of this page. Otherwise we find nothing in it to criticize, as the arrangement is very satisfactory.

FRANK PERKO, Globe, Arizona.— A comparison of your page with those shown in the insert of this issue will best illustrate your mistakes. The line "Christmas Exercises" should be the strongest, and the balance of the text should be subordinated to this line.

JOHN R. GALYON, Chattanooga, Tennessee.— The mixture of text, italic and roman is not satisfactory. The omission of the italic line, substituting roman lower-case, and the grouping of all the lines at the top of the page closer together, would be an improvement.

I. H. MARCHMAN, Jacksonville, Florida.— This page would have been much more pleasing if the ornament had been placed three or four picas nearer the upper group, and if the lower group were raised a trifle, so that it did not come so near the bottom rule.

AUSTIN C. MURRAY, Chicago, Illinois.— The border is rather heavy and strong and there is an excess of decoration across the bottom of the page. We also think that the two lines following the words "Christmas Exercises" would have been better if centered.

WALTER HANISCH, Brooklyn, New York.— The light and heavy rule used in the border are not as desirable as would be two rules of equal width. The arrangement of the page diagonally is not as desirable as it would be if both groups were balanced in the center.

CHARLES ALBRECHT, Cleveland, Ohio.— The omission of the inside panel in the lower part of this page, together with the ornament, and the placing of the words "Saturday Evening, December 24, 1910" in the lower panel in two lines would have been an improvement.

CHARLES B. DE LANEY, Hammond, Indiana.— The punctuation points at the ends of lines in display work of this character are unnecessary and at times even undesirable. The arrangement of this page is very satisfactory and there is nothing to criticize regarding it.

DICK HOUTMAN, Grand Rapids, Michigan.— In the central group of this page the ornament is too close to the last line of text. The red line running across the page is also rather strong, as it attracts more attention than does the heading "Christmas Exercises."

CHARLES H. AMMERMAN, New Haven, Connecticut.— The raising of the second group and the ornament so that they were closer to the main line and avoiding the wide spacing, both between the text and the Roman letters, would have materially improved this page.

BUDD HALDERMAN, Jersey City, New Jersey.— A very interesting page, although the diagonal arrangement is not as pleasing in this class of work as an arrangement centered on the page. The raising of the ornament in the open panel would have been an improvement.

GEORGE E. SYMS, Regina, Saskatchewan, Canada.— One of these pages contains altogether too much rule and decoration. On the other one the use of a one-point rule for the inner panel would have been preferable. The arrangement of this page is very satisfactory.

O. G. ANDRUS, Newark, New Jersey.— A slightly closer grouping of the words at the top of this page, with less space between words and between lines, would have made a better spot of color than it is as it now stands. Otherwise the page is a very pleasing arrangement.

JOHN REILLY, New Haven, Connecticut.— Compare this page with some of those reproduced in which a more simple treatment is used, and which contains but one series of type. The spreading of the lines over the entire page makes neither for legibility nor good design.

GEORGE C. FUNKE.— Of the three pages, the one with the triple rule outside is preferable, although the close grouping and letter-spacing of the Roman letter in the upper groups makes it rather hard to read. We would also suggest a parallel rule in red around this group.

E. C. TIEMANN, Detroit, Michigan.— If you had run this heading in one line, breaking through the panel at both sides and avoiding the letter-spacing, the page would have been much more desirable. This would also necessitate the centering of the group at the bottom.

CHARLES R. ARNOLD, Rushland, Pennsylvania.— Too much red is the most noticeable feature of this page. Personally, we think it would be a trifle more easily read if the date were placed in the group at the bottom or cut off from the upper group at the top with rules.

O. C. HANSELL, Devil's Lake, North Dakota.— The page set in text is the better of the two, although the wide spacing of the light text letter makes a group that is too weak for the best results. The other page contains entirely too much red and would have been better were the ornament at the bottom of the inner panel omitted.

F. L. CROCKER, Jersey City, New Jersey.— Both of these pages are unusual and interesting, although the use of all the initials in red makes them rather spotty in appearance. We think, perhaps, with the rules in

red, that the initials of the first two words in color would have been sufficient.

C. F. Skelly, Altoona, Pennsylvania.— Of these four pages, the one set with the groups squared up is preferable, because of its distribution of text. In this, however, the use of the capitals in a squared-up effect makes a rather strained letter-spacing which is not desirable.

Ernest E. Adams, Toronto, Canada.— This page affords no opportunity for criticism. Personally, we might suggest that the lines in the three lower long panels were rather short for the length of the panels, but this is hardly open to criticism in a page of this character.

Charles J. McCormick, Dorchester, Massachusetts.— The lack of tone harmony between type and rules, and the wide letter-spacing of text type are both undesirable features of this page. We also fail to see any reason for the large letter at the end of the word "Exercises."

Seymour R. Olson, Minneapolis, Minnesota.— Of these two pages, the one set all in text is the more desirable, although personally we would prefer to see a border either of single or parallel rules around this page, as it would have the effect of holding it together better.

L. H. McNeil, Findlay, Ohio.— The winner of the first prize. We have no criticism to offer on this specimen. The other specimen would have been better if the last line of the upper group were shorter, as a long line at the bottom of the group gives an undesirable appearance.

W. L. Melchinger, Irvington, New Jersey.— Of these two pages, the one with the matter following the heading "Christmas Exercises" grouped in the same size type is the more desirable. It is fully as legible and furnishes a more simple treatment than does the other one.

R. P. Ralph, Butler, Pennsylvania.— Too much space between words and the spreading out of the lines over the entire page are not desirable. The arrangement in general, as far as the panels are concerned, would be satisfactory if the type were grouped in a more pleasing manner.

G. R. Wilbur, St. Johns, Michigan.— This page also would be slightly improved by a closer grouping of the lines in the upper part of the page and the raising of the two lines near the bottom. A one-point rule around the outside would have been preferable to the light face used.

W. A. Brecht, Minneapolis, Minnesota.— This page contains considerable decoration, and the fact that the heavier and wider part of the page is at the bottom, rather than at or near the top, detracts from the general appearance. The letter-spacing of some of the lines is also undesirable.

O. L. Dibble, Farmington, Missouri.— The setting of the large type in a narrow measure necessitates spacing both between words and between letters, which is undesirable. The margins at the top and bottom of the type in the large panel should have been the same as those at the sides.

John Kay, New York city.— We find little to criticize on this page. Perhaps, where this rule effect is used, the keeping of all the lines in type more nearly the same size is preferable to the use of the small text lines which one would employ in the ordinary open form of composition.

H. L. Weishampel, West Carrollton, Ohio.— The dividing of the page exactly in the center by the red lines destroys whatever proportion it otherwise would have had. The placing of the lower group to one side is also undesirable, in view of the fact that the other groups are centered.

A. B. Coe, Waterloo, Iowa.— Too much red and too heavy rules characterize this page. There is also a lack of tone harmony between the rules run in red and the hairline rule inside the inner panel. One should avoid the use of hairline rules, as they rarely ever print an unbroken line.

Ross Locke, Clyde, Ohio.— This page contains too much red and the ornament should be raised a trifle, instead of being placed exactly in the center of the wide space. Punctuation should also be omitted from the display lines and the letter-spacing of the text letter should be avoided.

Halsey Hanshaw, Freeville, New York.— The three pages in Roman would have been better if set all in one series, and on the two pages with the rose decoration the groups should have been closer together at the top. Too wide spacing between words spoils the effect of the page set in text.

G. C. Coleman, Lynchburg, Virginia.— The choice of type for this page is rather unfortunate, as the Roman letter or the text letter is much more desirable for work of this character. The text letter especially would harmonize much more pleasingly with the decoration which you have used.

W. H. Floddy, Albany, New York.— On this page we believe that you have failed to display the text properly. We would consider the words "Christmas Exercises" as more important than "Manhattan Avenue Presbyterian Church." Spacing, especially in the line of caps, is not good.

Mort. W. Sanford, Faribault, Minnesota.— The rule underneath the top line and the rules at either side of the lower line of the page are altogether too strong in tone to harmonize with the type-faces. The arrangement is very pleasing and with this exception leaves nothing to criticize.

W. H. Simmons, Hamilton, Bermuda.— Of these two pages, the one with the words "Christmas Exercises" set in the Roman type is preferable. Although this page should have been, if possible, kept in one series, and the punctuation should have been omitted from the ends of display lines.

William C. Smathers, Brookville, Pennsylvania.— The page with the heading in text would have been better with a rule separating the heading from the next group of type, also with an omission of the initial letter. The other page would have been better if set all in Cheltenham Bold type.

Harry D. Stout, Muncie, Ind.— This is a pleasing arrangement, although we think that if the two groups following the line "Christmas Exercises" could have been made into one and of the same measure, the effect would have been more pleasing than is that gained by the broken lengths of line.

Edw. Brundrick, San Rafael, California.— A very pleasing arrangement with the exception of the upper panel. If type could have been used which would have allowed these words in one line it would have been more desirable, inasmuch as the last of the page is balanced on the center axis.

S. V. McElroy, Cudahy, Wisconsin.— On these two pages, the one with the geometric ornaments is preferable, although with the type set in the wide measure, the upper group should have been raised and the lower group dropped, in order to avoid the wide space at the top and bottom of the page.

Arthur B. Whitehill, Wilkinsburg, Pennsylvania.— Of these pages, the one with the line "Christmas Exercises" set in the text is the most desirable, as the others lack a line strong enough for a page of this size. Perhaps the raising of the wreath decoration a pica or two would be desirable.

Fred Doyle, Milan, Missouri.— Of the two pages, the one which is set all in text is preferable, as it shows a harmony of tone which is lacking in the one which is partly in the heavy Roman. With the possible exception of slightly heavier rules, we have no suggestion to offer regarding this page.

William Moomaw, Hillsboro, Illinois.— The type selected for this page is not at all pleasing for work of this kind, and a single slightly heavier rule would have been preferable to the many light ones used for underscoring the various lines. There is not enough contrast between the red and the black.

G. C. Coleman, Lynchburg, Virginia.— Of these two pages, the one set in caps is preferable, although the rule border would have been more desirable than a decorative one which you have used. Text type would harmonize better with the decoration used on the other page than does the italic.

Louis F. Fehlman, Warren, Pennsylvania.— Of these two pages, the one which groups the type, with the exception of the date at the top, is preferable, because of its reading more simply than the other. On this page, however, a closer grouping of the various lines would have been preferable.

The James Bayne Company, Grand Rapids, Michigan.— The use of either single or parallel rules slightly heavier for the outer panel would have avoided the lack of tone harmony which characterizes this page. We also think that a close grouping together of the lines would have been preferable.

Ernest W. Gilpin, Barton, Vermont.— The forced effect gotten by the use of the heavy initial at the side of the central group on this page is not pleasing. We would also suggest a closer grouping of the text, setting it in a slightly wider measure, so far as the two general groups are concerned.

Henry J. Keim, Meadville, Pennsylvania.— The page with the ruled border is the better of the two, although we think that even then it would be better if the heavy ornament were omitted, The use of two rules of equal weight underneath the top line would be better than the light and heavy rule.

W. D. Williams, New Haven, Connecticut.—The closer grouping together of the lines at the top of this page and the raising up of the ornament would be much more desirable. Where rules are run out to unfinished ends, without getting entirely off the stock, the appearance is rarely ever satisfactory.

Ben Huddleston, Birmingham, Alabama.— The two type-faces which you have used on this page do not harmonize, either in shape or tone. The type used for the upper line is too extended and fills the line without giving strength and legibility enough. The arrangement is unusual and quite satisfactory.

G. B. Dakin, Truro, Nova Scotia.— This page also shows an undesirable effect in letter-spacing the text type. In addition to this a closer grouping of the various lines and the omission of the colors at either side of one of the catch lines would have been desirable. There is also a great percentage of red.

George L. Hill, Oil City, Pennsylvania.— This page contains too much red, and the red is broken up too much into spots. Also the spacing between words in order to square up the line is not good. The main line should have been "Christmas Exercises," instead of "Manhattan Avenue Presbyterian Church."

Edw. W. Nolan, Meriden, Connecticut.— This page is unusually good, and the only criticism we have to offer is that the cut-off rule is too heavy and there is too little space on either side of it in comparison with the spacing between the two upper lines. Personally, we would prefer to see the lower group arranged in the form of an inverted pyramid, rather than a pyramid form, with the longest line at the bottom.

IRA LEON EVANS, Concord, New Hampshire.— The rules between the lines of text should have been just a trifle heavier, and on other page the two lines in the lower group should have been closer together, and ornaments of a more ecclesiastical nature could have been used to fill out the last line of the upper group.

M. O'GRADY, Regina, Saskatchewan.— Of these two pages, the one with the box corners is preferable, as the unfinished ends of the other rule detract from the general appearance. This is a fairly good arrangement, although the large decoration above the line "Christmas Exercises" rather overshadows it.

W. F. DINN, New York city.— A three-point rule, instead of the six-point rule, for the inner panel would have given a better result, as at present the rule is too strong for the type-face. We would also suggest smaller squares in the corners, in order to avoid the bad appearance due to imperfect register.

LAWRENCE C. LYNCH, Meriden, Connecticut.— The border on this page, especially the outer rule, is just a trifle strong and rather overshadows the type. The arrangement is very satisfactory. Perhaps a closer grouping of the lines at the top and a slight rearrangement of the ornament would be more desirable.

CHARLES KRUGAR, San Francisco, California.— The two type-faces which you have used on this page do not harmonize in shape, the large, extremely plain letter not being suited for use with a text letter. The arrangement is satisfactory, although, perhaps, a closer grouping of the upper lines would be an improvement.

ROBERT C. ADAMS, Kansas City, Missouri.— Of these two pages, the one with the single decoration in the center is the more desirable. This, however, shows a lack of harmony between type-faces. This could have been avoided to some extent by the use of Roman letters with serifs in connection with the text type.

ARTHUR GEORGE, Pittsburg, Pennsylvania.— Of these two pages, the one with the line "Christmas Exercises" set in text is the better. On this page we would suggest the raising up of the lines following the main line, and the placing of the ornament slightly above the center of the space between the two groups.

H. B. BRIZZIE, Meriden, Connecticut.— The omission of the ornaments at the end of the last line in the upper group and the centering of the type in that line would have been more desirable. Rules of equal weight would also have been preferable to heavy and light rules, both at the top and bottom of the page.

A. R. WILKINS, Seattle, Washington.— Both of these designs are good, the one with the type matter grouped in the center being the better of the two. There is nothing to criticize about this page, except possibly the fact that there is less space on either side of the rules between the groups than between the lines of text.

HAROLD COWAN, Mohawk, Michigan.— On this page the decoration overshadowed text, and if the line "Christmas Exercises" could have been set one or two sizes larger and the lower ornament omitted, centering the last line of the group at the top of the lower inner panel, the effect would have been much more pleasing.

ALBERT G. LADD, Smyrna, New York.— The lines in this group should have been drawn more closely together and the entire group raised considerably, as it is now too near the center of the page. We also think that the avoiding of letter-spacing in the last line, letting it come in the center, would have been desirable.

MARTIN A. HEINE, Waterford, Wisconsin.— These pages would show better proportion if the center group in both cases were raised up, rather than centered between the other two groups. Plain rules are more desirable for underscoring or cutting off panels than decorative borders; also they should have been in black and red.

C. J. COE, Stillwater, Minnesota.— Closer spacing of the various groups on one of the pages would have been desirable, while on the page with the holly wreath the words "Manhattan Avenue Presbyterian Church" should have been made in two lines, rather than one long line. The type on both of these pages is rather large.

H. GERALD PRATT, Boston, Massachusetts.— This page is rather severely plain for work of this character, and the addition of a spot of decoration, suggestive of the time and subject, would have helped considerably. Perhaps the placing of the two lines devoted to the date at or near the bottom of the page would also have helped.

NORMAN E. KLINE, Flemington, New Jersey.— The use of slightly lighter rules to cut off the various groups on this page and the making of the red more of an orange would have added materially to its appearance. The fact that there is so much space between the large lines of text and so little between the lower lines and the rules also detracts from its appearance.

A. R. LITTLE, York, Nebraska.— A ruled border, consisting of two or three lines of equal weight, would be much more desirable than the shaded-rule border which you have used. If a large initial letter is to be used, one of a more decorative nature is desirable, rather than the plain one of the same type series. In the lower group the rule should be at least as far away from the lines on either side as those lines are from the ones which precede or follow them.

H. C. SPEER, Paterson, New Jersey.— The top group is too narrow as compared with the lower one, and the rules used should have been of approximately the same weight, rather than a light and heavy one, in order to preserve a tone harmony. The lower group should have been smaller at the bottom rather than wider.

THOMAS A. HUSSIAN, JR., Galveston, Texas.— Perhaps the use of the parallel rule border in black on the outside of this page would be more pleasing than the decorative border which has been used. This would give more opportunity for the letter itself to attract the eye, and thus make the text a trifle more forcible.

V. W. GRANT, Atlanta, Georgia.— The lighter rule used beneath the panel would have been more in harmony of tone with the type used, and perhaps a rule underneath the line "Christmas Exercises" would also have added to the appearance of the page. This latter line is also rather widely spaced for a text letter.

CHARLES L. KELLOW, Greeley, Colorado.— The gray tone formed by the hairline rules in the border is not as desirable as would have been the black and white effect gained by the use of rules, all of the same tone. We would prefer to see the bulk of the matter in the upper group of the page, rather than in the lower group.

WALTER VON KONSKY, San Francisco, California.— All of the text matter in this page should be raised, the upper group so that the space at the top and sides be equal, and the lower group so that it would not crowd the bottom rule. Rather condensed capitals, letter-spaced in order to form a square group, are not pleasing.

A. E. KRUGER, Hettinger, North Dakota.— Balancing of the groups on the center axis would have been a more desirable treatment for a page of this kind than the placing which you have used. We would also suggest a heavier rule, to be run in red, as the hairline rule does not harmonize in tone with the black text letter.

B. W. RADCLIFFE, Macon, Georgia.— If you had set the line following the heading "Christmas Exercises" in a narrower measure, making four or five lines instead of three, the effect would have been more pleasing and it would have carried down the page better than it now does. The ornament at the top is quite satisfactory.

E. A. FROMMADER, Moline, Illinois.— With the exception of perhaps a trifle too much red on the page containing the circular ornament, there is nothing to criticize in either of these pages. As a matter of personal taste rather than criticism, we would prefer a double rule at the top rather than at the bottom of the other page.

JAMES J. CAVANAUGH, Boston, Massachusetts.— Of these two pages the one with the border all around the page is preferable, although there is too much white space between words and too much letter-spacing, in order to make the groups come out right. Both of these should have been in black and red, instead of blue and red.

W. H. FLAYHART, Baltimore, Maryland.— Of these two pages, the one printed in italic is preferable, as the other one contains too much decoration and the letter-spacing of the text is undesirable. On the page set in italic we would suggest the raising of the decoration and the use of a slightly heavier rule for the inner panel.

RALPH E. NULTER, Dexter, Maine.— Both the rule and the ornament are too strong for the type matter used on this page. The raising of the upper group so that the margins at the top and sides of the page be equal would be preferable. You also place your rules too far from the type matter, both in the upper and lower groups.

WILLIAM B. HEMPERLEY, JR., Williamsport, Pennsylvania.— Of these three pages, the one with the decorative initial letter is the most desirable, as the others contain rather a large percentage of red. The rules following the last line in the upper group of this page, however, are rather light in tone, both for the ornament and for the type.

DOT MARTIN, Uvalde, Texas.— All of your pages are characterized by too much spreading out of the various lines. If you had gathered the reading-matter into two or three groups the pages would have been much more satisfactory. The use of hairline rules should be avoided as much as possible, as they rarely ever print an unbroken line.

LOUIS RUDEN, Jamestown, New York.— A closer grouping together and a closer spacing between words would have been desirable on this page set in text. The character of the text or black letter demands a closer treatment, both between words and between lines, than does the Roman type. The cross in the center panel is also just a trifle strong.

SAMUEL L. BAGASSE, Raleigh, North Carolina.— Of these two pages, the one with the parallel border of rules is preferable, as the other contains too much decoration in the border. On the former page we would suggest the running of the two lower lines in black, even though it would necessitate running the outer rules in color in order to get sufficient red in the page.

JOHN W. ROPER, Chicago, Illinois.— There is very little comparison between these pages, the one set with the single-rule border in red being so much superior to the others. This page in itself shows little to criticize,

although we think that the combination of text type and a square letter without serifs is not as pleasing as would be the combination of text and Roman.

A. B. Leddick, St. John's, Michigan.— The centering of the two words, "Christmas Exercises," either in one or two lines, would have improved the appearance of this page.

W. R. Preston, Salem, Massachusetts.— This page contains a trifle too much red and the inner rule in black is too light. A hairline rarely ever prints an unbroken line and will harmonize in tone with but few type-faces.

Winfred Arthur Woodis, Worcester, Massachusetts.— Both of these pages are very pleasingly arranged, the one in text, perhaps, being preferable for an occasion of this kind. Neither affords opportunity for criticism to any extent, the suggestion that the one in text be crowded a little closer together at the top being the only one we have to offer.

H. W. Leggett, Ottawa, Canada.— An exceptionally original and clever arrangement. Possibly too much decoration to suit many. Perhaps letter-spacing the word "Exercises" to make a full line, and the placing of a rule between that line and the first one of the group underneath, would have been an improvement, although this is rather doubtful.

American Book & Printing Company, Mexico City.— All of these pages are too decorative, showing too much rulework and ornamentation, and the fact that most of them are set in several different series of type shows too little regard for shape and tone harmony. These pages should be compared with the more simple ones shown in the reproductions.

W. A. O'Connell, New Haven, Connecticut.— The ornament and cut-off rules in the inner panel are rather too strong for the type-faces, and the use of a slightly heavier rule for the inner panel would have been desirable, as the hairline rules rarely, if ever, print in an unbroken line, and they are also too light to harmonize in tone with ordinary type-faces.

James A. Georgeson, Dundee, Scotland.— Of these two pages, the one with the rule decoration is preferable, as the other one contains altogether too many ornamentations. Regarding the page first mentioned, we have no criticism to offer, except, possibly, there is a trifle too much rulework. The arrangement is interesting and the spacing is excellent.

Clyde Morgan, Rockford, Illinois.—This is an unusual and clever arrangement, although we think the gray effect produced by the hairline rules, inside the outer border, is not as pleasing as would have been a border distinctly in black and white. Perhaps the raising of the type on this page about a pica would also have been an improvement.

G. Sands, Lincoln, England.— The use of an extended letter and a condensed letter on the same page should be avoided wherever possible. Even though this letter may be of the same family, there can never be the proper harmony of shape between the condensed letter and an extended one. The whole job set in the same series is much more desirable.

William H. Trimmer, York, Pennsylvania.—All of these pages are well arranged, although we would suggest a little less space between the top rule in red and text, and would also suggest slightly heavier ornaments to fill out next to the last line. Possibly the running of these ornaments in black would hold the color better than when they are run in red.

William L. Sniffen, East Port Chester, Connecticut.— All of these pages are pleasing and there is very little to criticize in any of them. Perhaps the most satisfactory one, everything considered, is that which has the decorative border around the page, although an ornament in two colors would have added to its appearance more than does the one entirely red.

J. K. Kennedy, Birmingham, Alabama.— The lines at the top of this page, as well as those at the bottom, are grouped too closely, and a little space between them would improve the general appearance. Closing up of the ends of the rules forming the decoration underneath the upper group would be an improvement, as they now show a rather unfinished appearance.

William Springborn, Chicago, Illinois.— The page with the decoration across the top is an unusual and clever arrangement, but the decoration rather overshadows the text. The page with the double-ruled border in red would have been better if the upper group had been raised a trifle. On the other page with the holly border the decoration and border overshadow the type.

Harry Freeburg, Irwin, Pennsylvania.— Both of these are good arrangement, and in the one set in Roman type the raising of the ornament about three picas and the pulling of the two upper groups a trifle closer together would be desirable. Personally, we do not care for the mixture of gothic and Roman type in the design, such as you have used on the other specimen.

D. E. Dixon, Angier, North Carolina.— The border is too strong on both of these pages, and the group at the lower part of the page, in each case, should be gathered more closely together instead of spread out. We would suggest that the position of the second and last groups be reversed, in order to bring it more in keeping with the customary way of reading text of this character.

Fr. Bjorncrantz, Chicago, Illinois.— Of these two pages, the one with the paneling around the line "Christmas Exercises" is the less desirable. The only criticism we would offer regarding the other one is that, wherever possible, the text should be broken up in such a manner as to admit of the heavier and larger group being at the top of the page, rather than at the bottom.

B. A. Thunberg, Boston, Massachusetts.— On a page of this character we would suggest that the leading line be in black, and whatever color were put on the page be put either in initial letters or in decoration. The use of type which would allow a single line for the words "Christmas Exercises," rather than two short lines in the center, would also have been more pleasing.

F. Alphonso McGinnis, Wilberforce, Ohio.— Of these two pages, the one with the decoration of bells is the more desirable. We find little to criticize on this page, except, perhaps, that the rule above the lower group should have been one-point instead of two-point, and that the lower group should have been dropped so that the margins at the bottom and sides be more nearly equal.

A. G. Overton, Atchison, Kansas.— The ornament on this page is rather strong for use with this type-face, and the two rules which form the border should be of some even tone, rather than a light and a dark one. The placing of the groups is very satisfactory, although the upper one should be raised a trifle in order to more nearly equalize the spacing at the sides and top.

W. R. French, Rockford, Illinois.— Of these two pages, the one set in Roman capitals is the most pleasing, although this would be much better if the line "Christmas Exercises" were set in a size larger type. The other page, partly because of the ornament and partly because of the extensive use of Missal initials in red, is rather spotty and not as legible as would be desired.

Will J. Cota, Burlington, Vermont.— The page with the Latin cross and decoration in red is especially pleasing, and the only suggestion would be that the main line at the top is rather weak and widely spaced between words. The page with the ruled decoration contains perhaps a trifle too much red, and with decoration of this character a text letter would seem to be more desirable.

Thomas C. McNaught, Waterbury, Connecticut.— The arrangement of this page is very satisfactory and the placing of the groups is pleasing, leaving little, if any, opportunity for criticism. If the upper group could have been made a trifle wider it would have been more in keeping with the general shape of the page, allowing less white space between the groups and the ruled border.

Harry L. Kiracofe, Frederick, Maryland.— The two pages on which the entire matter has been set in text are preferable to the others because of the shape harmony which they show and which is lacking on the pages with the upper lines set in caps without serifs and part of the lines set in text. On these two pages, however, we fail to see why you attach so much importance to "1910."

A. H. Gould, Chicago, Illinois.— A double one-point rule rather than a double two-point rule in red around this page would have been desirable. We would also suggest raising the group in the lower panel a trifle, and if the two lower groups in the upper panel could have been set in one measure instead of two, and gathered a little closer together, the effect would have been much better.

Gray & Goodland, St. John's, Newfoundland.— The large decoration used on two of these pages does not seem to signify enough association with the text to warrant its use. Where the ornament does not add anything to the text it should be small. The arrangement of these pages, however, is good. On the other page of matter following, "Christmas Exercises" should be brought up closer to that line.

William Lukes, Detroit, Michigan.— An unusually clever arrangement and one in which there is nothing to criticize. The failure of this page to win a prize was due to personal taste of the judges, rather than any fault which it contains. The fact that there is a trifle more space between the top two lines than between the second line and the group of small type following is rather unfortunate.

M. G. Coats, Yreka, California.— Of these two pages, the one with the decoration underneath the center group in red is preferable, although on this page the bringing together of the matter in the upper part of the page and the setting of the line at the bottom in a size or two smaller type would be an improvement. On the other page the ornament is too strong, not having any direct bearing on the subject.

Harry A. Pennington, Carey, Ohio.— The page set with the ruled decoration running off the stock is the most pleasing and original of the three, although the rules underneath the initial letter in red are not satisfactory and should have been omitted. The large decorative initial would have been desirable in this case. Both of the other pages show too much spacing between words in order to square up the groups.

Charles J. Johnston, Brooklyn, New York.— Perhaps if you had used a size or two larger type for the line "Christmas Exercises" it would have stood out better underneath the heavy ornament which you have used. The ornament in itself is rather black, but is not objectionable, owing to its character, and perhaps the best way to give the desired strength to the main line would be, as we said before, to set it in a size or two larger type.

E. E. Daugherty, Oil City, Pennsylvania.— Of the four pages, the one set in light Roman is the most pleasing, although in this case the rules

and border are rather strong for the type-face. A lighter red, inclining more toward the orange, would have been preferable on all of these specimens. On the one set in heavy Roman letters the rules forming the panels are too light to harmonize in tone with the type.

DURWARD E. DIXON, Angier, North Carolina.— The ornament in red on one of the pages is too strong for the balance of the page. On the other page, in text, the large group at the bottom is undesirable. A page should be heavy at the top rather than at the bottom. The same thing is true, to a certain extent, in the page set in Roman, and the lower group should have been drawn closer together rather than spaced out.

GEORGE B. CARMICHAEL, Dundee, Scotland.— Of these four pages, the one with the border at the top is perhaps the most unusual, but for a combination of red and black this border is altogether too strong. The page with the parallel rules is the most desirable of the four, and except for poor spacing between words, contains very little that demands criticism. The other two pages show too great a percentage of red.

E. D. ROSENSTEIN, Dyersburg, Tennessee.— This page would have been much better if the decorative initial had been omitted and the whole page set in one series, rather than some of the lines set in a lighter type-face, It should also be grouped more closely, rather than spread out over the entire page, and the rules used in the bottom part of the page should be of the same weight, rather than light and heavy weights.

WILLIAM T. CURRAN, Loch Raven, Maryland.— The page containing the diagonal rules contains too much of a mixture of type-faces, and the diagonal rules, in addition to being mechanically out of the question, do not add anything to the appearance of the page. On the other page the raising of the main group above the center and the setting of the page entirely in one series would have added much to the general appearance.

C. A. BARRINGER, Newport News, Virginia.— The extended type used on this page is not as desirable as would be type of a more square shape. The repetition of the ornament is hardly pleasing, and the omission of the upper ornament, the raising up of the type and lower one, would have given a more satisfactory placing to the various groups. Parallel rules would also be preferable to the light and heavy one for the outer border.

EARL M. SMITH, El Paso, Texas.— Of the three pages, the one with the candle decoration is the best, although in this case we think the words "Christmas Exercises" should be a little stronger. The one with the heavy border contains too much red, the rules under the words being stronger than the words themselves. On the other page the omission of the red ornament and the centering of the last line of the group would have been better.

A. G. SPENCER, Dunnville, Ontario.— A closer grouping of text, rather than spreading it out over the entire page, would have been desirable. The fact that the space between type and the inner rule is the same as the space between the inner and the outer rules also detracts from its appearance. Proportion in the placing of rules between other rules and text is just as essential as proportion in the placing of the various groups on the page.

ELI BLACK, Cleveland, Ohio.— The page with the decorative initial is one of the most clever and original designs submitted. The manner in which it is gotten up leaves no room for criticism, and the only objection one could possibly have to this design would be one of purely personal taste. On the other one, however, we think there is just a trifle too great contrast in strength between the line "Christmas Exercises" and the group which follows it.

E. F. WILKE, Chicago, Illinois.— Of these two pages, the one with the decorative border inside the rules is the least desirable. On the other page a rule or border of a heavier nature around the two upper lines would have been preferable, as it would have carried the color out to the same measure as that of the group below. There is no shape harmony between the lower panel and the group of matter inside it, the one being long and the other short and square.

H. S. SMITH, Colorado Springs, Colorado.— On the pages with the holly decorations in the corners your rules are too heavy and overshadow the type. The same is true, to a certain extent, of the page with the holly border, and the placing of the lower group in one corner detracts from the general appearance. The page with the decorative initial in red is the best of the group, although the ornaments used in the corners do not permit of good joining of the rules.

ROBERT A. MARKS, Miami, Florida.— It is desirable to keep the widest group, as well as the heaviest, at or near the top of the page, rather than in the center or below the center. An inverted pyramid form is always preferable in type arrangement to the pyramid form. The lower group of lines is too close to the bottom rule, and the upper group too close to the top. One-point rules underscoring the second group would have been more in harmony of tone with the type.

PAUL A. GUSTAFSON, Lindsborg, Kansas.— The decoration of this page is rather strong, inasmuch as it has no direct bearing on the subject. Where the ornamentation on a piece of work carries out some of the suggestions of the subject, it is admissible to use it more freely than where one can see no connection between text and decoration. We also prefer to see the widest, as well as the heaviest, line or group of lines at or near the top of a page, rather than at the bottom.

EDWARD E. BAILEY, Centre Hall, Pennsylvania.— Of these pages, the one set in text is preferable. The ornament, while not too black, is rather bold in line to harmonize well with the text. We also think that one line at the bottom, or, at least, the setting of the two lines in the same size type, would have been desirable. The full page in Cheltenham contains too much letter-spacing and the bottom group contains too much space between words.

H. S. SMITH, Colorado Springs, Colorado.— The page with the holly border is pleasing in arrangement, although the wide spacing of the lines in the lower group is undesirable. The page with the wreath decoration is an interesting arrangement, although the lines in the bottom panel should have been centered rather than thrown to one side. The page with the rule decoration in the form of a cross contains too much ornamentation, and in this page also the centering of the lines at the bottom would have been desirable.

H. F. BROOKS, Jacksonville, Florida.— The page with the decorative border would be improved by the raising of the ornament about three picas, and by placing the text at the lower part of the page in two lines instead of one. The page with the decorative initial letter is an unusual arrangement and quite pleasing, although the ornament centered, or nearly centered, in the large wide space at the bottom is not so satisfactory. Perhaps if this were run in red, in place of the decoration underneath the last line of the type group, it would have been better.

L. SILVERMAN, Chicago, Illinois.— On the page set in italic the type matter is overshadowed by the rules and decoration. On the page set in text the use of parallel rules of equal weight between the two lines at the top of the page and the drawing of these lines closer together would be an improvement. The letter-spacing of the text letter in the lower group is not pleasing and should be avoided wherever possible. The page set in Roman is the best of the three, although on this page an ornament more in keeping with the subject, and considerably smaller, would have been preferable.

OLIVER C. HULSE, Freeville, New York.— Of the three pages set in Cheltenham, the one with the border only in red is the best, as the two lower lines on the others are too heavy. This page, however, would be better if the lines were more closely grouped. The page with the rose border contains altogether too much red. The page with the wreath decoration would be better if the lines were grouped closer together and the higher group placed nearer the top; and the page with the red cut-off rules between groups would have been better if the type were set in a little wider measure and centered.

HOWARD C. HULL, Asheville, North Carolina.— The page set in Cheltenham contains too many rules, and the group of type should have been closer to the top. The page with the wreath decoration is the best of the group, although letter-spacing the text should have been avoided. The page in McFarland contains too much red. The page with the holly border contains too much decoration, and the running of the date one figure under the other is undesirable. The page with the decoration of candles is a pleasing arrangement, although the ornaments across the top are hardly in keeping with the balance of the page.

EUGENE KLEIN, Maplewood, Missouri.— The rules used in the outer border do not harmonize as well in tone as they would if the two rules in black were of equal weight. The type used on this page is also rather large, and the crowding in of the decoration at the bottom does not add anything to the appearance. Too much decoration, too many type-faces, too heavy underscoring under the text lines and the breaking of the text into a large number of groups are the features which characterize this page. Compare it with a more simple treatment in one series, shown in some of the pages reproduced.

F. H. WOOD, Pontiac, Illinois.— Of the three pages, the one with the wreath decoration is the best, although the close grouping together of all the matter in the upper part of the page and the raising up of the lower line about one pica would be desirable. The page set in text in panel form is not pleasing, owing to the manner in which the type is scattered over the page and the wide spacing between words. On the other page the rule in red is much too heavy, the ornament is not pleasing, and the shape of the upper group being a pyramid, rather than an inverted pyramid so desirable in typography, in unsatisfactory.

THE WHIRL OF BUSINESS,

There will be a number of moves in the business section by the first of next month. H. B. Wordehoff will move his office up-stairs over the postoffice and the place he now occupies will be taken by Miss Fannie House's 5 and 10 cent store. The Trask news-stand and book store will move into the room thus vacated by Miss House. D. W. Hall will move his stock of goods into the store recently occupied by Smith & Anderson, and the *Courier* office will be established in the place which he now occupies.— *Plant City (Fla.) Telegram in Jacksonville Metropolis.*

Suggestions for arrangements of Catalogue & Booklet Pages

THE CHICAGO TRUST & SAVINGS COMPANY



ITHIN a Vault constructed of Chrome Steel plates, and protected by double doors—the door on the outside weighing 15,000 pounds—are the Safe Deposit Boxes of The Chicago Trust and Savings Company. The structure of the Vault, the strength of the door and its improved locking devices whereby the vault is hermetically sealed when the door is closed, insure absolute safety for all the contents of all the boxes.

There are one thousand, seven hundred and twenty-four of them, ranging from two and one-half by five inches, to eighteen by twenty-one inches, all are twenty-three inches deep, so that there is a size to suit every requirement. Each box is in a safe made of one-half inch Chrome Steel. The smallest box is big enough to hold a great many valuable papers. The annual rental of such a box is three dollars, which places within the reach of everyone, an absolutely safe place to keep mortgages, deeds, insurance policies, stocks and bonds at a very small expense.

A custodian is in charge of the Vault at all times. Each renter is provided with two keys for his Safe, and as the locks are all different no one can obtain access but the renter or his properly appointed agent or deputy.

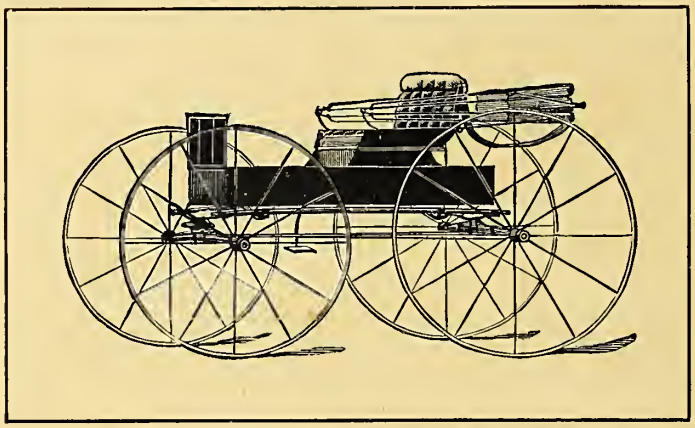
ter and color of stock is used each month; also different colors and shades of ink. This important and educational feature will thus be instructive in many different ways to employee, employer and customer.

The Advertisements

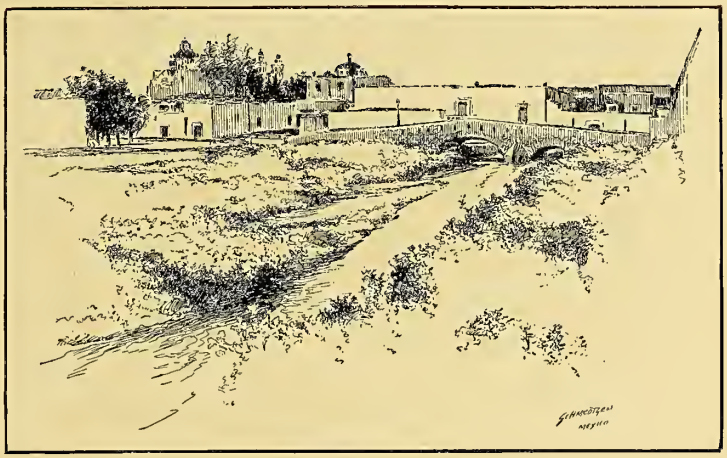
ADVERTISING is also made an important feature, and rate cards are printed suitable for papers of all circulations, with full instructions on how to secure advertising and how to increase rates. This information solves some important and vital problems and will be welcomed by the hosts of publishers who recognize the nend of higher rates, but do not know how to go about securing them. Other articles will appear from time to time, showing how to secure subscribers and how to increase the subscription rates. Full details of successful plans for increasing circulation will be given, together with circular letters, advertisements and printed forms used, and full instructions on how to carry every plan to a successful conclusion.

About the Colored Inserts

NONE of the departments will be neglected in the determination to improve all along the line. The articles will be made, as heretofore, as practical and concise as possible, and so arranged, classified and indexed that the publication will become more valuable and informing as it grows older. Practical men, actively engaged in the work about which they write, are in charge of each department. Questions brought out under working conditions will be fully answered, and unusual and puzzling com-



THESE goods are properly wrapped and crated before they are loaded on the cars. Claims for damages resulting while in transit must be filed by customers with the railroad authorities, and we are at all times ready and glad to assist in every way that we can. Our unusually efficient traffic department maintains a complete set of vehicle tariffs, showing transportation rates to all parts of the world. Each shipment is rated and routed in such manner as to insure the quickest of delivery consistent with low rates and dependable service. This careful attention to the interests of customers is



MEXICO is a land of contrasts, a land of surprises. Above its sunny valleys tower the snow-capped mountains; against the purple of its distant vistas is the green of tropical foliage; red tile roofs surmount the white walls of its architecture, and from the adobe is wafted strains of classic music —old songs as sweet as the fragrance of the wild poppy nodding its head above the loose cobbles at the wayside.

With its sunshine and flowers, its animated life and romantic people, its grand cathedrals and ancient ruins, Mexico is more charming than Europe, more picturesque than the Old World, more beautiful than the gardens of the Orient. A foreign land and yet a neighbor, for the Capital of Mexico is within three days' travel of your American home.

Mexico's wonders are free to the tourist, her people are courteous and hospitable, and conditions, including a most equable climate, are favorable for sight-seeing, research and recreation the year around. The visitor needs no passport, either to the country or to the home. The sign "bienvenue," equivalent of the good English word

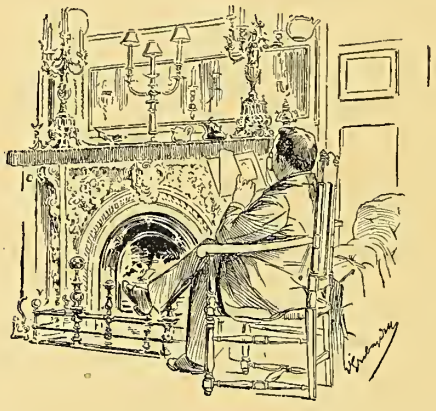
The East & Southern Railway

THE ACCOMMODATIONS

EACH YEAR more tourists have come to realize the favoring conditions awaiting them here, and coincident with the the increase in the number of winter visitors has come a marked improvement in the hotel accommodations. The construction of the new Chester House gave to Chester Beach a caravansary of which older and more populous communities might well be proud.

On the ocean side, just beyond reach of the waves, stands the hotel whose magnificence has given it leading rank among the leading hostelries of the world.

It is built around a quadrangular court, a dense garden of rare shrubs and flowers



Twelfth EXHIBITION *of* ADVERTISING

WE invite your co-operation in the Twelfth Annual Exhibition of Advertising Art, which is to be held in the Art Institute, commencing Thursday, November 19, and continuing throughout the month. You are invited to offer for exhibition: magazine advertising designs, newspaper advertising designs, posters, covers of catalogues, booklets, folders and pamphlets, covers of magazines, entire booklets, and other specimens of art applied to advertising.

Designs will be chosen on their artistic merits as effective advertising. No design will be exhibited, however successful it may have been as advertising, unless it seems to the committee to comply with the ordinary rules of art.

Each exhibit must be a design actually used or intended to be used for advertising purposes in the magazines or in the newspapers, or as posters, magazine or booklet covers. An advertisement or booklet which is typographically artistic may be admitted.

Originals are in every case preferred. Where the original cannot be obtained, a good proof may be sent, but where the original is sent it will be inter-

THE cover of a booklet serves as a two-fold purpose—to protect the inside pages and to attract attention to force inspection of the text. One of the first things to consider in designing a cover is the use to which a job is to be put. If the cover is intended merely as an eye-catcher to insure the reading of the text and then to be thrown away, it is not necessary to use a very substantial stock, as the wear and tear will be reduced to the first handling. On the other hand, if the job is intended to be kept, either for its beauty or for reference value, the cover should then be printed on stock that will stand constant handling without apparent depreciation in looks or durability. Then there arises the question What class of people are going to receive and read this job? If it is a booklet appealing to machinists or blacksmiths or any class of men whose hands are likely to bear traces of their work, it would show poor judgment to use a light colored cover stock of a texture easily susceptible to grease marks

PUBLICITY *for* PRINTERS
VALUABLE SUGGESTIONS ON ADVERTISING

that would spoil its appearance at the first handling. If, however, the booklet is to be read by the professional man, housewife, or those engaged in the clerical professions, the booklet should be printed on bright cheerful stock of appropriate finish. The thickness of the booklet or folder is another consideration. Booklets of 8, 16 or 32 pages do not require stiff, heavy covers, while catalogues and booklets of 100 pages or more require strong, durable covers that will afford ample protection to the contents. The subject matter is of vital importance. A memorial oration should not be printed on bright colored stocks; while programs, announcements, menus, etc., are at their best when they reflect the idea of cheerfulness in the cover — and this generally means white or delicately tinted stocks of good quality. In choosing the stock the color scheme should be kept constantly in mind, as the color and texture of the paper have a strong bearing on the color combination. If the cover design is a half-tone plate, then of course

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

BISCHART BROTHERS, St. Louis, Missouri.— The business card is a very pleasing arrangement, the monogram design in colors being unusually attractive.

A. D. GARRISON, Omaha, Nebraska.— The page advertisement which you submit is an excellent idea and furnishes the desired information in a manner that is very striking and convincing.

J. B. BROWN, Boston, Massachusetts.— The November number of *Inklings* is excellently gotten up, the four pages of advertising in the center being unusually well arranged. The text is also very interesting and we wish to congratulate you upon the book as a whole.

THE *Winona Printer*, for October, entitled the "Indian Summer Number," is very pleasingly gotten up in antique type on India tint paper and with Indian decorations surrounding the initial letters on each page. Printed in black and orange, it furnishes an unusually striking piece of typographical designing.

TOM KEITH, Rochester, New York.— We are in receipt of the letter-head which you sent for criticism and find it as you state, a "dream," illustrating in a most effective manner the results of using an indiscriminate mixing of type-faces. The manner in which it is printed leaves us no opportunity for reproducing it.

L. JACOBIN, Concrete, Washington.— The letter-head on which you ask a criticism is good in arrangement. We would suggest, however, that you place an extra nonpareil between the panel and the two lines below it, and would also suggest that you use a yellow-green in place of the blue-green for the paragraph mark, as the brighter color would give a more pleasing contrast to the black.

THE CLOVER PRESS, New York city.— We are in receipt of the advertising folder which you sent for criticism and find it a very clever and original design. We rather think that the use of white ink on the inner page would result in a trifle more legibility than does the black. This, however, is a slight thing, and does not in any way affect the excellent advertising value of the folder.

ALVIN E. MOWREY, Franklin, Pennsylvania.— "The Tale of Two Cities" folder is very satisfactory in arrangement and color, although some would perhaps think it rather overdone as regards the latter. The colors, however, are thoroughly harmonious and we think that the work is exceptionally pleasing. The card is also a good arrangement, both in design and color, and we find nothing in it to criticize.

J. L. FRAZIER, Lawrence, Kansas.— The commercial specimens are all very neatly arranged and show a careful regard for color and tone harmony. On the Thanksgiving slip we would suggest that the illustration underneath the type be run in a much weaker color, in order to avoid blurring the advertising matter. This also applies to the tint in the center panel of the letter-head for the "World Company."

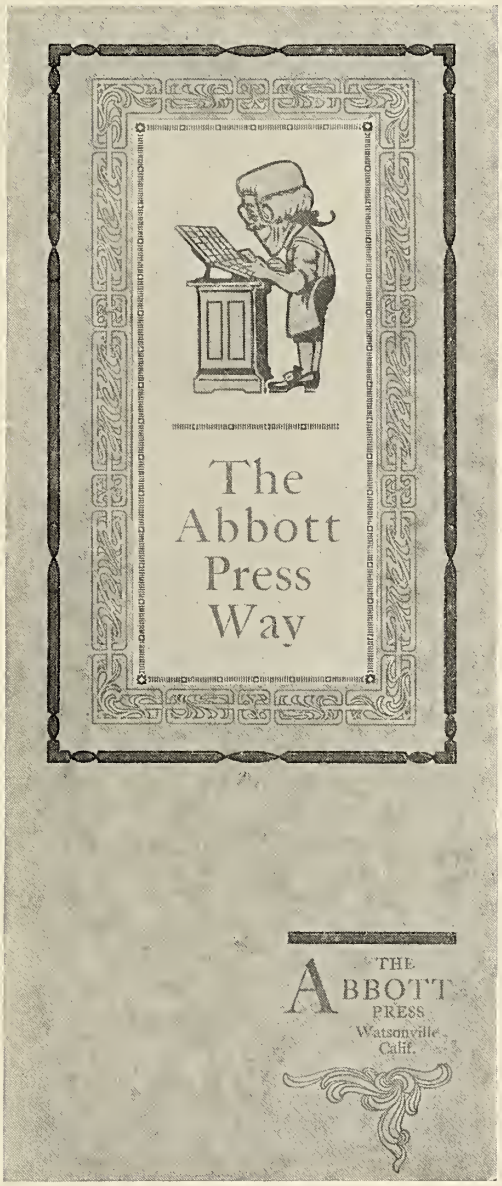
R. CLARK, Victoria, British Columbia.— As a newspaper advertisement, the arrangement which you send should prove unusually attractive. The design is clever in conception and the job is well handled throughout. Possibly some would consider that there was an excess of rule, but this is more a question of personal taste than one of criticism. We regret that the proof is not in such shape as would warrant reproduction.

FROM the Farrar Advertising Company, Pittsburg, we have received an unusually handsome folder, printed and embossed on gray stock in two colors and with illustrations of cover-page designs printed on white stock and tipped on. The effect is very pleasing and shows in a convincing manner the ability of this concern to produce high-class advertising matter. Both printing and embossing are exceptionally well done.

H. M. DOWNS PRINTING COMPANY, Fitchburg, Massachusetts.— Your booklet of "Printing Tips" is excellently gotten up and should be of great value in extending new business. We would suggest that you letter-space the top line of the first page of reading-matter, in order to avoid the wide space between words and the unequal spacing between letters. The color combination is good and the margins are unusually satisfactory.

OMAHA PRINTING COMPANY, Omaha, Nebraska.— We are in receeipt of the Thanksgiving proclamation and find it an elaborate piece of work. We note, however, that you have not been careful in spacing the text in which it is set. The text letter, having been primarily designed with the view to saving space, calls for, by reason of its peculiarity of design, a condensed treatment, both as regards space between words and space between lines. To set the type which was originally designed for a condensed letter, spacing it widely both between words and lines, is, to say the least, slightly incongruous. With this exception the proclamation has been well handled.

THOS. E. ABBOTT, Watsonville, California.— Both the letter-head and the booklet are excellent in arrangement and color harmony, and thoroughly in keeping with the high class which usually characterizes your work. We



Attractive booklet cover, by Thos. E. Abbott, Watsonville, California.

show herewith an illustration of the cover of the booklet. The original is printed in violet, green and gold, on violet stock, the center panel being printed in green and violet on white stock and tipped on. The color combination on the letter-head is unusually pleasing.

JAMES AUSTIN MURRAY, Chicago, Illinois.— The latest number of the *Lookout* is especially interesting as regards text, but rather mixed up typographically. This is, of course, due partly to the variety of text matter which has been used, but still we think that an endeavor to preserve a uniformity throughout the book would have resulted in a more satisfactory



Letter-head, by P. H. Lorentz, Buckhannon, West Virginia.

piece of work. We are waiting with interest your next effort in the house-organ line. The motto printed in black and red on colored stock is very pleasing, both in sentiment and in the manner in which it is handled.

THE program of the sixty-first annual reception and ball of the New York Typographical Union, No. 6, is an interesting arrangement, thoroughly in keeping with the other advertising matter used in connection with this same event. The cover is a special design with the cut-out panel, and contains an unusually pleasing group of lettering. The inner pages are well arranged in old-style, in panel design, with a tint-block underneath.

H. EMMETT GREEN, Anthony, Kansas.— All of these specimens are good in arrangement and show a restraint in the use of type-faces, which is unusually gratifying. The fact that you have kept nearly all of these jobs in one series of type gives them a much better appearance than is possible where a greater variety of type-faces are used. The heading for the orchestra is an unusually pleasing arrangement, as is also the menu design.

JOHN MCCORMICK, Troy, New York.— The letter-head and folder which you sent for criticism are excellently gotten up, and we find no opportunity for criticism in either of them. The cover of the folder is a very pleasing and attractive arrangement, and we show herewith a reproduction of it.

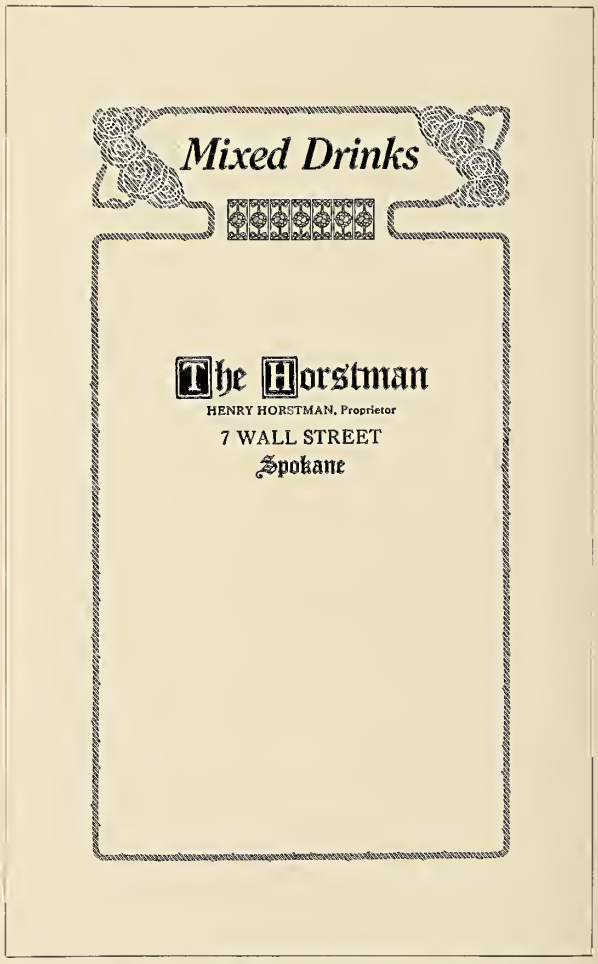


Folder cover, by John McCormick, Troy, New York.

HARTZELL'S PRINT SHOP, Altoona, Pennsylvania.— The booklet, entitled "The Whole Story," is very cleverly gotten up and should prove excellent advertising matter. The envelope in which you have sent it out is also very attractive. Personally, we think that the lighter type-faces, perhaps the italic, would harmonize better with the general design of the fan advertisement, as the Cheltenham Bold seems to be just a trifle strong and plain to use in this connection.

LIONEL WARD, Vancouver, British Columbia.— Both of the specimens are neat in arrangement, although we think that the proof envelope contains a trifle too much decoration. The heavy border, together with the rules and ornament in the center, rather overshadows the type matter and makes it a trifle hard to read. The label is very tasty, our only suggestion being that you make the rules under the name of the newspaper of equal weight, rather than the light and heavy one.

P. H. LORENTZ, Buckhannon, West Virginia.— We are in receipt of the letter-head specimens which you send for criticism and find them exceptionally interesting. Personally, we think that the heading for the Knight-Errant Company, printed in blue, brown and gray on gray stock, is the best of the group, and we show herewith a reproduction of it. Of the headings for the American Typefounders Company, we like best the one with the feature-line in italic across the center of the heading, although the design with the rule on either side of the type line is very pleasing. In this latter arrangement, however, we would suggest that the rule on either side be placed at least a lead closer to the type.



An interesting page, by Stutes, of Spokane. Original in colors.

FROM the Stutes Printing Concern, Spokane, Washington, we have received a package of commercial specimens done in the characteristic Stutes manner. One of the most interesting of these is the liquor menu, printed in two colors, a reproduction of one of the pages of which we show herewith. The original was printed in black and red on heavy white stock, the border and initial letters being in red.

FRED P. MEAD, Phelps, New York.— In regard to letter-head No. 1, we think that centering the small cut above the firm name would give a more satisfactory arrangement than the one which you have used. On the other letter-head we would suggest that you run the line across the top straight, instead of curving it, and would also suggest that, inasmuch as it is text type, you use less space between words. The use of the comma at the top of the display line is also unnecessary.

FROM W. J. Spires, Indianapolis, Indiana, we have received a hanger and a blotter descriptive of the Printers' Minstrels, given by Indianapolis Typographical Union in November. The hanger is an especially pleasing arrangement in three colors, the typography being unusually good. The blotter is also very satisfactory, although we think that the heavy rules rather overshadow the type matter, and as they have no special significance, should not be the strongest spots on the page.

WE show herewith illustration of several of the series of advertising issued preceding to and throughout the campaign of fall advertising by Marshall Field & Co., Chicago. As will be readily noted, these designs



Distinctive hand-lettered advertisements.

show an increased use of hand-lettering in newspaper work and are very distinctive, both in letter forms and in arrangement. Another unusual fact regarding these advertisements is that the question of price has been omitted and they are devoted more specifically to general publicity.

C. L. HOLLINGSHEAD, Buffalo, New York.— We are in receipt of the title-page which you sent, although it came too late to be entered in the contest. The arrangement is fairly good, although, personally, we think that this arrangement with the gothic type leaves too much white space, especially around the lines in the cross panels. We see no way in which you could have avoided this, unless, perhaps, the panels were made narrower or an inner panel placed around the lines. This would perhaps help some.

THE Kimball Press, Evanston, Illinois, issue occasionally advertising matter, entitled "Between Forms," consisting of leaflets, booklets, etc., gotten up with the view of securing new business. The late issue consists of a sheet of sixteen pages of catalogue work, accompanied by a slip suggesting that the recipient spread out the full sheet and note the harmony of the paper and ink and the way in which the cuts are made to show it. This sort of circulars should prove unusually interesting to many buyers of printing.

W. H. BARNETT, Caldwell, Idaho.— The two-page poster which you submit for criticism is excellent in arrangement, and the only suggestion that we would offer, other than the one which you yourself have made regarding the type line, would be that you use a thinner border. That is, a single rule would be preferable to the one which you have used. We would also suggest that you letter-space the main line at the top of the page, both in order to avoid wide spacing between words and to equalize the spacing between various letters.

THE Davis Publishing Company, Milton, Wisconsin.— Both of the letter-heads which you submit for criticism are good examples of type arrangements, your own letter-head being unusually pleasing in design and color. The only criticism we would suggest is that, perhaps, the heading for "Profitable Poultry" shows to a limited extent the difficulties which were encountered in making it a panel design. Where matter does not lend itself readily to this form of arrangement, forcing it, by spacing or otherwise, into panels should be avoided.

JOHN F. YARRUM, Denver, Colorado.— We would suggest that you use but one series of type on the letter-head rather than the three which are now shown. We would suggest that you omit the word-ornaments at either end of the center line, and if you use the column-designs at the sides of the heading, they should be made three or four picas longer. The fact that they are now approximately half the length of the stock, results in a proportion that is not pleasing. Personally, we think that the same design in one, or possible two, colors, would be preferable to the four.

EDWARD J. AFFOLTER, St. Paul, Minnesota.— There is but little to say in regard to the orchestra program. In work of this kind one is compelled to use such a variety of cuts and electrotypes in the advertisements that the harmony throughout the job is almost impossible. If, however, the type arrangements can be set in one series the effect is much more pleasing than

where several different faces are used. The fact that many of these advertisements are but an inch or two high and run clear across the page, makes it hard to secure a desirable arrangement of type. The cover-design is very pleasing and the colors are satisfactory.

From J. V. Price, Christchurch, New Zealand, we have received a copy of the Christmas number of *The Weekly Press*. As an example of high-grade printing it ranks with the best, and calls for no criticism whatever. The illustrations are carefully made, just as carefully printed and the whole



Decorations from the Christmas number of *The Weekly Press*, Christchurch, New Zealand.

arrangement is excellent. This is due in no small degree to the exceptionally clever decorative panels used as headings and to embellish illustrations, a few of which we show herewith.

Norris Brothers, Kansas City, Kansas.— The cover of the booklet which you have submitted is very clever and attractive. Personally, however, we would have preferred a size smaller type for the title underneath the cut. The inner pages are well arranged, although there is a trifle too much margin at the head of most of them. The large headings of the inner pages are gotten up in a pleasing manner, although we do not care especially for the varied decorations which you have used at the bottom of the pages. The uniform decorative spot of a plainer design, or none at all, would have been preferable.

J. Warren Lewis, Ogden, Utah.— Your specimens are neat in arrangement and well handled, and we find in them very little opportunity for criticism. On the letter-head for Halverson Bros., however, we would suggest that you use less red. Personally, we think that parallel two-point rules, underneath the type line, in red, would be sufficient, and we would suggest that these two rules be of equal weight, in order to avoid the suggestion of perspective which one gets where light and heavy rules are used side by side. As a matter of personal taste, rather than criticism, we would also suggest that the rules be run square on the ends.

Wm. P. O'Heary, Vancouver, British Columbia.— Where red and black are used together as a color combination, one should be careful to use but a small percentage of the red, as too much tends to give the job a flashy appearance. As a usual thing, from five to twenty per cent red is sufficient We also think that the smaller sizes of type for much of the matter on this blotter would have been more satisfactory, as it would have allowed more white space and done away with the general bold, heavy appearance of the job. While, of course, this is purely advertising, still a blotter is not designed to be read at a distance, and for this reason we think there is no advantage in extremely heavy type.

Speaker, Hines Printing Company, Detroit, Michigan.— The specimens are all good in arrangement, and any criticisms we would have to offer would be minor ones. On the leaflet, entitled "Price Competition versus Quality Competition," we would suggest that both the ornament and the rule be a trifle lighter in weight, as they are now stronger than the type. The use of a weaker color would reduce the strength of the rule. The combination of red and black used on the folder, entitled "Service," is not nearly as satisfactory as an orange and black. The use of alternate letters in different colors on the blotter is hardly satisfactory, as it is confusing and the letters do not line as well as they should.

Robt. Barnes, Greeley, Colorado.— We note on some of your work a tendency toward the use of too many panels. This especially applies to the letter-head for the Howdy-Price Company. This letter-head would have been much better if one-point rules had been used in place of the two-point rules, as the latter are rather heavy for the type-faces and attract too much attention to the paneling. We think, however, that, in any event, a more simple treatment of this heading would have been preferable. The same thing applies, to a certain extent, to the heading for Young & Devoe, the decorative border and rules furnishing a stronger attraction than does the type. Your blotter design is interesting in arrangement and well handled.

Ernest E. Adams, Toronto, Ontario.— We are in receipt of the commercial specimens which you sent for criticism, and see very little, if any, opportunity to suggest changes in them. Your four-page folder for Miss A. B. Warnock is a very pleasing piece of work, although we think that the squaring-up of the panel of italic on the front page has necessitated letter-spacing which destroys its legibility to a great extent. Inasmuch as you desired to square up this panel in this way, we think that Roman type would have given you better effect, because of the excessive space between letters and words. The inner pages are very pleasing. The color combination on the "Fall Printing" circular for Rous & Mann is unusually good, as is also the type arrangement.

J. B. Miller, Meade, Kansas.— On the statement for the Meade Publishing Company, we would suggest that you use for the rules and decoration, a color less strong than the dark green, as it brings this out too prominently. It is also rather unfortunate that there is so much space between words in the last line between the rules, especially where a rather condensed letter has been used. Personally, we think that the omission of the last two rules and the centering of the last line, rather than spacing it out square with the one preceding it, would be more pleasing. The bill for the Electric Theater would be much more pleasing if it had been set in one or two series of type, rather than a variety of faces which you have used. The heading for the *Liberal News* is an unusual arrangement and very clever.

Logan & Wilhite, Alva, Oklahoma.— We are in receipt of the bill and letter-head which you sent for criticism. Personally, we think that the whole would furnish a better advertising value if some of the matter were set in light type instead of bold type being used throughout. The fact, however, that you have kept it in but few series helps materially in its general appearance. On the letter-head, we think that there is too much color and would suggest that you omit one of the heavy rules above the type matter and one below. We also would suggest that you raise up the group between the two panels about twelve or eighteen points, rather than leave it directly in the center as it now is. The green is also rather cold in tone and we think that a little yellow would brighten it up and improve the general appearance considerably.

John M. Wilson, Milwaukee, Wisconsin.— In regard to the use of gothic letters in combination with the text type, there is some diversity of opinion. While this is a matter, to a certain extent, left to the question of personal taste, and while there may be a lack of absolute authority as to when or when it can not be used, one must consider it in the light of shape harmony. The text letter is extremely decorative and complicated in design, while the gothic letter is severely plain, even to the extent of having no serifs. The combination of these two letters when used in large sizes can not help resulting in a disagreeable appearance, due to the lack of harmony between the two. When, however, the gothic letter is used in the smaller sizes and with large sizes of text letter, this difference of design is not so

noticeable. As between the Caslon Old Style and the Blair, there is not so much difference, and there is little, if any, objection to their use together. We would, however, advise against using them in large sizes on the same piece of work.

Crafters Shop, Kansas City, Missouri.— We are in receipt of the booklet, entitled "Beauty," and find a very interesting piece of type-design. Personally, however, we would suggest that inasmuch as the inner pages contain but very little type matter, and that placed in the center of the page with wide margins, you follow the same line of design on the title-page and eliminate the large, open panels, setting the matter in a size to conform more closely with the balance of the pages. Then, too, in itself this title-page is not pleasing in design. The effect as it now stands is that of three narrow panels running in the opposite direction to the shape of the page as a whole. You will, by comparing these three panels with the single panel running parallel with the shape of the page on the reading-matter pages, note the point to which we refer.

Thompson Printing Company, Philadelphia, Pennsylvania.— We are in receipt of the advertising matter which you sent for criticism and find it throughout excellent in arrangement. We must congratulate you upon your use on most of the pages of but one series of type, as we think that this almost invariably gives better results than where two or more series are used. Possibly on the page devoted to automobile clothing and accessories, the use of a heading in one measure, with the type underneath, would be more satisfactory. Personally, we think that, wherever possible, the widest as well as the strongest type lines should be at or near the top of a page, rather than the short lines at the top. Of course, where the heading is unusually short this can not be avoided, but in this particular case it could be done with but little trouble. Your work on the cover is very pleasing, the advertisement on the third page being unusually good.

Oliver C. Hulse, Freeville, New York.— We are in receipt of the copies of various numbers of the *Citizen* magazine, together with the commercial specimens. In regard to the magazine, we find that you have made a vast improvement in the general appearance of the work. We still think, however, that there is room for improvement as regards the margins, and would suggest that you make the back margin about two picas narrower and, if possible, shorten up the page so that the bottom margin is as wide, or a trifle wider, than the outer margin. The margin of the book or magazine page, to be the most pleasing, should be the narrowest at the back, a trifle wider at the top, still wider at the front, with the greatest margin of all at the bottom. To determine the proportion of back margin to that of the front margin, many printers take the total space devoted to both margins, divide it into eight parts, and then give three of these parts to the back margin and five to the front. The commercial work is all well arranged, and there is but little opportunity for criticism. We think, however, that the title-page of the circular for the Groton Bridge Company would be greatly improved if there were more variety in the sizes of the various type-faces used in the display. As it now stands, all of the groups are practically of the same strength, and the color over the entire page is rather too even for display-work. A more generous use of white space would help this very materially. The color combination which you have used on the menu for the restaurant is very pleasing, especially on the stock which you have used.

LOOK OUT FOR OVERCAPACITY.

One of the greatest leakages in our plant is overcapacity. As an illustration, I had no more business the other day in putting in a perforator than I had for putting in a flying-machine. When the kind of work it does came in we could job it out, get it done for a few dollars. Instead of that I was aching to have something, and I got it. That has brought up our costs. The expense is going on, the depreciation is going on in that machine right along. If you have confidence in your neighbors and they in you to job out what you have not capacity for doing yourself, there will be a great deal more money in it than if you have an overcapacity that is all depreciation.— *Mr. Curtis, Curtis Printing Company, Minneapolis, Minnesota.*

HOUSTON LEADING THE WAY.

On several occasions The Inland Printer has been pleased to call attention to what now may be termed "the Houston spirit," which it is to be hoped in time may lay hold of the trade's membership in all parts of the world. In Houston, Texas, printing-crafts employers and employees are working hand in hand in the interest of the coming generation of printers. Not only are apprentices being given full opportunity to master the mechanical and technical ends of the business, but provision is made also for a finished grammar-school education after entering apprenticeship. Out of this coöperation on the part of Houston employers and employees has grown an organization known as the Printers' Devils' Club, composed of apprentices who are most thankful to their benefactors for what is being accomplished in their behalf. To give our readers some idea of what is being done in the Texas city, we present below a letter received from Will A. Zischang, president of the Printers' Devils' Club. The letter-head of the organization, the work of a "devil," is also shown:

WILL A. ZISCHANG, *President* — CLARENCE W CHRISTIAN, *Vice-President* — HENRY T. HARMON, *Secretary-Treasurer*

Apprentice Commissioners: Henry Stamm, *Chairman*; Henry T Harmon; Will A Gerloff

PRINTERS DEVILS CLUB
OF HOUSTON Y.M.C.A.
ORGANIZED BY THE PRINTERS' APPRENTICES FOR THE WELFARE OF APPRENTICES OF U.S.A.
REGULAR MEETINGS HELD ON THE FIRST AND THE THIRD THURSDAY OF EACH MONTH

Program Committee: George Bone, *Chairman*; Ed. Saulnier; Frank D'Amico

Houston, Texas, October 29, 1910.

Editor, "The Inland Printer":

Dear Sir,— I have at hand the letter which you wrote to Henry Stamm, former president of the Printers' Devils' Club, which states that you would be glad to favor us in your columns.

The Apprentices' Night School, of Houston, Texas, which is provided by the printing proprietors and typographical union, is progressing to the satisfaction of Mr. E. C. Griscom (ex-president of the Houston Typographical Union, No. 87), who is the organizer of this school. This is the second year of the school and it has an enrollment of twenty-five apprentices. Mr. H. H. Orem, of the Miller & Orem Typesetting Company, is the teacher, and he is a very capable man of practical experience in all branches of the printing trade.

All our arithmetic, spelling and grammar is taught just as it is used in connection with the printing trade. The school is held in a large room in the Young Men's Christian Association building. In connection with the night school, each apprentice is given a full year's membership in the Y. M. C. A.

Now, is not this the greatest step ever taken by the unions and employers toward their apprentices? We feel proud to boast that the Houston Typographical Union, No. 87, is in the lead, and the first to realize their apprentices' needs. Just think, "Houston in the lead!" Ought not this fact make the printers of Chicago and other large cities feel small?

These apprentices appreciate what has been, and is being done, for them, and show it by trying to coöperate with their bosses and doing their duty as they would have them do it.

The apprentices have organized the "Printers' Devils' Club," which holds bimonthly meetings. They have a club-pin which is about the size of a 10-cent piece; it has a red devil in a white triangle and a blue background; the different colors of enamel are separated and outlined with a gold rim. This pin is very attractive and classy.

This club is not only a social club, but gives an opportunity to help one another by bringing specimens of printing turned out in the various offices and studying them carefully.

Thanking you for so favorably obliging us, I am,

"Devilishly" yours,

(Signed) Will A. Zischang,
President, Printers' Devils' Club.

THE DEVELOPMENT AND TEST OF CHARACTER.

Education takes the man as he is, and turns out the very best product possible. . . . I hold this to be true, that the end of education is the development of character and the test of character is the rendition of service.— *Lyman Abbott.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Bartolozzi Red.

(815.) Bartolozzi red is named after Francesco Bartolozzi, engraver and etcher, who was born in Florence in 1727. He is said to have placed stipple engraving on its highest plane and rendered many plates in red. A color which closely resembles this red may be mixed by using orange, four parts; bright red, one part. Earhart's "Color Printer" gives a formula that will be a close imitation of the Bartolozzi red. It is one part orange, one part rose lake, two parts white. This color gives to crayon portraits and reproductions by the high-light process, a finish not possible with other inks.

To Make Ink Print Glossy.

(814.) "Please give a formula of a compound that can be mixed with job ink to make it print with a glossy effect." *Answer.*— The glossy effect may be produced by adding gloss varnish to the ink. This must be done with discrimination, for if too much heavy varnish is added to the ink there will be a minimum of pigment which tends to weaken the color. One part of gloss to ten parts of stiff job ink should increase the brilliancy of the color. If this does not suffice, an impression with gloss varnish, printed from the same form, leaving out the light lines, will improve solids. Ask your ink-dealer to supply you with the varnish.

Specimen of Offset Press Work.

(807.) A Rock Island railroad folder, printed by the combination of typographic and offset presses, is an interesting thing. This specimen is printed on heavy antique white stock with a deckle edge. The black is a transfer from a fine-screen half-tone cut and type. The gold is printed on a type-press and bronzed by the ordinary means. The square half-tone cut looks very much like a photogravure, on account of the tone of ink and the fine screen used. The printing is clean and attractive, and one is inclined to look critically on the back for impression-marks from the type, it is so like typographic printing.

A series of letter-heads illustrating the various machines used by lithographers is received from the Fuchs & Lang Manufacturing Company. It is the intention of this concern to use these letters serially in writing to customers so that each letter will bear a different device. This innovation, no doubt, will be copied widely. This work, which is very attractive, has been produced on their offset press, which is particularly well adapted for commercial work.

Corn Starch to Prevent Offset.

(806.) A Philadelphia pressman writes: "I am an old-time pressman and am interested in Query 752, relating to oiling of packing. Recently, I took a position in a shop and found new conditions, with old presses and an ink I had not been accustomed to. I was troubled greatly by offset. Oil, or a fresh top sheet, did not last long without a smear or smut. One day I heard of a new thing (new to me), so I tried it. It is ordinary cornstarch, which is sprinkled on the top sheet. On soft stock it works like a charm, running a long time without need to renew it. I feared at first that it would cause trouble with the ink or cuts, but no trouble followed. On some hurry-up jobs I mixed it in the ink, or dusted it on the rollers. It works well on hard stock, such as blank-book headings. It is much cheaper than oil, and much better. I used the ordinary Oswego starch."

Starch is used more generally by lithographers than by type-pressmen. The foregoing is well worth trying for those who have work-and-turn forms on short runs. Magnesia and talcum have been used in the same manner for the packing.



A PRESSMAN'S HOME.

Residence of Al Heslop, foreman pressroom, Primo Press, San Francisco, California.

Slurring of a Vignette Cut.

(805.) Submits a four-page work-and-turn circular, 17 by 25 inches, printed on a good grade of enamel stock. It contains large and small vignette cuts, with descriptive matter. The printer explains the trouble with the job thus: "You will observe on the sheets 1 and 2 where a part of the vignette cut is enclosed in pencil-marks, that there is a slight blur on sheet 1 that is not present on sheet 2. It is on this matter we desire information. The half-tone cut seemed perfect, and on sheet 1 the defect occurred on the paper away from the guide. While it has the appearance of a slur, you will notice that on sheet 3, which is the same as 1, in the type and also the edge of the gear cut which extends beyond, there is no sign of a slur. As we could not get this defect corrected we reversed the form, making this cut the guide edge, and the difficulty was overcome. Would be pleased to have your opinion on the cause of this trouble." *Answer.*— The slur appears on sheets 1 and 3 alike,

and extends across the whole form, showing but slightly on the type, and extending inward from edge of the cut about one-fourth of an inch. In the type the slur is slight. Sheet 2 exhibits no slur where it appeared on sheets 1 and 3, but on the opposite edge the cuts show a slight slur, corresponding to the same edge on sheets 1 and 3. The slur shows the gray or weaker print to follow the solid, causing the middle tones to change to solids as the ink is squashed into the white dots. The cause of this trouble may be due to imperfect contact between the cylinder and bed-bearers, or to the condition of the cut. In a difficulty of this nature it would be well to determine first if the cuts are firm to bed and that they can not tilt. Also that the cylinder and bed-bearers have firm contact while the sheet is taking the impression. If the slur were on the cut only we would attribute the fault to the cut. If a weak contact were found between cylinder and bed-bearers, the bringing down of the cylinder a trifle would obviate a slip between these parts and possibly correct the difficulty. Oil on the cylinders and bed-bearers may also cause slipping. Keep these surfaces free from oil.

High-class Presswork.

(811.) The Christmas number of the *Weekly Press*, Christchurch, New Zealand, contains fifty-two pages of half-tone presswork of extraordinary merit. This magazine, with pages 12½ by 18½ inches, and cover printed in four colors, embossed, shows exceptional taste and skill in its make-up and general appearance. The half-tone cuts are printed in black and brown ink, some are bi-tones, having a light-green tint as the under tone. The clean, sharp printing, both of cuts and letterpress, are the features that catch the eye of the critical observer. A number of pages in warm brown inks, depicting charming scenery, can not fail to attract attention, owing to the softness and beauty of tone produced. This effect is due principally to the pressman's efforts, by the use of mechanical overlays. The cover of fawn antique stock is a pleasing contrast to the design, printed in four colors, and embossed in medium relief. The tui, a strange-looking bird of glossy black plumage, perched on a branch of a plant equally odd, is brought out by embossing in a manner that gives a very distinctive and fitting cover. The simple lettering is subordinate in the design and is also in relief. Taking this magazine as a specimen of presswork, it will compare favorably with the best produced in this country.

Tympan for Process Cuts.

(809.) "What kind of tympan do you advise for three-color work? Should a strong overlay be used?" *Answer.*— A hard tympan is desirable. If the cuts are leveled up and made to stand just type-high, there should be very little overlaying done. Should the stock be matt-surfaced, the overlay must be somewhat stronger than for coated stock with a glossy finish. Mechanical overlays are especially suited for process cuts, as they are selective and bring out the various tones, and can be relied upon to give uniformity of resistance. Herein a hand-cut overlay fails, for on a long run, it may, through yielding, show a loss in the middle tones and a corresponding gain of impression in the high lights and vignette parts. To avoid such a condition where the mechanical overlays are not used a tympan may be made of four pieces of top-sheet manila and a few sheets of the lightest S. and S. C. book-paper, just sufficient to bring the tympan surface even with the cylinder bearers. The overlay, which may be made of hard tissue and onion-skin folio, may be placed well down in the tympan. Have it just under the sheets of S. and S. C. book, one of which may be withdrawn after the run has been under way about four hours. A tympan of this character has resiliency enough to prevent the wearing down of the plate, and, if necessary, as the run continues, another thin sheet may be withdrawn. The impression should be just firm enough to cause the ink to be taken from the plates without squashing out or mottling in the solids.

The Tearing of the Web on Rotary Presses.

(813.) A web pressman in a letter to this department in reference to some of the troubles experienced writes as follows:

"The natural, or easiest, part of a web of paper to tear is on the edges. The largest part of a blanketed impression cylinder of any web press is that part coming in contact with the edge of the web of paper where the paper tears easiest. Old web pressmen singe or sandpaper down the unused portions of their blankets to bring them to an equal height with the part of the blanket that the impression comes on. Such treatment of blankets prevents the web breaking and the consequent stopping of the presses.

"When the cylinders are so treated, and paper is in good condition, little trouble occurs. Should it be required to take the strain off the edges of the paper entirely and put it on the sections of the web removed from the edges, crowns may be made for one or two pipe rollers in some part of the web press. These crowns may be made of manila paper or insulation tape. I send you these ideas for publication. There are quite a number of men, many of whom I have met on an extended western trip, who can use the ideas to advantage. In connection with the operation of rotary presses it is always well to remember that the edges of the web of paper (where very often the greater strain is, and where the paper naturally tears the easiest), are generally shorter than other portions of the web. The above facts should be well established in the memory. Many pressmen seem to forget them."

Varnishing Gives a Higher Finish to Post-cards.

(810.) A printer in a small town submits two specimens of local-view post-cards, printed in black ink. One had received a very light coating of varnish, while the specimen he produced depends altogether on the make-ready and the ink for its pictorial effect. In writing, the printer desires to know why his specimen lacks the finish of the varnished one. He explains further that his work is printed upon an old-style platen press, and asks if his product can be raised to a higher plane. *Answer.*— The varnishing or burnishing of post-cards has the effect of brightening the color and heightens the contrast in monotone work. This is no less true in colorwork, the effect being quite noticeable if a comparison is made between the varnished and a flat-finished card of the same view. However, if the matter is considered from the artistic point of view, the dull-finished card, if well printed, will be the more acceptable. Varnishing will cover a multitude of defects. In the specimen referred to, the ink appeared squashed out in the middle tones and solids, and would have appeared weak but for the thin coating of varnish. Printers in small towns depending upon the output of platen presses are placed somewhat at a disadvantage in competing with concerns capable of handling full-sized sheets, that may possibly be varnished on the premises or sent to a finishing-house for completion. There is a compensating feature, however. These small printers may, by the quality of their work, secure and hold much of the local-view cardwork where small runs are involved. To do this successfully the presswork must be of the highest grade, for, without it, the proper rendering of

the tone-value of the cuts is impossible. Having a reasonably good stock, the combination of skilful make-ready with the best grade of ink suited to the stock should give the desired results. The first step toward this end is to have good rollers; they should be firm and springy, not too hard nor dead to the touch. The platen should be leveled up, and the form locked a trifle below the center, if printed on the clamshell type of press. Do not take chances of straining the press by carrying too heavy a form. Also, only build under the plates to level up, and this with paper. Avoid packing behind the form with heavy card or press board, as this tends to cause the rollers to strike the edge of the cuts with undue force. The rollers should turn, and not slide. Have the impression strong enough so as to obviate the use of more than one thin pressboard. A mechanical overlay outfit is advisable for this class of work; in absence thereof, hard-cut or spotted-up overlays will answer. The use of excessive pressure on half-tone cuts should be avoided, as it always causes smudgy prints. Too much overlaying is a direct cause for the mottled appearance in the middle tones, especially when coupled with weak-bodied inks. Herein lies the simplicity of the mechanical overlay. The pressures are proportionate to tone-value, and, being selective, can not be too strong relatively. Make your overlay simple, using the minimum of pressure and combine with this a suitable ink. These are the main features of good half-tone presswork.

Imperfect Register of Ruled Blanks.

(808.) Submits two ruled headings having close ruling in the faint lines, the type-lines which should register at the head and foot strike out, upward. A measurement shows that the fault in registering is partly due to the ruling, but the greatest error is with the pressman, who has failed to prevent the ruled sheet from sagging between the head and foot lines. The pressman's letter is as follows: "We have a lot of ruled work like sample to get out on a pony cylinder. I put on the form and run about ten sheets. They printed like sheet No. 1, then possibly three or four will print like sheet No. 2. I tightened the recoil-spring under the press and it would probably print fifty sheets correctly, and then there would be a variation in a dozen or so. I tried setting down the cylinder on the bearers, and then I moved the segment a trifle toward the grippers, then loosened the recoil-spring and moved it up a little at a time, but it was no use, it did not help matters. Trusting you can reply at once." *Answer.*— As the pressman is somewhat lacking in experience we replied by mail, calling attention to several errors of judgment. In the first place, the ruling was out nearly two points, which caused the head lines to strike close to the red lines of the ruling. The bottom lines struck out fully six points, owing to the sagging of the sheet. With this blank it was not possible to pass a tape under the cylinder to hold the sheets to the packing, because three lines of instructions extended the full width of the form. Under the circumstance it becomes necessary to hold the sheet upward by another means. Roll up, scroll-wise, a piece of heavy wrapping-paper, well oiled. In length make it equal to the distance between the cylinder bearers. In width, have it so the lower edge will extend, when inside the sheet-guards, down almost to the form. This sheet, which may be doubled, having the concave side toward the cylinder, should be attached to the top of the sheet-guard rod, and when placed in position turn the machine until the grippers are down to the form. Then set the sheet-guards to the paper, fairly tight, starting with the two middle bands. When the sheet is attached, the machine can not be readily backed, as the shooflies and grippers may tear or lift it out. However, this sheet will cause blankwork of this character to be held close to the packing, and, in a measure, will maintain register. The lack of fundamental knowledge of machinework is evident from a part of our correspondent's letter. His efforts toward correcting register by lowering the cylinder and by increasing the buffer-springs tension are, of course, the result of imperfect training. Such lack of knowledge will, however, be a thing of the past when the School of Presswork becomes a reality. The apprentices will be taught that each part of a machine has an office to perform in the production of printed matter. The theory, as well as practical press mechanics, will be well drilled into them, so that permanent adjustments will not be touched, nor will experiments be made toward correcting a difficulty. The apprentices will be taught to differentiate between real and imaginary troubles, and the various causes and the effects they produced will be fully and clearly explained, so that a beginner or journeyman will have an opportunity to get a fundamental knowledge, now a rare thing.

Fire Risk in Printing Plants.

(812.) Owing to the constant demand for an ink and grease solvent in printing-plants an immense quantity of benzin is used yearly in this country. The large use of such a volatile and inflammable petroleum product is in a way responsible for the high insurance that is saddled upon the trade, and is in part the reason for the restrictions and regulations adopted by city ordinances and the arbitrary rules enforced by the Underwriters' Association. The urgent need of a safe and inexpensive solvent has long been felt by the trade, but as far as we know there has been no concerted movement by printers' boards to have such a solvent made a commercial possibility. The only relief experienced has been through the use of patent detergents compounded by various chemical manufacturers. An ideal noninflammable, nongreasy liquid that will quickly dissolve the various vehicles used in inks is about to be evolved, but for a time benzin must still be largely used in press and composing-rooms. The Underwriters' Association recognizing this condition permits the printer to store and use a small quantity of benzin. This rule in itself carries an element of danger, owing to the restriction placed upon the size of the so-called safety cans. A report on the recent disaster in Newark by the expert commissioned by the American Museum of Safety of New York city contains the following reference to gasoline cans: "A great mistake is made in asking a person to carry only one gallon of gasoline and specify that a one-gallon safety can shall be used. If a person is authorized to carry one gallon of gasoline, he should be instructed to use a two-gallon can, for the reason that nearly every so-called safety can is short in measure; consequently, when he tries to put a gallon of gasoline into one of these short-measure cans, it is brought into a building filled to the top, running over or dripping. Of course, this is all right until the fatal spark comes; the expansion is so great when a flame starts that in a few seconds the gasoline is boiling over and causing a great fire.

To safeguard the use of such inflammable liquids, it is suggested that, if a permit to carry one gallon of benzin is granted, it should be in a two-gallon can; for two gallons of any volatile liquid, a three-gallon can, etc. There are a few cheap safety cans on the market and in use which are not any safer when it comes to a fire than a bottle or jug. This can be proven in an open-air test.

Many of these gasoline fires and explosions are due to a cause of which the public is little aware. A majority of gasoline fires do not come from the sources that the people believe. There are certain atmospheric conditions, in which

the temperature is just right, when a majority of people are able to throw off a spark of electricity on the principle of static energy; for instance, a metallic funnel or any piece of metal in their hands would form a better electrode, so that when the funnel comes in contact with the opening of a metal can or tank a spark is caused. If the vapor is in a proper condition or, in other words, if the temperature is just right, a proper mixture of air and hydro-carbon gas is formed. Then an explosion occurs. Of course, people wonder how it happened. At the same time, if the can or tank had been provided with a fire-screen and other safety devices, similar to those you have on exhibit in the Museum of Safety to-day, these accidents could not occur.

At the Museum of Safety is a collection of safety devices for the use of gasoline and other volatile liquids, accepted by the museum's board of approval. The museum, at 29 West Thirty-ninth street, is open daily, except Sunday and evenings, and the general public, municipal officials, factory inspectors, chiefs of fire department, employers and workmen are cordially invited to inspect and study these devices, which will be demonstrated on request. Other safeguards in different industries and trades will repay examination.

The foregoing is interesting and to the point and shows that a short-sighted policy has long been pursued by printers and insurance boards. However, it is obvious that the effort to correct this condition will have to be made by the insured rather than by the risk companies, for if an absolutely safe solvent is found, then printers can, with justice, demand a reasonable insurance rate. THE INLAND PRINTER has long recognized this twofold evil — an unsafe detergent and a high insurance rate as a result, and has by research and experiment found a perfectly safe solvent in tetrachlorid of carbon. This compound of carbon with chlorid is a thin transparent liquid, insoluble in water and having an agreeable odor. It has a specific gravity of 1.599 and boils at 170.6° F.

Tetrachlorid of carbon is an active solvent of varnish and all vehicles used to carry pigments. Its volatile nature and lack of inflammable properties make it a safe and complete compound for printers' use. As commercial chemistry is yet in its infancy in this country, it has possibly been found necessary to place a duty of twenty-five per cent ad valorem upon this useful solvent, and as but comparatively little is made in this country, it is imported principally from Germany and Switzerland, where it is made from by-products. Its present cost and manner of distribution inhibits its use for the present. The cost in steel drums of 1,250 pounds is about 8½ cents per pound. In smaller quantities the cost is double. It is used principally by dry-cleaners, and may be diluted up to fifty per cent with benzin and still remain safe to an open flame.

INKS MAY COST MORE.

It is very evident to the man who keeps posted upon current events that the price of ink is bound to go up and stay up for some time to come, if the manufacturers expect to make a profit — or even expect to keep from making a serious loss.

Everybody knows that linseed oil comprises a very large part of the composition of printing-ink. Linseed oil has advanced in price more than one hundred per cent during the past few months and there is every indication that it will continue to advance for some time to come, and there is very little likelihood of its coming down to a normal price again for at least a year under the most favorable circumstances.

A year ago linseed oil sold at 42 cents a gallon. At present it is hovering around the $1 a gallon price. The Government reports show a flaxseed crop condition of something less than fifty per cent. That means that the crop is more than fifteen million bushels below the amount which is annually required in the regular commercial channels, which includes the manufacture of inks and varnishes.

This flaxseed shortage naturally puts up the price of linseed oil, under the law of supply and demand, and there is nothing to bring it down again until next year's crop of seed is ready for the market. There is practically no substitute for linseed oil, except, perhaps, cottonseed oil, which at best is a poor substitute, and the shortage in the cotton crop this year makes that kind of a substitute rather expensive even where it can be used, which is not in the manufacture of lithographic inks and varnishes.

If next year's crop is large enough to make up for the shortage this year — which is almost impossible — the price will undoubtedly be lowered during the winter of 1911-12, but if only a normal crop is grown next year there will not be enough to make up any of the deficiency, as the normal crop of flaxseed is just about used up by the regular annual demand, so it will take several years with normal crops to make up for the deficiency of this year.

The increased cost of linseed oil has already resulted in an advance in the price of ready-mixed paint from $1.35 to $1.75 since last spring. There is little reason to doubt that the price of lithographic inks will also be advanced.

The normal price of flaxseed is about $1.35 per bushel, while it is now quoted at about $3 per bushel.

In case of an increase in the price the buyer will naturally want to know what to attribute it to. In this case he may be sure he is right when he blames it all on the scarcity of flaxseed.— *National Lithographer.*

CANADA'S NEW SUPERINTENDENT OF PRINTING.

The *Sentinel-Review*, of Woodstock, Canada, under the heading "A Good Appointment," has this to say of our friend Fred Boardman:

"Mr. Fred Boardman, of Montreal, who has recently been appointed to the position of Superintendent of Printing at the Government Printing Bureau, at Ottawa, is one of the best-known men in the trade in Canada. The appointment is an exceedingly popular one, as there is probably no man in Canada better qualified to fill the position. For a number of years past he has been superintendent and manager of the Montreal *Herald's* job department, which is one of the largest of its kind in Canada.

"Mr. Boardman was born in Owen Sound about forty-eight years ago, his father being one of the prominent citizens of that town. He learned his trade in Owen Sound and then came to Toronto, where he worked in a number of the large printing establishments, among them the Methodist Book and the Miln-Bingham Company. When he left for Montreal, some eight years ago, to assume the duties of superintendent and manager of the Montreal *Herald's* job department, he was superintendent of the Miln-Bingham Company.

"Mr. Boardman was one of the delegates of the Montreal Printers' Board of Trade who attended the Second International Cost Congress of Employing Printers, held at St. Louis, Missouri, last month. He has been for years much interested in printing costs. The government is fortunate in its choice to fill the position of Superintendent of Printing."

Written for THE INLAND PRINTER.

HARMONY OF COLORS.

NO. VIII.— BY J. F. EARHART.

COMBINATIONS WITH BLUE.

BLUE will form good combinations with any of the colors lying between Nos. 1 and 7 of the diagram, in their normal state, or when reduced with white or modified with gray or black. Blue will appear well when printed upon a buff or yellow tinted stock. An ultramarine blue will show to good advantage upon a greenish-yellow-tinted stock. An opaque blue will produce a good effect when printed upon a yellow-gray-tinted stock.

In printing blue or other colors upon gray or dark-tinted papers, it is well to know that the opacity of the color can often be very much increased by the addition of a good white ink to the color to be used. Say it is desired to use a medium blue ink upon a deep gray stock, and the blue selected is not opaque enough to completely obliterate the color of the stock; now, the question is, how can this fault be remedied, and still permit the printer to use a blue that is about medium in tone? By taking the medium blue selected and adding to it an equal amount of a good deep mineral or bronze blue, and then bringing the mixture back to a medium tone by the addition of a good zinc white, the printer will have a blue which will be sufficiently opaque to produce a good result; and besides this, the addition of the white will aid the drying of the color. Of course, this same method of procedure can be applied to other colors with equally good effect.

Where two colors are desired, blue and orange will often prove very effective, especially if the blue be made very deep.

Light blue and orange-black will be very effective upon a buff-tinted stock. This combination will be exceedingly good upon an orange-gray or yellow-gray-tinted stock.

Some fine neutral tints of cover-papers are now sold by nearly all paper-dealers, which are specially suitable for combinations of two or more colors; notably the Maltese-gray and Dixie-gray of the Princess covers and the Havana-brown and Oxford-gray of the Herculean covers.

A combination of light blue and orange-black or light blue and red-black will look exceedingly well upon any one of these shades of cover-paper. A light blue and dark blue will also combine well with these shades. Dark blue and orange will produce a very good effect upon all these shades of cover-paper, and especially upon the Havana-brown.

A combination of dark blue inclined to violet and yellow will appear to good advantage printed upon these papers.

In the following list of combinations with blue, we have selected the ones which will prove the most effective for general printing. Of course, slight variations are allowable, and in some cases it may be found that a slight variation in color will produce a better effect than by adhering rigidly to the colors as given in the list. As remarked before, it is necessary that all rules for obtaining harmony of colors must be more or less flexible, depending to a great extent upon the nature and arrangement of the matter to be printed.

COMBINATIONS WITH BLUE.

Blue, red, and gray.
Blue, red, and red-gray.
Blue, red, and yellow-gray.
Blue, red, and blue-gray.
Blue, red, and yellow-olive.
Blue, red, and green-yellow.
Blue, red, and yellow-brown.
Blue, red, and orange-black.
Blue, red, and red-black.
Blue, orange, and gray.
Blue, orange, and yellow-gray.
Blue, orange, and blue-gray.
Blue, orange, and green-yellow-gray.
Blue, orange, and pale green-yellow.
Blue, orange, and pale yellow-brown.
Blue, orange, and pale yellow-olive.
Blue, orange, and dark yellow-brown.
Blue, orange, and dark yellow-olive.
Blue, orange, and orange-black.
Blue, yellow, and gray.
Blue, yellow, and red-gray.
Blue, yellow, and red-black.
Blue, yellow, and yellow-gray.
Blue, yellow, and yellow-black.
Blue, yellow, and blue-gray.
Blue, yellow, and pale green-yellow.
Blue, yellow, and yellow-brown.
Blue, yellow, and yellow-olive.
Blue, yellow, and orange-black.
Blue, yellow, and dark yellow-olive.
Blue, yellow, and dark crimson.
Blue, green-yellow, and gray.
Blue, green-yellow, and yellow-gray.
Blue, green-yellow, and red-gray.
Blue, green-yellow, and red-black.
Blue, green-yellow, and orange-black.
Blue, green-yellow, and dark yellow-olive.

COMBINATIONS WITH VIOLET.

Violet will combine well with any of the colors lying between Nos. 4 and 9 of the diagram, in their normal state, or when reduced with white or modified with gray or black.

Violet forms its strongest contrast with its complement yellow. It will show well upon a pale-yellow or buff-tinted stock. A deep violet will appear exceedingly well upon the Dixie-gray and Havana-brown cover-papers. A light violet will produce a very good effect when printed upon the Lincoln-green Herculean cover.

When it is desired to use two colors, then a light violet and orange-black or green-black will produce an excellent effect upon the Lincoln-green cover. This combination will also be very harmonious upon the Dixie-gray and Havana-brown papers. Deep violet and yellow will also appear very pleasing upon these papers. Also violet and greenish-yellow will combine well upon any of these neutral tints.

A blue-violet and yellow-orange will produce an excellent effect upon the Dixie-gray and Havana-brown papers.

As stated before, in using colors upon gray or dark-tinted papers, the colors should be made as opaque as possible, so that they may obliterate or completely hide the color of the paper, without the necessity of piling on more ink than is necessary to get a clean impression.

In the following list of combinations with violet, it will be noticed that a smaller number of good combinations can be formed with that color than with any other color shown in the diagram. At the same time a greater number of good combinations can be formed with its complement yellow than with any other color.

COMBINATIONS WITH VIOLET.

Violet, yellow, and gray.
Violet, yellow, and yellow-gray.
Violet, yellow, and yellow-green-gray.

Violet, yellow, and pale violet.
Violet, yellow, and yellow-olive.
Violet, yellow, and pale yellow-brown.
Violet, yellow, and orange-black.
Violet, yellow, and violet-black.
Violet, yellow, and dark olive.
Violet, green-yellow, and yellow-gray.
Violet, green-yellow, and yellow-black.
Violet, green-yellow, and orange-black.
Violet, green-yellow, and dark olive.
Violet, green-yellow, and pale violet.
Violet, green-yellow, and yellow-olive.
Violet, green-yellow, and yellow-brown.

COMBINATIONS WITH PURPLE.

Purple will combine well with any of the colors lying between Nos. 5 and 10 of the diagram, in their normal state, or when reduced with white or modified with gray or black. Purple will show to good advantage when printed upon very pale yellow or yellow-green tinted papers.

A light or medium purple will show exceedingly well printed upon the Oxford-gray and Maltese-gray covers. A light purple printed upon the Lincoln-green cover will produce a fine effect.

When two colors are desired, then a deep purple and yellow upon the Havana-brown or Dixie-gray will be hard to beat. Deep purple and yellow-green will also be very harmonious upon these papers. The same combination printed upon the Lincoln-green cover will produce a fine harmony. A light purple and green-black will also combine well upon any of these neutral-tinted papers.

In the following list of combinations with purple the printer will find many pleasing effects.

COMBINATIONS WITH PURPLE.

Purple, yellow, and gray.
Violet, yellow, and yellow-gray.
Violet, yellow, and yellow-green-gray.
Violet, yellow, and pale violet.
Violet, yellow, and yellow-olive.
Violet, yellow, and pale yellow-brown.
Violet, yellow, and orange-black.
Violet, yellow, and violet-black.
Purple, yellow, and purple-black.
Purple, yellow, and dark olive.
Purple, yellow, and green-black.
Purple, yellow, and dark olive-green.
Purple, green-yellow, and yellow-gray.
Purple, green-yellow, and yellow-black.
Purple, green-yellow, and orange-black.
Purple, green-yellow, and dark olive.
Purple, green-yellow, and pale purple.
Purple, green-yellow, and yellow-olive.
Purple, green-yellow, and yellow-brown.
Purple, green-yellow, and dark olive-green.
Purple, green and gray.
Purple, green, and yellow-gray.
Purple, green, and yellow-green-gray.
Purple, green, and yellow-olive.
Purple, green, and pale yellow-brown.
Purple, green, and pale yellow-green.
Purple, green, and yellow-black.
Purple, green, and green-black.
Purple, green, and purple-black.
Purple, green, and orange-black.
Purple, green, and dark olive.

If you would win a man to your cause, first convince him that you are his sincere friend.— *Cottrell's Magazine.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address the Inland Printer Company.

Transferring Solution.

Bruce H. Green, Wilberforce University, writes: "Some time ago I saw in your periodical the formula for a transferring solution. Recently I have been unable to find the same. Will you kindly send me such a formula or tell me where to find it? The solution desired is one that will transfer pictures or print from paper." *Answer.*— The solution that is sold over the country for this purpose is made about as follows: ¼ ounce of common yellow soap is cut into shavings and dissolved in 16 ounces of hot water. When cool, ¾ ounce of spirits of turpentine is put into it and the liquid well shaken. To use this, wet the print, from the back by preference, with this solution. Turn the print face down on the paper or other material it is desired to make the transfer on. Go over the back of the print with a burnisher, or silver spoon, in one direction only, seeing to it that the print does not slip, and you will find the print transferred.

Enamel on Steel.

L. M. H., San Jose, California, writes: "I wish to use the photogravure process in etching steel plates, and as I have only had experience on zinc and copper, etching with iron, I have had trouble to get the enamel to hold well. Any information you can give me will be appreciated. Are there any works published on this particular subject that I can get?" *Answer.*— I have never seen anything published on this subject except in this department. The writer experimented for a long time before learning the reason why enamel lifted from steel plate so easily. It was due to the grease left in the steel by the polishers to keep it from rusting. Put the steel plates in strong warm lye first, then wash and dry. Go over the polished surface with the finest emery to give it a slight tooth. The enamel used must be absolutely free from acid. This can be done by adding ammonia to it until it is a light straw color and test it with litmus paper to be certain it is alkaline. I used the same enamel on steel that was used on copper.

"Flashing" or "Padding."

The practice of giving a supplementary exposure called "flashing," or "padding," when making screen negatives, is not a good one, and should never be resorted to if it can be avoided, says the *British Journal of Photography*, and continues: "The only time when it is found that the ordinary exposure without 'flashing' will not do what is required, is in the case of originals of great contrast — those having, for example, a range that is greater, say, than 16 to 1. In such cases the operator finds that if he attempts to get a dot in the shadows, the high lights are overexposed, or if he stops exposing when the high lights are no more than sufficiently exposed, then there is no dot at all in the shad-

ows. Then 'flashing' becomes necessary if dots are to be secured in the shadows. Too much 'flashing' ruins the whole tonal value of the reproduction. It should never exceed an amount that will reduce the scale of contrasts in the original to less than, say, 16 to 1. The practice is in general to be deprecated; it should never be adopted except in the case of severely contrasted originals, which can not be doubly photographed, and then only for the minimum time, with a small stop, otherwise the reproduction is certain to look flat, without vigor and detail."

Engraving Coffin Plates.

J. W. O'C., Boston, Massachusetts, writes: "I read your 'Engraving Notes' every month. I am studying in an art school nights, and am making a specialty of lettering. I would like to know your opinion of the enclosed sketches and designs, which are original, not copied. What I want to know most is — how to transfer such designs to metal, like coffin-plates, so that I can practice engraving them. Can you tell me how to do it? It will interest other readers besides myself, I am sure." *Answer.*— These monogram designs you enclose are most excellent and show you have special talent in that direction that should be valuable to you. The good old-fashioned way to transfer designs to metal is to coat the metal with a thin film of white wax containing some whiting. A tracing of the design is made, the back of tracing-paper rubbed over with blue pencil. The tracing is then placed face up in its proper position on the metal and once more traced, when the design is outlined in blue on the wax. With a fine roulette or needle point the design is etched lightly into the metal, the wax removed and the plate is ready for engraving. Most engravers draw the lettering direct on the wax, using fine pumice powder to give the wax surface the necessary tooth for the pencil.

Penrose's Pictorial Annual for 1910.

The fifteenth annual volume of this who's who and why in the photoengraving world has just reached this country. It shows through its illustrations the progress the year 1910 has made in processwork over the years that have gone before. The frontispiece is from the Rembrandt Photogravure Company, which was the pioneer in rotary photogravure work. Offset presswork is shown both in line and half-tone. The three and four color prints are numerous and beautiful and there are an increased number of prints in two colors. The half-tones in one printing are the best that the continent of Europe can furnish. There are besides about fifty timely articles. Some of the American contributors this year are: F. J. Trezise, N. S. Amstutz and Louis Flader, of Chicago; G. E. Dunton and E. G. Gress, of New York. Many of the other writers are well known to readers of this department, like A. J. Newton, A. J. Bull, Major-General Waterhouse, H. O. Klein, Arthur Payne, Lumiere & Seyewetz, W. T. Wilkinson, C. E. K. Mees, Howard Farmer, C. E. Dawson and the editor, Mr. William Gamble. Tennant & Ward, 122 East Twenty-fifth street, New York, are the sole agents for this annual, though The Inland Printer Company will supply copies. The price is $2.50.

Asphaltum of Increased Sensitiveness.

Dr. Edward Valenta has published further experiments he has undertaken toward making asphalt or bitumen more light-sensitive. For the translation we are indebted to the *Process Engravers' Monthly.* Doctor Valenta writes: "The apparatus necessary consists of a glass retort, about fifty-three ounces, united by a cork stopper (rubber can not be used) to a worm or some other condenser. The retort is heated in a water bath. We place in the retort three ounces, 230 grains, of pulverized bitumen of Judea (asphalt), letting it dissolve in 18 to 20 ounces of carbon bisulphid. After complete solution we add in small amounts, vigorously shaking after each addition, 93 to 124 grains of chlorid of sulphur previously diluted with at least 338 minims of carbon bisulphid; fastening then the retort to the condenser, the water bath is heated until the contents of the retort begin to boil, at about 122° F. Hydrochloric acid is released and a little sulphuretted hydrogen. Distillation is carried on until about a third of the carbon bisulphid is evaporated. If at this time the liquor is clear and contains no more hydrochloric acid, the operation is stopped, the contents of the retort poured into a large bottle and 70 ounces of benzin added to it. The retort should be rinsed out several times with some of this benzin to prevent any loss of asphalt. The solution thus obtained must be filtered and it is ready for use. For lithographic work add to it about two per cent of essence of lavender. The sensitive of this asphalt resist on metal is almost comparable to that of bichromated albumen. Good results are often obtained from a line negative in three minutes of sunlight. To develop the asphalt print pure turpentine is used, or, with the addition of naphtha, which in the case of a thick film of this resist has been found necessary. This new sensitized asphalt has been used with success in the Imperial Photographic Institute at Vienna.

A Debt Due the Photoengraver.

Mr. H. Gatchel, of Gatchel & Manning, Philadelphia, in an address before the printers said, among other valuable things, the following: "I wonder whether the printer fully realizes and appreciates how much credit is due to the photoengraver for the vast strides and improvements that have been made in the printing industry in the past twenty-five years? Note the wonderful developments that have been made in printing-presses, inks, rollers, papers, etc., to meet the requirements of photoengravings; note the vast increase in printed matter, as well as the broadened variety of the product, most of which are of value and exist chiefly because of the illustration displayed therein — such illustrations having been made possible by the skill and the comparatively inexpensive product of the photoengraver. Consider the vast influence that the product of the photoengraver has had in widely disseminating knowledge throughout the world by means of pictures, educating through the sight even the most illiterate. Schoolbooks of to-day are bright and attractive with illustrations, facsimiles of photographs. Compare these with the dull books of the past, with absurd and grotesque woodcuts illustrating scenes that never existed. The interesting question surrounding photoengraving was always that of price. Latterly this question has been greatly modified, most customers now, especially among the better class of buyers, making price secondary to quality. If a half-tone is worth having at all, it is worth while to have a good one." In speaking of the oft repeated query as to the cost of a design and engraving for a catalogue, he said: "It is a much better plan to say to an engraver: 'Get me up a sketch for a cover and keep the entire cost within a certain specified sum.' In such cases the customer would invariably get the best results obtainable with the money expended." Among the false economies, he mentioned the buying of cheap photographs by the customer and then expecting good half-tones. Above all things, photoengravings should not be rushed; the best results were obtainable when maximum care and attention could be given to every detail.

Turning Negatives, a Difficulty.

Several photographers in Philadelphia have asked the writer to solve this problem: Many of their half-tone negatives, which were shown, have, when turned, shiny spots on the glass side which give "lack of contact" when printing. They have attributed the trouble to the collodion, the cotton used in it, the rubber and the turning collodion, without locating the difficulty. *Answer.*—Would not the following explain the reason for this trouble? These shiny spots indicate that there is a film of air between the film and the glass. Just as a large air bell looks if it is allowed to dry between the turned film and the glass support. How do these air spaces get there? It will be found that they only occur with negatives that have been "cut" and intensified. Let the negative be one of black letters on a light ground and the shiny spots will only show in the black letters. This gives a clue to the problem. When intensifying such a negative the copper and silver precipitate only on the light ground, between the letters, and they make the negative film considerably thicker where these metals precipitate. Do not underestimate this increase in thickness, for one successful process for making relief plates was founded on the building up of the negative film by intensification with copper and silver until the relief was so great that the negative was electrotyped and printed from. When a half-tone negative has been increased in thickness in spots by intensification and "cut" in other spots, thus reducing the film's thickness, it is to be expected that when such a film of varying thicknesses is turned over and squeegeed to a perfectly flat surface like glass that the thinner portions of the film will not come into intimate contact with the glass but leave these air spaces that are found to give lack of contact in printing. How to remedy the trouble? Well that is another question. Let us be sure that the above explains the cause. Any light that readers can throw on this subject will be appreciated.

Splitting Paper.

I. Simon, Brooklyn, writes: "I have a Hebrew book to reproduce in facsimile. It is of a kind that can not be matched with modern-faced type. What I should like to do is to engrave the letters sunken so I can pull transfers from the engravings and print them either from stone or an offset press. Some one told me that I could split the leaves of the book and print from them direct on the sensitized zinc plate; then I would get my intaglio plates all right. I tried this with leaves that had no printing on the back and got fine results. Now, if THE INLAND PRINTER can tell me how to split the leaves that are printed on both sides I will be on Easy street." *Answer.*— Splitting paper used to be quite common in the days before banknotes were printed on the safety paper containing silk threads, which prevents it. The writer has been quite successful in splitting paper in this way: One ounce of Cogniet's Golden Seal gelatin was soaked in cold water until it absorbed as much water as possible. It is then melted in a water bath of boiling water and one grain of chrome alum stirred into it. Pieces of strong muslin, a little larger than the leaves of the book to be split, are coated on one side with this hot gelatin and dried. The leaves of the book are then soaked well in warm water, after which they are laid between two pieces of the gelatin-coated muslin that has been soaked for a short time in cold water. The muslin containing the leaf is run through a copperplate press between blotters to remove all the moisture possible. By pulling the two pieces of muslin apart now it will be found that one page of the leaf is sticking to each piece of the gelatin-coated muslin. To remove the split pages it is only necessary to soak the muslin for a time in warm water and transfer the pages to glass where they are allowed to dry under pressure. An improvement in this procedure is, after the muslin sheets come from the copperplate press, to lay them on a hot plate and iron the upper side with a hot flatiron, so as to dry the gelatin on the muslin without drying the sheet of paper that is to be split.

A BOOST.

BY AN AMATEUR RHYMER.

THE INLAND PRINTER's the thing for me,
A paper for critics all agree.
A fund of information it
With the profession makes a hit.
Departments there are covered well;
You do the asking; they will tell.
The compo. sees his job reborn
Of all superfluous trimmings shorn.
He learns the way that leads to might,
And to his art imparts the light
Which sheds a brilliance o'er his work
And shows where errors in it lurk.
The proofroom work is covered here,
Although to many 'twould appear
That men of brains need not apply
For increase in their trade supply;
The comma chaser's oft in doubt,
A stormy way's the pencil route.
A pressmen's heart oft in him sinks
With mess of presses, papers, inks;
The finisher of most work, he
On many jobs is oft at sea.
He seeks the fount of learning sure,
A draught of wisdom to procure,
His troubles come to sudden end —
THE INLAND PRINTER is his friend.
The binder in his world art —
Artistic in his chosen part —
Takes no mean share in the debate
Of matters useful to relate.
And thus the various branches here
Are urged to bring their doubt and fear;
No question underneath the sky
Too small for thought, too large to try.
Discussions taken up and given
Publicity this side of Heaven.
So here's a long life to the sheet;
It helps to put me on my feet;
When clouds on my horizon form
The I. P. dissipates the storm.

OYSTERS PLURAL.



Foreman Bignix Buzz — "Ain't this a mistake here: 'Oysters Stew, 25 cents'? You mean 'oyster stew.'"

Hotel Proprietor — "No, I don't; we put more'n one oyster in our stew." — *Chicago Evening News.*

FOURTH ANNUAL MEETING OF THE PRINTERS' LEAGUE OF NEW YORK.

It was a somewhat unusual gathering that confronted Chairman Driscoll as he called to order the fourth annual meeting of the New York branch of the Printers' League. The place was the Hotel St. Denis and 145 sat down to a dinner which sustained the reputation of the hotel.

The significant feature of the meeting was that though held in New York there were present presidents of three other employers' associations, and the chief intellectual feature was the discussion of how employers' associations of New York could be brought to the point where effective joint action could be secured.

President Driscoll sounded the key-note in his welcoming address. First he referred to the presence of ladies as flattering and a good omen. Then he gave a short exposition of the league's position toward organized labor and its accomplishments in dealing with the unions.

Mr. Driscoll then discoursed on his organization's latest proposal, saying, in part: "Now as to the league's offer to other associations of employers. The plan to form one organization of all societies in New York is the league's method of showing you its willingness and desire to support any measure or measures of interest and benefit to the trade at large. To forget differences of opinion and of creed. To be fair and just and to join in the movement without any hope or desire of increasing its membership thereby, but rather to formulate a plan, as it has done, to encourage and strengthen each organization taking part, but at the same time to make possible some scheme so that every member of each organization may participate in whatever of interest there is to him in all the organizations without the necessity of paying excessive dues, or numerous dues, for that purpose. It aims to make the employers of the city of New York one big family — a union — the interests of one the concern of all; harm done to one a cause of resentment of and correction by the many; the improvement of conditions in the various trades allied with printing the battle-cry of the mass and concerted and properly directed action by that mass to make such possible.

"All that we hope for now is of a purely local character. But we feel that out of it will grow that great national body of employers, the hope of which was expressed in St. Louis, and to accomplish which the Cost Commission will no doubt bend every effort.

"No one hopes more earnestly than I that the Commission will be successful, and it is for that reason that I urge the getting together of all the printers, binders, electrotypers, etc., in New York so that we may join that national organization as a unit. And may I be pardoned for my egotism, but I want to see New York city lead this movement. I want to see New York in a position to say to the Cost Commission that we have one big solid society here; Chicago, St. Louis, Boston, San Francisco and other centers can surely do the same. Then all can come together and the rest of the country will very soon follow.

"Do not let us go away from here to-night without accomplishing something. That has been the usual outcome of printers' meetings in the past. I feel safe in saying that there is not a right-minded employer in the United States who does not wish for this to come about. The only question is how to do it. The league has advanced a plan. It may not be the one you will finally adopt. It was prepared to give you food for thought, and at least something to pick to pieces and on which to build.

"There are a hundred employers here. One hundred concerted and individual actions to bring this movement to a satisfactory termination would prove successful. Will you do it? Or will you go away from here to think it over and possibly conclude that it will take too much time, consume too much money, give your fellow printer too great an advantage, help one organization to steal members from another, or what-not. Oh! I can think of a thousand reasons you may advance to delay once again taking action on a plan that you so much desire yet fear to tackle.

"I say to you, gentlemen, forget all those. Have in mind the one great fact that to get together in one organization is as essential to our welfare as the daily food we eat is to our continuance in this life. Let us do it and do it now."

During the evening the by-laws of the proposed association were read. The tentative name is "Amalgamated Societies of the Graphic Arts of the City of New York and Vicinity," and its functions rather take on the character of a clearing-house for the troubles of affiliated organizations.

In the discussion that followed, Charles Francis emphasized the thought that the worker had to be reckoned with in these days, as the age of "employer and employee" had superseded that of "patrician and plebeian." Former Congressman Little contended that labor and capital were interdependent and the laborer should render every possible assistance to the so-called capitalist, and vice versa. William H. Van Wart scored labor organizations and employers for neglect of apprentices, the offspring of which was the incompetent workman against whom employers were always railing.

Expressing the opinion that all New York printers should get together in our organization, Chairman Driscoll introduced President Schalkenbach, of the New York Typothetæ. He made an appeal to New York employers to drop factional differences and coöperate. What Mr. Schalkenbach thought could be accomplished through this organization may be summarized as follows:

Establishment of a universal cost system and the standardization of prices and customs of the trade.

Establishment of a bureau for credits, collections and general reports and the proper employment of legal counsel in matters of general legislation and for protection against trade abuses.

A technical training school wherein the estimators, those on whom the brunt of cost-finding devolved, should be properly trained.

A commission to emphasize to the supply man wherein his methods in some instances are detrimental to the good of his customers — the legitimate printers.

Mr. Wolcott, of the Printers' Board of Trade, said the Board was always ready and more than willing to coöperate in any movement with a trend to the general uplift. He suggested, however, that the best method to pursue would be that of the formation of interorganization committees for a careful discussion and criticism of the plan suggested by the league. While he thought no organization would gain much in its actual membership, he did believe that the amalgamation of all would prove of great benefit to the industry and in consequence to the individual members of the various organizations joining.

Andrew H. Kellogg stated most emphatically that the amalgamation should be perfected, but he was not quite prepared to say in just what manner it could be brought about. He was of the opinion that those present should proceed to do something rather than talk about it, and said that he for one was willing to act, and act now.

Charles Francis offered the following resolutions, which were seconded by Mr. John Nolty:

Be It Resolved, That the above organizations, being those of master or employing printers of the City of New York, form an amalgamation for objects of general policy in the conduct of the businesses of printing, publishing, bookbinding, electrotyping and the supply of materials used in the various branches of such businesses; the methods and conduct of such amalgamation to be as hereinafter shown and which are approved by each organization indicated above; and be it further

Resolved, That this amalgamation shall in no way disturb the present individuality of each organization participating, but that each organization, by action taken at a regular meeting of its members, shall endorse and will adhere to the formation of one general society for mutual protection and advance; and be it further and finally

Resolved, That any other organization of employers now formed or that may hereafter be formed within a radius of fifty miles from the City Hall of the City of New York, and that has as an object the betterment of conditions in any branch of the graphic arts, shall be entitled to membership upon the presentation of its application carrying a two-thirds vote of its members and the payment of the initiation fee and dues, and having the signatures of its properly constituted officers or committee attached to a resolution to the effect that the methods and general object of the amalgamation are approved.

Messrs. Prendergast, Alfred, Kiesling, Wolcott and Schroeder spoke to the resolutions before the meeting.

The Committee on Election of Officers and Committees presented a report which was adopted. The result of this action is that the New York branch will be officered during the coming year as follows: President, William Driscoll; vice-president, J. William Walker; corresponding secretary, D. W. Gregory; treasurer, T. A. Raisbeck.

Executive Committee — John Nolty, chairman, Edward Carroll, Jr., Joseph J. Little, Charles Francis, William H. Van Wart, Mrs. L. de M. Weiss, William Siegrist, William Davie, James A. Dunn, G. F. Kalkhoff.

Executive Committee of the Whole (Amalgamation): Printers — Charles Francis, Isaac Goldmann, George W. Green. Binders — Benjamin Boden, J. William Walker, C. W. Fisk. Electrotypers — William Driscoll, J. William Walker.

Standing Joint Conference Committee — William Driscoll, chairman, Charles Francis, G. F. Kalkhoff.

DISCRIMINATING SOCIALISM.

"We are trying to benefit the public and every business man in the country! The idea is just this: The concern about which so much disturbance is being made by the jobbers, prints, in addition to the stamp, a return notice in the corner of the envelope. They do this without extra charge. In this way we can give the envelopes to the public cheaper than if the work were given to the jobbers.

"They would simply print the stamp and any extra printed matter would cost more money. The department is only interested as it sees its duty to the public. If the business men of the country could only understand the exact situation, they might take a different view than possibly they now have.

"If the jobbers got the contract, they could not do the work for anywhere near the price we can have it done for, and the result would be increased expense. We have in mind in our efforts to have this printing done as cheaply as possible."

The above statement from Postmaster-General Hitchcock, in connection with the stamped envelope controversy, is likely to make many printers stop and think! They may begin to wonder why business men who want cheap printing should be the objects of such charitable concern on the part of the Government, while the poor fellow who has never risen to the dignity of a business man, is crying in vain for the Government's assistance to help him secure the necessaries of life at a more reasonable cost.

If Mr. Hitchcock is justified in the stand he has taken, then it is the duty of the Government to invade every business and give to all of the people the benefit of any advantage it may possess in producing more cheaply than can the individual.

If socialism is to be established, why not begin on the rich malefactor who has cornered those things which are absolutely essential to the preservation of life, rather than upon the poor printer, who represents an industry which is probably farther removed from monopoly than any other?

If the Government is anxious about the welfare of the buying public, why not reach out a sympathetic hand to the great masses of its citizens, whose health and happiness and even life itself have been threatened by monopoly and high prices?

If the Government is determined that the public shall receive its supplies "as cheaply as possible," why not begin on the beef trust, or the coal trust, or the ice trust, or some other trust, rather than upon the hard-working printers of the country, whose field of endeavor is as truly competitive as it was a century ago, and whose earnings are free from the taint of conspiracy and tariff graft?

What is the answer? It is simply this: the statement of Postmaster-General Hitchcock is not a genuine reason for the Government's attitude. The Dayton concern has a practical monopoly of supplying the Postoffice Department with stamped envelopes, on which is printed a business address, and it is loth to give up this monopoly. Furthermore, it seems to have firmly established itself in the good graces of the Washington postoffice officials. Notwithstanding the fact that the last national House of Representatives passed, almost unanimously, a bill prohibiting the Postoffice Department from engaging in the printing business — and which bill undoubtedly will be enacted into law by the United States Senate at its next session — the postoffice officials have made every preparation to enter into a contract with the Dayton concern five months in advance of the usual time for making such contracts. The purpose is evident. In spite of the recorded action of Congress and in the face of public sentiment to the contrary, it is the studied purpose to give this monopoly a long-time contract before the Senate is able to act.

Possibly the united and determined efforts of printers may be able to forestall this action. But, whatever the result, an illustration of the public servant becoming the public master has been so clearly drawn that the lesson should have some value for those who have forgotten that "eternal vigilance is the price of liberty."

WHAT IT LOOKED LIKE TO HER.

Children who go to the grammar school in Wilmette are taught when they read to name the punctuation-marks as they occur. The other day a little girl in Miss Miller's room had to read the sentence:

"What are you doing?"

It was evidently the first time she had ever encountered a question-mark, and this is the way she disposed of it:

"What are you doing, little button-hook?" — *Chicago Record-Herald.*

THAT DESPICABLE "O."

Telephone jargon is making its way into all circles. A clergyman in Jewell City, Kansas, according to the *Republican,* published there, recently announced: "We will now sing hymn number one-oh-one."

QUESTION BOX



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Taking Creases Out of Sheepskin.

(801.) "Can you tell me how to take the creases out of a sheepskin? It is my father's admission to the bar, and, as the ink is fading, I can't afford to experiment. It has been always in a frame, and I can't see why it should look like it were crawling all up together like. I was advised to write and ask your advice on it, as no one here seems to know." *Answer.*— Take it out and dampen evenly on the back. Use a sponge and clean water, then smooth it out with the hands and let it dry under weights between two sheets of white blotting-paper.

Dictionary of Printing.

(800.) "We are referred to you as publishers or dealers in 'Savage's Dictionary of Printing,' which we believe contains a complete list of abbreviations, contractions and other commercial signs. Will you kindly advise us if this is correct?" *Answer.*— We have never heard of "Savage's Dictionary of Printing." We rather think a mistake was made in the name. Reference undoubtedly was made to Lockwood's dictionary. It is known as the "American Dictionary of Printing and Bookbinding," and was published by Howard Lockwood & Co., New York city. The publication is out of print.

Storing and Filing Cuts.

(802.) A correspondent in Toronto, Canada, writes: "I would like to get your suggestion on how to lay out about six thousand stock and private cuts. I am working in a paper-bag and box factory and have about this number of cuts to take care of. Our present system is to prove up the stock cuts, which are kept in a book and numbered. We then have a large card hanging on the wall with the numbers of the cuts on it and the page on which they will be found in the cut-book. The cuts are laid in trays in alphabetical order, based on the topics to which they refer — such as groceries, hardware, boots and shoes, etc. Each tray has a label on the outside, describing what it contains. When a man gets a job and the order calls for cut No. so-and-so, he first looks on the card, then turns the number up in the book to see what the cut is and then goes to the tray for it. The main trouble with this method is that the man has to pull out a number of trays before he finds what he wants, because there are several trays of grocery cuts, etc. With our private cuts, we keep a record in a book, noting when sent away or given to other people, and we keep these in alphabetical order, using special trays for the property of customers who have a large number of cuts, with the customer's label on the tray, and keep these in a rack by themselves." *Answer.*— It seems to us that your system of caring for stock-cuts involves a little more work to locate a cut than is really necessary. The Inland Printer Company has on hand a large number of cuts belonging to its advertisers. These cuts fill about sixty drawers of a good-sized cabinet. The cuts are placed in these drawers without regard to ownership. The drawers are numbered from 1 up. A proof of each cut is taken, the name of the owner endorsed thereon, and the date of receipt stamped on it. This proof is placed in a vertical file in alphabetical order according to the name of the owner. Should a cut be delivered to the composing-room its proof is removed from the file and slipped into a small separate file containing proofs which are in the hands of the compositors. If the cut is delivered to the owner or some one else on his order, the date of delivery is stamped on the proof, and notation made of the name of the party receiving the cut, and whether it is sent by mail or express. This proof is then transferred to a delivered file.

This method avoids all pasting of proofs of cuts or referring to cuts by number. We think this plan can be adapted to any use with comparatively little change. We have been using it quite a number of years and have not been able to find any way to improve it.

We note that you have two kinds of cuts — one lot belonging to outside parties, and the other being stock-cuts of your own. Our system could be used for those belonging to outside parties without any change whatever. Your own stock-cuts could be proved up similarly. Have a cut on each sheet. These sheets could be placed in the vertical file according to the subject of the cut instead of by the owner's name. Then if a compositor wanted to use any particular cut, all he would have to do would be to look over the sheets containing the proofs of the particular subject he wanted to illustrate, and when he found the proof he would find the tray number endorsed thereon, and all he would have to do would be to go to the drawer and take the cut out; making, of course, a notation on the proof and filing it in the drawer holding the record of proofs in the hands of compositors.

Note that this system of recording and storing cuts makes all the space you have for cuts available for use. There is no waste space in the cabinets.

POSTAGE-STAMP MACHINE.

Some months ago a Trinidad clergyman designed a postage-stamp machine, which has recently been improved in London and installed in a postoffice in that city.

By automatic action when a proper coin is placed in the slot and the handle pulled it separates a penny stamp from a roll inside the machine and securely fixes it upon the envelope held in an aperture of the machine. The machine is about the size of an ordinary typewriter, and stamps envelopes, newspapers, or circulars at the rate of four thousand an hour with seemingly absolute accuracy. The machine will hold fifty thousand stamps, and as used each stamp is automatically registered.

The coin to be received by this piece of mechanism must be genuine, of perfect size and shape. It is claimed that it will return the silver piece inserted in the slot by error, but keeps without any recompense the fraudulent metal disk. It is reported that the machine is to be placed in every underground railway station and at all pillar boxes. — *From Consul Franklin D. Hole, Trinidad.*

THE COST SYSTEM AT WORK.

We are finding out every day some leakage that can be stopped.— *Mr. Curtis, Curtis Printing Company, Minneapolis, Minnesota.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

The "Tip" and "Pull" Man of the Chicago Tribune.

There are cartoonists *and* cartoonists — cartoonists who command the most conspicuous space on the first page of the metropolitan daily newspaper; cartoonists who cover topical events of the day; cartoonists who go in for sporting events; cartoonists who both deride and encourage the dramatic arts. All these cartoonists have long been recognized as necessary to the make-up of the city newspaper, but who ever heard of a want-ad. cartoonist who could shine in his own line?

Don Wilson, the Chicago *Daily Tribune's* own special want-ad. cartoonist, has evolved a pair of most engaging and persuasive twins, called "Tip" and "Pull," who work together persistently and satisfactorily; and, despite the fact that the "stunt" is an advertising one, the quaint gnomes are droll and really humorous. There is a weirdness in their prompt execution of orders; the man or woman who happens to cross their path has no chance of escaping a good job. They cover every field of endeavor — sell things, buy things, get you a job, get you an employee — "put you wise" to every good thing you may desire.

Don Wilson, when spoken to on the subject of his creation, said:

"This interview stuff gets my goat. Every time I read an 'interview' I feel sorry for the boob who has to stand for it — unless he's an actor. Actors feed on such fodder, you know — but the personal note in an article of this sort sounds too much like bunk.

"Yes, THE INLAND PRINTER was kind enough to give me a boost some nine or ten years ago. I was fooling with the dangerous art of cartooning in the old chalk-plate days on the *Nebraska State Journal*. Old Colonel Anthony (who is about the last of the old-time 'fighting' editors) used me afterward on the Leavenworth *Times*. One day I sent you a bunch of really funny pen-and-ink drawings (funny because they were rotten), and you told the world about me and showed me up with my stuff. Mr. H. H. Fish, of the Western Newspaper Union, sent for and got me. Some eight years in his service put me all to the good. Afterward, Mr. William Schmedtgen, of the *Record-Herald*, took me on as sporting cartoonist. Following this momentous period, while the whole United States held its breath, I did a lot of good bum stuff. Anyway, to cut a long story short, the Chicago *Tribune*, recognizing my supernal gifts and the excessive merits of my 'Tip' and 'Pull,' grabbed me up.

"Speaking seriously, I really think I have created something positively *new* in 'Tip' and 'Pull.' There never were two characters in all comic art so dissimilar, yet so coöperative, so original, or unprecedented. To myself I hug the unction that no one can find their individual or collective doubles in any publication of any date, in Europe or America. They stand alone.

"There are curious coincidences in my connection with the great Chicago *Tribune*. Not to mention Mr. Bryan, of perennial president fame, who hails loudly from Lincoln, Nebraska, U. S. A., there are quite a few who have attained equal, or less, distinction in other lines, who come from the same old town. Herbert Johnson, of the Philadelphia *North American*, is another; Claire Briggs, of the Chicago *Tribune*, is another; Don Wilson is another. It must be understood, however, that no blame is laid to Mr. Bryan.

"I can't say enough about THE INLAND PRINTER. I really got my first start in the art game through its columns. Not only am I grateful, but I am always impatient to see the next number. It represents the art preservative as the Bible represents all religion. You will find THE INLAND PRINTER in nearly every office in the Chicago *Tribune* building. You will find it in my fifteen-year collection of art works. I am quite glad that you have paid attention to me."



DON WILSON, OF THE "WAN-TADS," "HIMSELF."

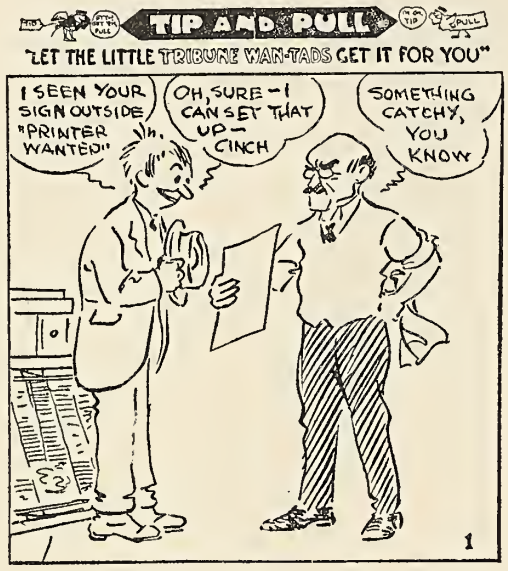
Mr. Wilson was born and reared in a printing-office, and is thoroughly imbued with the newspaper instinct. His rise was inevitable, and more will be heard from him later. To be employed jealously by so great a newspaper as the Chicago *Tribune* is an honor coveted by many another ambitious newspaper worker.

The accompanying pictures disclose Mr. Wilson's peculiar views of humor and will particularly amuse THE INLAND PRINTER'S readers.

Subscription Voting Contests Everywhere.

Voting contests have become popular all over the country as a successful means of promoting circulation, particularly in the smaller cities. But even in Chicago, since all the 2-cent papers have reduced prices to the 1-cent basis, there is great rivalry to see which can outdo the other in the magnitude of its offers. The Chicago *Tribune* only recently completed a contest in which the grand prize was a home, following this immediately with another in which the rewards are cash, "a year's salary" heading the list. One of the most successful contests recently completed was conducted by the St. Paul (Minn.) *Pioneer Press*. The leading

prize was a ten-acre orchard, valued at $5,000. In addition to this the paper's field was divided into three districts, with a group of five prizes for each district, as follows: First, a five-passenger touring car; second, double round-trip ticket to Los Angeles with $50 for incidental expenses; third, $150 set of furs or fur overcoat; fourth, $100 diamond ring; fifth, $75 diamond ring. Twenty-five votes were credited for each 25 cents paid on a single subscription, and the



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number of votes ranged from this up to two thousand for $6 paid on a single subscription, the latter amount covering two years. A full page was devoted to the contest every issue, giving the standing of the contestants in each district and illustrated with photographs of the leaders and pictures of the orchard. This feature-page created more interest than the usual form of display ad.

Newburgh Press Twenty-five Years Old.

The Newburgh (N. Y.) *Press* reached its twenty-fifth birthday in November and celebrated the occasion by issuing a " Twenty-fifth Anniversary Number," consisting of many additional pages filled with interesting historical matter, and incidentally a nice line of advertising. There was also a facsimile reproduction of the first issue, the whole being enclosed in an attractive cover in three colors.

Booster Edition for Key West.

A " Booster Edition " that has created much favorable comment among publishers was recently issued by the Key West (Fla.) *Citizen*. The entire contents were devoted to booming Key West, laying particular stress on its proximity to the Panama canal, the distance being only 1,075 miles. This is 445 miles nearer than Pensacola, which is the next nearest city of importance. Fifteen thousand copies of this number have been widely circulated and they will certainly have a good effect upon the growth of Key West.

Daily Newspaper for Children.

Mrs. Ida Clyde Clark, of Nashville, Tennessee, is to publish the *Children's Daily Newspaper*, devoted exclusively to the interests of children, and believed to be the first daily newspaper of its kind ever attempted. The news of the world will be given to the children every morning in words which they can readily understand, but accounts of crimes and similar subjects will be omitted. Mrs. Clark will have associated with her four experienced newspaper women of Nashville, who will have charge of the various phases of editorial work.

Ad.-Setting Contest No. 30.

As the copy for this issue of THE INLAND PRINTER is being prepared, Ad.-setting Contest No. 30 is drawing to a close. As soon as the specimens can be numbered and arranged complete sets will be sent to each contestant, and these should reach them before January 1. If any contestant should fail to receive his set before that date he should notify the editor of this department at once.

New Canadian Service.

Publishers of sixty-five Canadian daily newspapers have organized a news service to coöperate with the Associated Press in gathering and distributing the news of Canada. J. F. MacKay, president of the Toronto *Globe*, is at the head of the new organization, and J. E. Atkenson, of the Toronto *Star*, is secretary and treasurer. Branches have been established in all parts of the Dominion, and the news reports will be incorporated with the Associated Press dispatches. Operation will begin about the first of the year.

Advertising Rates in Washington.

Reed & Tripp, publishers of the Kennewick (Wash.) *Courier*, ask: " In your opinion is 12½ cents an inch enough to charge on one thousand circulation in this section of the country? Can you tell us what constitutes a ' square '? " If a flat rate is meant, I do not consider 12½ cents enough to charge. Advertising rates are considerably higher in the West than they are in the East, as expenses are higher. If you have a graded rate-card, and 12½ cents is the minimum charge on a yearly order, the price is about right. The " square " is obsolete. It was formerly used to designate an inch of newspaper space, one column wide, and was in many cities made a legal form of measurement by



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being mentioned in city ordinances, designating the amount to be paid per " square " for city advertising. Publishers, strange to say (?), took advantage of these ordinances, and instead of using solid nonpareil for city advertising, as was obviously intended, would set such advertising in leaded

brevier, and even bourgeois and long primer, thus practically doubling the number of "squares" occupied. A "square" has been used to designate an advertisement of



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equal depth to the width of the column, and also to designate a certain number of lines of advertising (similar to the legal "folio" of one hundred words), but these cases are exceptions.

Progressive Newspaper League.

Republican newspaper men of the First Congressional District of Minnesota met at Lanesboro, that State, recently and organized a Progressive Newspaper League. After the organization had been perfected, and officers elected, Sydney Anderson, "Progressive" Congressman-elect of the district, banqueted the members at the Merchants' Hotel, and in an interesting speech thanked the editors for their loyalty during the campaign. The object of the new organization is set forth in the constitution, in part, as follows: "Believing that through more concerted action in discussing public questions and advocating progressive measures, progressive newspapers may exert greater and more beneficial influence upon public affairs, and that such increased influence on the part of newspapers is most desirable from the standpoint of both the publishers and the public interest, we hereby organize the 'Progressive Newspaper League of the First Congressional District of Minnesota.'" A. W. Blakely, of the Rochester *Post and Record*, was elected president; Scott Laird, Winona *Republican-Herald*, vice president; J. P. Hurley, Albert Lea *Tribune*, secretary.

Building Up a Town.

Here is an item from the *Meade County News*, Meade, Kansas, which you might publish at the head of your editorial column: "A mighty good way to build up a town is to send away for your printing, but the town you are assisting is the one where you send your order."

Christmas Issue of the Christchurch Press.

In all the world there is no better half-tone work than appears in the annual Christmas issues of the Christchurch (New Zealand) *Press*. The last number is no exception, unless it be exceptionally good. Not only is the half-tone work worthy of commendation, but the work throughout is finely executed. The selection of the photographs to be reproduced, the arrangement and grouping, the headings and sketches used to embellish the pages, the cuts themselves, and, perhaps most of all, the presswork, all deserve special mention. Much of the credit, particularly on the presswork, is due to J. V. Price, the superintendent.

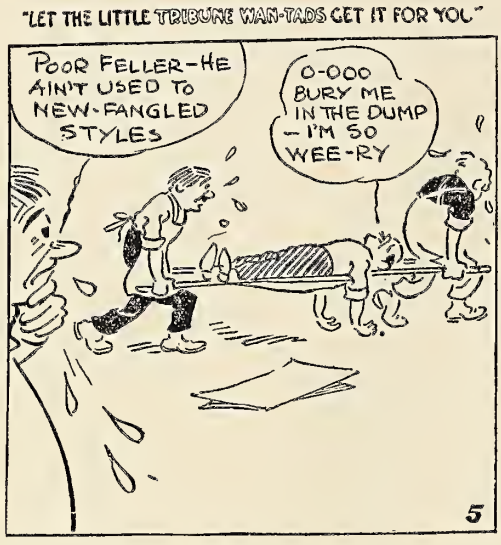
Good Ad. Display.

All the ads. received for criticism this month are full pages, too large for satisfactory reproduction. One of these comes from Robert A. Marks, of the Miami (Fla.) *Metropolis*, and is well arranged. Mr. Marks had very little copy, but set his ad. in good taste, utilizing the white space to good advantage. Most full-page ads. come from dry goods or department stores, and it is usually a question of how to get the matter within the space, but where this is not the case it is a good plan to lay the ad. out in your mind's eye just as if it were to occupy, say, six inches double column, and then magnify each size of type until it is large enough to fill a full page. Suppose, for example, you would use a thirty-six-point letter for the main display line and ten-point for the body in the smaller space; then for a full



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page you could probably use a seventy-two-point display line and eighteen-point for the body. Another full-page ad. comes from Ray Graham, foreman of the Sloan (Iowa) *Star*. This is quite the opposite of the ad. of Mr. Marks, as it is crowded with matter. Aside from a big line at the top the balance of the display is too near uniform in size,



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although the ad. as a whole is very creditable. It would have been improved slightly by making the date more prominent. Still another full-page ad. is submitted by J. L. Frazier, foreman of the Lawrence (Kan.) *World*. This is a very nicely arranged and displayed ad., only lacking a little in balance. The panels at the bottom should have been brought near the side margins to conform to the width of the cut at the top.

Cost of Producing Advertising.

Newspaper publishers will be interested in the following letter from H. A. Lill, editor and manager of the Hutchinson (Kan.) *Gazette:*

The Inland Printer, Chicago, Illinois:

DEAR SIRS,— I have just been told that you have tables or information compiled showing the cost of producing an inch of advertising. I am just starting my bookkeeper on the task of finding our cost of producing advertising. It is a big job and we have to work out how each item of expense should be charged.

If you have these forms or figures, I would appreciate it if you would send them to me or tell me how I may obtain them.

Yours truly, H. A. LILL.

THE INLAND PRINTER has no forms of this kind. Some attempt was made by a few newspaper publishers to prepare statistics on the subject, but the varying conditions affecting ad.-composition made the matter compiled of very little value. Mr. Lill's efforts should inspire others to make an earnest attempt to reach a definite basis of cost. The first question to decide is just what items should be charged against advertising. Suppose we outline those which enter into the production of an inch of advertising, and then if publishers will write to THE INLAND PRINTER, naming items which they consider should be added or omitted, we will then get a basis of estimate, and will be in a position to ask publishers to give the figures as shown by their own records. First, there is the cost of soliciting, including street-car fare, traveling expenses, stationery and postage; then the cost of composition, proofreading, make-up and press-work; the cost of white paper, postage and delivery; a percentage of overhead charges; and lastly the cost of collections and bad accounts. Is that a complete list? Are there any items which should be added to it, or are there any which should be omitted? In arriving at the final figures on such items as composition, the total cost for a definite period, preferably six months or a year, should be taken, and this divided by the number of inches of advertising published in that period; in arriving at the cost of such items as presswork, the total number of inches of advertising as compared with the total of column-inches in the paper for a given period should be taken. We hope to hear from a lot of publishers on this matter. Let us first ascertain if the items which enter into the cost, as mentioned above, meet with your approval. If they do, send in your figures as shown by your records. If not, state where they should be changed. The result of this exchange of experience is sure to be of great benefit to all publishers.

Mrs. Michaelis Wins.

The injunction suit instituted some time ago by Mrs. Mathilde Michaelis, widow of Walter Michaelis, publisher of the *Illinois Staatz-Zeitung* and other German newspapers, against Horace L. Brand and other directors of the Illinois Publishing Company, resulted in a decree being entered on December 1 by Judge Chetlain, of the Superior Court at Chicago. Mrs. Michaelis had alleged that an attempt was being made to take from her the control of the company's affairs. The terms of the decree provide for an equal control of the board of directors. As a result, one of the Brand directors will lose his seat and some one else will be appointed by Mrs. Michaelis. In case of a deadlock in the future between the directors, the matter is to be submitted for adjudication to a justice of the Branch Appellate Court, acting as arbitrator.

Twenty-fifth Anniversary Number.

The " Twenty-fifth Anniversary Number " of the Omaha *World-Herald* was one of the largest and best special issues that has been recently issued. There were nine sections, of eight to twelve pages each, with the first pages uniform in design. These nine sections were entitled: " Omaha



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Retail Merchants," " Banking Section," " Insurance Section," " Jobbers and Manufacturers Section," " Grain and Milling Section," " Farm Land and Real Estate Section," " South Omaha Section," " Council Bluffs Section," and

"Miscellaneous Section." Each of these sections contained an abundance of advertising that applied particularly to the reading-matter. This made a very systematic arrangement and undoubtedly appealed to advertisers.

Getting Results for Advertisers.

Newspaper publishers face two important problems in connection with their advertising columns. The first is to get the advertising; the second is to hold it. Too often the



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greatest energy is devoted to the first and little or no attention paid to the latter. It is not so many years since it was customary to get an advertiser to contract for a certain space for a year at an attractive rate, and after his advertising started if he wanted to change his copy there was an extra charge. It is much better to make the rate high enough to cover occasional changes. But if you say it would be impossible to get the business at a higher rate, then change the copy at your own expense and show the advertiser that he can get results and that advertising pays — then you can get him to use extra space at times and next year he will make a larger contract, instead of saying he has "decided to cut out advertising." A year is only twelve months, after all, and when an advertiser is started then the harder problem of assuring his renewal must be faced at once. Watch his copy, give him advice on what he should advertise and when he should make changes, and show him that you are equally interested in his getting results as you were in securing his order. Right along this line is a statement issued by the Red Deer (Neb.) *Advocate*, entitled, "How We Make the Advertising Pay." It follows in full:

The *Advocate* prints a good many arguments, addressed to its readers, intended to make regular ad.-readers and ad.-answerers of them. In fact, as has been quite evident, we are — and have been for some time — conducting a systematic propaganda, with the purpose of eventually persuading all of the readers of this paper to read and answer the ads. in it that seem important to them.

We are showing, through sane and sensible arguments, that the ads. are really important to the readers — that they constitute a vast amount of *opportunity news*. We are convincing our readers, through a persistent campaign of education, that without the aid and service of the ads. the "problem of the cost of living" would be much more serious.

It is quite true that the store that advertises is able, through a larger volume of sales, to undersell *materially* the store that is either not advertised at all, or that is but poorly advertised — and we are reminding our readers of that fact a great deal, because it is an important fact to them.

As a result of this campaign, within our columns, in behalf of advertising, every line and every inch of advertising space in this newspaper has an increased — and a rapidly increasing — value to the advertisers. Every reader who comes to realize the importance of the ads., and to read and answer them regularly, is an addition to our "circulation" that counts for the advertiser — and counts *big*.

We believe that this service to our advertisers — this service of making the space they use in our paper increasingly valuable to them in really effecting sales — is due them, and we propose to continue it on even a more aggressive scale.

This policy is of great significance to buyers of advertising space. For an advertiser who buys space in a paper that does not "advertise its advertising" is as unfortunate and as unwise as would be the shopper who patronized a store that did not advertise. There is no essential difference between the two cases — so far as the principles involved are concerned; nor so far as the results are concerned.

This is the kind of work that pays the publisher as well as the advertiser. This is the kind of work that keeps the foundation amount of advertising constantly growing, and every new contract means increased revenue and profit. Do you check over your paper each week and find that a certain number of contracts expire? Perhaps it is two columns. Do you figure each week, "I need so much new business (perhaps it is two columns) to make next week's issue equal to this week's?" A lot of hard soliciting to get two columns of new business just to pay for "dead horse." Would you like to eliminate this "dead-horse" work and make every new order mean a larger profit? Then transfer some of the time and thought and energy which you are now expending on securing new advertising to keeping that which you have. "A bird in the hand is worth two in the bush."

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Kennewick (Wash.) *Courier.*— You are publishing a most attractive paper, filled with well-featured news and nicely displayed ads. If you would devote a little more attention to the make-ready and keeping an even distribution of ink, it would be time profitably spent.

Meade County News, Meade, Kan.— You have the right ideas regarding make-up, and if these ideas could only be extended to cover the whole first



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Chicago *Tribune* "Wan-Tads." by Don Wilson.
Got a student of the I. T. U. Course.

page you would have a very fine paper — too bad that the greater part of this page, and the top part, too, must be given up to an ad. Your ad. display needs no criticism.

Carroll (Iowa) *Times.*— Aside from the plate matter, the make-up of the *Times* is well handled. Where you are obliged to saw between the lines, two lines are damaged at each operation. You should lay the column of plate face down and saw from the back, stopping before the saw has

reached the face of the type. The plate will then break easily between the lines, and the rough edges may be trimmed with a knife. With a little care, there is no reason why plate matter should not be made up to look just as good as type. Most of the ads. are well displayed; there is a tendency in a few toward sameness.

Fillmore (Cal.) *Herald.*— Yes, you are quite right in saying that if you had different sizes of head letter it would be an improvement. Eighteen-point and twelve-point would make better lines for the heads in the middle of your first page. The new press is doing good work and your paper throughout is very creditable.

Foley (Ala.) *Onlooker.*— Those headings all across the top of the first page, all the same depth and nearly all capitals, are not artistic, but aside from this the page is well arranged and attractive. Ads. are set in a most original style, but would get more business and be more artistic if they followed the accepted styles of present-day display.

Martin (Tenn.) *Mail.*— From a mechanical standpoint there is nothing about the *Mail* to criticize. Ads. are well displayed and the presswork is very good. Whenever there is an item of big news in a correspondent's letter you should run it separately on the first page with a suitable heading. This will give more character to your first page and will be an incentive to your contributors to secure items of enough importance to warrant this distinction. In your issue of December 9, the burning to death of the child should have been taken out of the story, where it was completely hidden, and run with a prominent heading. As soon as this story was received you should have made an attempt to secure full particulars — it was worth at least a half a column.

A Novel Envelope.

The St. Paul (Minn.) *Dispatch* and *Pioneer Press* are using a novel envelope, one side of which is reproduced



Envelope of the *St. Paul Dispatch* and *Pioneer Press.*

herewith. This not only attracts notice on account of the novelty, but serves to call particular attention to its classified ads.

The Man—The Field.

Under this heading for several months have been described various openings in the newspaper field for young men of ability and small capital, and a goodly number of men have outlined their qualifications and ambitions, describing the kind of a field they would like to enter. This month is added to the list:

Man No. 7.— I am looking for a location to engage in newspaper work, either to purchase an established business or equip a new office in a live, growing town, preferably in Idaho or Oregon. Am a practical newspaper and job man, with experience in all branches of the work, at present holding the foremanship in an office employing six to ten men, having a cylinder and six platens, and doing a high grade of commercial work along with two publications, and also handling considerable railroad work. Am a young man, married, sober, thoroughly reliable and competent. Would accept foremanship of office to try out, or would lease good plant for a time, with the privilege of purchasing an interest after a certain time. Idaho or Oregon preferred, but none others barred if they look good.

Any one knowing of a newspaper plant, or a field where a live man could make a success of a new publication, will please send a description to the editor of this department; or interested parties will be put in communication with Man No. 7 by addressing as directed at the top of the first column.

News Notes.

THE *Evening News*, Franklin, Pa., is building a new home.

THE *Cosmopolite* has been taken over by the *Herald*, at Girard, Pa.

AN independent delivery service, with twenty-seven teams, has been established by the Boston *Traveler*.

ACCORDING to report, the *Kalkaskian*, of Kalkaska, Mich., has been merged with the *Leader*, of that place.

ON account of lack of working capital, the Knoxville (Tenn.) *World*, an evening paper, has suspended publication.

A NEW home is being erected for the Hoboken (N. J.) *Observer*, to be ready for occupancy about the first of May.

INMATES of the State Asylum for the Insane, at Jackson, La., are about to publish a paper. All hope must have been abandoned.

CHARLES W. BALDWIN, recently with the Syracuse *Herald*, has been appointed managing editor of the Binghamton (N. Y.) *Republican*.

FIRE which started in the office of the Fairfield (Iowa) *Review* practically wiped out the business section of that town on December 1.

JAMES CREELMAN, the well-known war correspondent and writer, has been appointed a member of the New York city Board of Education by Mayor Gaynor.

AN amicable settlement was reached at San Francisco, Cal., during the latter part of November between the employers and the stereotypers' and electrotypers' union.

THE *Georgia-Carolina Agriculturist* has been taken over by the Augusta (Ga.) *Chronicle*, which will now issue Sunday and weekly editions in conjunction with the daily.

ON account of a typographical error in a police-court report, the Spokane (Wash.) *Chronicle* is confronted with a $20,000 libel suit, brought by Mrs. L. J. Weart, of that city.

THE *Beacon Journal*, of Akron, Ohio, is having erected, to be ready for occupancy about June 1, a handsome building for the exclusive use of the newspaper. While the new home will be only two stories high, it will be a most substantial fireproof structure, built with an eye to an upward extension as business increases.

A DAMAGE suit for $50,000 has been brought against the Victoria (B. C.) *Province* by Mayor Taylor. The mayor alleges that the paper editorially charged him with grafting.

ON account of an accident to the press of the *East Mississippi Times*, published at Starkville, Miss., the paper is being printed in Memphis, Tenn., until the break can be mended.

ON charges preferred by Grace Sturtridge, John Feller, editor of the Cleveland (Ohio) *Graphic-Sentinel*, was recently convicted of attempted blackmail. An appeal was taken.

THOMAS W. BRAHANY, of Madison, Wis., for many years active in newspaper work, at Washington, D. C., has been appointed executive secretary of the National Tariff Commission.

A FIST-FIGHT took place recently on the streets of Cœur d'Alene (Idaho) between Joseph T. Scott, editor of the *Press*, and E. V. Broughton, an attorney. The trouble arose over a franchise for a public-service corporation.

F. A. BEHYMER, a member of the staff of the St. Louis *Post-Dispatch*, has brought suit for $25,000 against Mayor Fred J. Kern, of Belleville, Mo., editor and owner of the Belleville *News-Democrat*. Libel is alleged.

THE *Implement Era*, formerly the *Implement Age*, of Philadelphia, Pa., is now being issued from Springfield, Ohio. A new company for the publication of the periodical has been incorporated under the laws of Ohio, with $50,000 capital. C. W. Smith, of Philadelphia, is the president.

A STOCK company has been organized to take over the Babylon (L. I.) *Leader*. The paper has been printed out of town since its first issue, about six months ago, but the new company is installing a modern printing-plant and the paper hereafter will be printed at Babylon. Justice James B. Cooper will continue as editor.

IN order to accommodate morning newspaper printers, Rev. John Rogers, pastor of St. Patrick's Church, San Francisco, has introduced a "printers' Mass," to be said at three o'clock in the morning. About one hundred attended the first service. "Some of the worshipers," says the San Fran-

eisco *Chronicle*, "went to the church in automobiles, so it was made evident that all present were not printers on their homeward way in the small hours of the morning."

HARVEY BURGESS has organized the Harvey Burgess Publishing Company, at Imboden, Ark., which, in addition to publishing the Imboden *Gazette*, will establish weekly papers at Ravenden Springs, Williford and Bradford, Ark. The company also will begin the publication of a farm paper, to be known as the *Ozark Mountain Farmer*.

THE Free Press Publishing Company, of Easton, Pa., moved into its new building on Bank street in December. This progressive company has now one of the best equipped printing-offices in the State, having added to its plant in the new building another Linotype, four presses, a power paper-cutter, a new stapler and other contrivances to meet the increased growth of its business.

THOMAS J. BARRY has retired from the business management of the Detroit *Free Press*. Mr. Barry came to the *Free Press* from a Canadian town about thirty-three years ago, as a compositor. Afterward he became foreman and then superintendent, finally being made general manager. Ill-health is given as the cause of his withdrawal. He still will retain his financial interest in the paper and continue a member of the board of directors.

New Publications.

Morgan City, La.— *News*. Henry Leake.

Charleston, S. C.— *News* (daily). News Publishing Company.

Pittsburg, Pa.— *Oral Hygiene* (a monthly medical journal). Lee S. Smith & Son Company.

Abbeville, S. C.— *The Medium*. Medium Publishing Company. Dr. C. C. Gambrel, president, and E. C. Horton, general manager.

Changes of Ownership.

Robinson, Ill.— *Argus*. O. C. Herrick sold interest.

Grayville, Ill.— *Mercury*. N. J. Seil to F. E. Lewis.

Okarche, Okla.— *Times*. J. H. Royer to E. Q. Lain.

Wynne, N. Y.— *Progress*. Sold to Waddell & Taylor.

Avon, S. D.— *Clarion*. J. B. Stout to L. A. Robinson.

Sciatook, Okla.— *Sentinel*. Clay Cross to W. D. Fuller.

Moose Jaw, Sask.— Moose *News*. Sold to Andrew King.

Radcliffe, Iowa.— *Signal*. C. E. Myers to R. D. Byerly.

Byron, Okla.— *Republican*. Reported sold to Harry Wilson.

Hubbard, Iowa.— *Monitor*. W. G. Manners to Clark Brown.

Milbourne, Iowa.— *Record*. G. W. Triplett to O. A. Wiesley.

Cheney, Kan.— *Sentinel*. Souders Brothers to L. A. McCaffree.

Scott, Kan.— *Republican*. L. M. Morris to Morris & Vandkirk.

Lead, S. D.— *Daily Register*. W. C. Benfer to J. E. Ballinger.

Runge, Tex.— *Karnes County News*. A. P. Flannigan to J. F. Murray.

Pasadena, Cal.— *Evening News*. Lou F. Chapin to Robert B. Armstrong, of Chicago.

Prince Rupert, B. C.— *Optimist* (daily). Prince Rupert Publishing Company to a syndicate of local business men. James S. Cooper, formerly of the Toronto *Globe*, is the new managing editor.

Brooklyn, N. Y.— *Daily Times*. Bernard Peters estate and the estate of William Cullen Bryant to a newly incorporated company headed by John M. Cruikshank, who will edit and manage the paper.

Deaths.

Trenton, Ill.— Henry Mallrich, publisher of the *Sun*.

Nashville, Tenn.— James Hamilton Heriges, secretary of the Brandon Printing Company and well-known citizen.

Seattle, Wash.— Col. E. S. Harrison, publisher of the *Alaska-Yukon Magazine* and a former newspaper man of Alaska.

Bangor, Me.— William L. Quimby, for the past twenty-three years foreman of the pressroom of the Bangor *Commercial*.

Carlinville, Ill.— A. G. David, for many years one of the leading newspaper publishers of Macoupin County. He was formerly owner of the Carlinville *Democrat*.

Springfield, Mass.— Charles R. Kaplinger, formerly president of the C. R. Kaplinger Company, printers and bookbinders. He was a veteran of the Civil War and a prominent Mason.

Minneapolis, Minn.— Louis Miller, a well-known printer of Minneapolis, having been foreman of the *Times* and *Tribune* and at one time secretary of the typographical union of that city. He was a former editor of the Pekin (Ill.) *Times*.

INDIAN NAMES.

From Mr. Carl Musgrove, a former student in The Inland Printer Linotype School, we have received a copy of the *Carrier Pigeon*, published at Darlington, Oklahoma. This paper is "devoted to the interests of the Cheyenne and Arapahoe Indians of Oklahoma." Among the news items many peculiar names appear from which we select a few of the more remarkable. The reader will agree that the poetry of the Indian name is not found in its translation into the vernacular of the white race:

Three Fingers is still at Etna. Philip Cook is looking after the place during his absence.

Short Teeth has built himself a $300 barn on his allotment.

Mrs. Blind Woman has her new well completed and she is proud of it.

Howling Crow and family, of Calumet, have come to visit Fighting Bull.

Ghost Woman and Mrs. Crow Neck have been visiting with Wm. Little Elk and Samson Kelly.

Cut Hair and Belly Mule have returned from their visit with the Sioux.

Miller Big Nose returned from a trip to the Kaw country. He says there is no place like home.

Mrs. Long Face has moved to her sister's allotment. She will build a home here for herself and parents. There were too many camping with Robert Touching Ground.

Meat (or David Bighead) has bought himself seventeen thoroughbred White Wyandottes, built a chicken house and is now waiting for the chickens to do the rest.

Big Knee, of Watonga, Oklahoma, has made Young Bird Powderface his bride.

Shave Head, of Darlington Agency, has sold his allotment for $5,750.

White Skunk, of Red Moon Agency, is at Colony, visiting his wife's sister, who is sick.

Lean Woman has just finished a new barn, built on her husband's allotment, and purchased a new team of horses.

Walks Long Way (or Richard Nibs) returned to school at Chilocco on the 12th inst.

"TO-DAY I'M FIFTY-FIVE."

M. D. L. Shrope, editor of the Easton *Journal*, Easton, Pennsylvania, has favored THE INLAND PRINTER with a neat card commemorative of his fifty-fifth birthday. On the first page appear the figures "55" enclosed in a wreath, in tints. On the second page is an impressive portrait of Brother Shrope with the words "Fifty-five" beneath it, and at the top "1855—December 10—1910." On the third leaf are the following original verses:

TO-DAY I'M FIFTY-FIVE.

I've struggled through this Vale of Tears,
I've seen old Fortune's frown;
I've been beset by hopes and fears,
And often I've been down,
And yet I'm here to laugh with you;
I'm thoroughly alive,
Although at last I've reached the day
When I'm "Fifty-five."

Oh! shortness of our span of life!
The trouble we've endured,
The trifling sins we're guilty of,
What matters? They're not cured.
I'm here, and that's the end of it;
I still in flesh survive;
How soon I'll go, how quick I'll "git,"
Is naught to "Fifty-five."

I'm not to blame for being here,
No one asked my permit;
I just dropped in; and now, my friends,
I have the battle "fit."
How well, or ill, I will not say—
I'm glad I am alive.
To sum it up, I still am "gay,"
Although I'm "Fifty-five."

I want to linger yet awhile,
'Till toothless, bald and sere;
I still will give the world a smile,
And chuckle that I'm here.
It's all a joke, this worldly "fake,"
A joke, as I'm alive,
And I'm laughing yet at it
To-day, when "Fifty-five."

My autograph:

M. D. L. SHROPE.

May you add ciphers to the figures and continue gay, Brother Shrope.

PAPER-BOX MAKING



BY CYRILLE DION.

The economics of the paper-box making industry, practical notes and suggestions on paper-box making and answers to inquiries regarding paper-box making are the purposes of this department. Contributions are requested.

Trade Names.

The gradual disappearing of the partnership or the individual in business, before the corporation or joint stock company, has brought to public notice the subject of trade names, and sometimes we have been asked to suggest the title for a projected corporation. Simple as such a request may seem, it furnishes food for much thought and some careful discrimination. Invariably, such advice has been given privately, but there may be those who care to know the rules governing such selections. These rest upon common sense and a proper regard for possible future happenings, but vary somewhat with attendant circumstances.

In general they are as follows: 1. The name should be short. 2. It should be generally descriptive of the business to be carried on. 3. Unless under exceptional circumstances, it should not contain the initials or full name of any living person. 4. It should have a local or geographical turn, when the place of business can be used to advantage for advertising purposes; and the goods manufactured or handled are the sole or usual product of a given locality. 5. It should not contain such words as "American," " United States " and the like unless unusual circumstances warrant it. 6. The prefix " The " should not be used unless required by law.

Brevity in a business name is advisable, because of its advertising value. It is more easily remembered than a lengthy, involved title, and can be more easily woven into a trade-mark. Recollection by the public is an element in advertising that should not be disregarded. Many persons may read an advertisement at a time when they are not ready to purchase, but if the title is so brief and striking, or the trade-mark so impressive as to lay no burden upon the memory, it often happens that when the article is needed one recalls insensibly the title of the concern or the appearance of the trade-mark which then has a force which it is sometimes difficult for competitors to overcome. In this connection we are reminded of Benjamin Franklin's celebrated anecdote about the hatter and his sign. Upon opening his shop, the hatter put up a sign reading something like this:

" John Smith, maker of the best Hats in every style and size, for old and young."

One by one his friends advised him to paint out a word that they thought unnecessary, which he did, until the sign finally read:

" John Smith, Hats,"

which gave the public quite as much information and had the advantage of being easily remembered. The title of a business corporation is one of its best advertising assets and should be so regarded, but its value may be seriously impaired by the overdoing of it.

It should also be remembered, that many corporations that are formed for irregular purposes such as stock-jobbing, " fake " references and the like, use long and high-sounding titles in an effort to impress the unwary with belief in their superior business standing. We once knew of a corporation whose only assets were a desk, a chair and a lot of handsomely lithographed letter-heads. The scantiness of its assets was more than made up by the length of its title which contained six carefully selected and sonorous words, which its officers had made good use of before being sent to jail for fraud.

Hard-headed and shrewd business men believe in brevity and pith, and frequently look with suspicion on a long-winded and high-sounding title, reasoning that there is too much of it to be worth much.

That a trade name should be descriptive of the line of business conducted, almost goes without saying, but here, again, there is danger of overdoing it. The title " Inland Printer Company " is fully as expressive and much more attractive than would be " The Inland Printer Publishing, Printing & Binding Company." Likewise the " Blank Paper Box Company " is a much better title than the " Blank Paper Box & Folding Container Manufacturing Company." They are not so difficult to remember, or to write, and lose nothing in descriptive expression.

It is always advisable to provide so far as possible for the future. In the stress and strain of business life a boat that is sailing smoothly to-day may be in rough weather to-morrow. Changes in personnel frequently become expedient or are forced by illness or death. If John Alexander Brown has been successful in business he has a just right to pride of name; but should he form a corporation and turn over his business to it, he may at some time in the future regret having entitled it the " John Alexander Brown Manufacturing Company." Many things may happen later, dissensions may arise among the stockholders, the management may be less efficient, the company may fall upon evil days. Should these drive him from the management or lead him to sever all connection with the company, he must leave his name behind him. If he again engages in business under his own name, he is at once met by an unfriendly competitor which he has himself given the power to annoy him. Should the corporation fail, his name may be drawn into unpleasant situations, for an unthinking public has neither time nor inclination to draw nice distinctions between him and the discredited corporation. He may find, too, that it was his personal connection and not his mere name that strengthened the company's credit and aided the company's business.

When the article manufactured can be produced in a certain locality only, or is made to resemble such a product which has become well known in connection with that locality, or the place of manufacture would be an addition to its selling qualities, it is sometimes well to embody the geographical name in the title of the corporation, but this would have little application to the paper-box industry. Paper boxes may be made anywhere, and one may be quite as good as another, but it is sometimes well for local trade purposes to use the name of the place of manufacture. If such circumstances exist, there may be advertising value in such a title, but it has not always been found expedient. In the manufacture of specialties the name of the principal specialty has usually been found more useful in building up a business.

The use of such terms as "American," " United States," " National " and the like in corporate titles is not always of advantage. They carry with them little of special value, and are chiefly associated with the idea of a " trust," which, whether deservedly so or not, is unpopular with the masses who are the consumers, and a business thrives by its popu-

larity. For small business concerns such titles are sometimes an actual disadvantage. Unless such a title directs attention to a special design or article it is not well to use it.

Corporations are formed under State laws, and in some States the law requires that the names of all corporations incorporated therein shall begin with the word "The" and end with the word "Company." This has been found annoying in practice, as it narrows the field of selection and prevents the use of such words as "Association," "Corporation," "Society," "Union," which are of great value in some lines of business, besides requiring the addition of a useless word, "The," to the title. Wherever the law does not require it, it is well to omit the prefix.

These suggestions are the result of some experience in corporation work, and are adapted to the use of small business corporations. If they are of any assistance to our readers we shall be gratified.

Holiday Boxes.

One of the holiday novelties seen this year was a handsome box for containing gloves, jewelry, candy or any of the countless knick-knacks of womankind, the top of which was embellished with a vignette design, having in the center a small oval in which was mounted a photograph of the recipient. These boxes prove to be very popular in certain localities, being an inexpensive but pleasing souvenir which was doubtless preserved with more care than is given to the ordinary containers of candy or gloves.

Boxes Formed of a Single Piece.

We have received from Frank Nossel, of New York, some very handsome specimens of small boxes, each pressed and formed out of a single piece of cardboard, thus doing away with all hand-pasting, etc. They were made on the Victoria Press and he has aptly called them "Sanitary Boxes." The idea seems to be rather novel, and the product is worth examining. It would appear at first glance that they can be made more economically than the ordinary finished box, and there can be no doubt of their presenting an equally attractive appearance. Those we have seen were adapted to handkerchiefs, gloves, neckties, candies and the like, and being in one piece seem to have unusual strength. Their rounded corners are not easily broken out, although none of the usual reinforcement is used.

Butter Boxes in Australia.

From far-off Australia comes a cry for paper boxes. The dairy industry is one of the most important in that country and among its requirements are proper and sanitary receptacles for packing butter for export. It has been found that the wood-paper box is best for this purpose and a great demand has sprung up, which is greater than local facilities can supply. This has resulted in a large advance in the price of such boxes, and the United States consul at Sydney announces the recent formation of a coöperative box-manufacturing company there with a capitalization of $250,000. Boxmaking machinery from the United States has been installed, giving it a capacity of six hundred thousand butter boxes per year. The new company has been pledged the support of butter factories in New South Wales which produce three-fourths of the total output, and the indications are that the box factory will be a financial success. The boxes will be made of pulp of the white pine from the forests of New Zealand, which is nearly free from rosin and will not injure the flavor of the butter during the long ocean voyage.

Notes.

THE Marx Paper Box Manufacturing Company, of Memphis, Tenn., has recently increased its capital stock from $10,000 to $25,000 and changed its name to American Paper Box Manufacturing Company.

IN New York city, a new company has recently been incorporated for the manufacture of paper boxes, under the title of E. Wallace Craig, Incorporated. Its incorporators are E. W. Craig, L. M. Craig and G. W. Craig and it is capitalized for $25,000.

THE *Zentralblatt*, a German trade-paper, announces that it has received samples of waste from the crushing of olives for oil from Metelin, a Turkish island in the Grecian Archipelago. It is a fibrous substance, suitable for straw papers or boards, or leather-boards.

IT is reported from Germany that a new paper specialty has been put upon the market there which is known as velvet paper, or wool paper, and can be used for fine wrappings or for box coverings. One side of the sheet looks like ordinary paper and the other side like velvet or cloth. The wool fiber is sprinkled over the web while it is passing over the wire and sometimes over the finished paper after being mixed with an adhesive substance. The wool can be dyed and any color produced. It is quite expensive, however, and for that reason its use is likely to be limited for some time to come.

THE Boxboard Dealers' Association of New York recently held its annual dinner, which was largely attended, and in place of set speeches a very enjoyable vaudeville program was rendered. It was one of the pleasantest functions of the season. A number of invited guests were present, besides a very full complement of the membership. The officers of the association for this year are: President, Thomas J. Moore; vice-president, Benjamin Spaulding; secretary, Y. Marcy Edwards; treasurer, Fritz Lindenmeyer; executive committee — David A. Barry, George W. Rudolph, George A. Jaeger, Charles E. Hawkins, S. W. Bartlett and the officers.

BRIAN G. HUGHES, the New York paper-box maker, whose reputation as a practical joker of an original type is widespread, has perpetrated a joke on the park department of New York that smacks a little of Artemas Ward's celebrated bequest to the printers' union. Some time ago he offered to deed to the city a "piece of land in Brooklyn" on condition that the city should forever maintain it as a public park. The gift having been accepted, he presented the deed for it, which conveyed a small grave-lot, eight feet wide, on the line of the elevated railroad. Hughes has had his joke and the city now has the land. It is now time for the next chapter. We shall look to see whether the joke may not be turned upon the joker.

THAT TWO PER CENT FOR CASH.

A printer before putting in a cost system would not hesitate to let a customer take off two per cent for cash. He would be tickled to death to get the money. The printer does not realize, if he is making a net profit of twenty per cent on the gross business, and he allows a customer to take off two per cent from his bill, that his profits are reduced ten per cent.— *F. J. Scott, Minneapolis.*

'TWAS EVER THUS.

Voice Over Phone — "Hello, is that you, darling?"
Miss Coquette — "Yes; who is talking?" — *Life.*

COST AND METHOD

Resolutions.

At the beginning of each year it is the custom to put into effect new resolutions. Usually these have had more to do with personal than business habits. But in this year of our Lord — the first in the second decade of the twentieth century — would it not be a capital idea to begin sharing our good resolutions with the business end of our affairs? In fact, are not loose business methods largely responsible for the breaking of many good resolutions pertaining to our social life? Printers who have not already done so, had better resolve to put in cost systems. It may be the means of preventing them from breaking other resolutions, thus making them winners all along the line.

A Printer Who Is Satisfied with His Cost System.

Mr. Herman S. Davis, of the Star Printery, Wilkinsburg, Pennsylvania, in submitting the cost accounting form printed hereunder, says:

"So many small job-offices nowadays are trying to 'keep alive' (they can scarcely do more) on prices that seem to take into account nothing more than the cost of the paper-stock and the cheap grade of ink they use; and others are 'going to the wall' because they are striving to turn out a first-class job at third-class prices in competition with the aforementioned poor-grade offices — and, on the whole, so many small offices (whatever may be the grade of their work or their scale of prices) are making those prices more or less independently of the actual cost to them of material, labor, depreciation of material, interest on capital invested, etc., that I thought you might be interested in reproducing a 'cost sheet' which this office has had in use for some years, and which has been found admirably adapted to the needs of any small job-office. This loose-leaf sheet is designed to take into account *time* spent on each part of a job, the total time to be charged for at a fixed rate suited to the local scale of wages, plus a small but fair percentage of risk-profit to the proprietor; and also actual cost of *material* used up on the job, plus a like fair percentage of waste-profit. Then to the sum of all such outlay for labor and material is added fifteen per cent for depreciation of the plant and five per cent for general office expenses, interest, etc., experience having shown that this combination of methods and percentages is proper to furnish a *first-class job at a good profit on the year's business and retain a cheerful and contented set of customers.* For their experience shows that you are not charging one of them double to make up the loss suffered on another man's job. There is no guesswork about it, and every customer knows he is getting a 'square deal,' for the method is so equitable to all that there is no need of keeping it secret from any business man who has dealings with you. There is no copyright on the form, and any one is welcome to adopt it who would like to try it."

THE STAR JOB PRINTERY — HERMAN S. DAVIS

JOB-CARD NUMBER:

NAME .....

ADDRESS: .....

COUNTER ENDED AT
" BEGAN AT
NUMBER

No. AT EACH IMPRESSION .....
TOTAL No. PRINTED .....
No. OF PAGE FORMS .....

DATE OF ORDER .....
" PRESS-WORK .....
" DELIVERY .....

BILL RENDERED .....

LABOR ON	BEGAN HOUR	BEGAN MIN	ENDED HOUR	ENDED MIN	TIME USED
COMPOSITION					
MAKE-READY					
PRESS-WORK					
CUTTING					
FOLDING					
PADDING					
NUMBERING					
CORNERING					
PUNCHING					
BINDING					
PERFORATING					
DESIGNING PLATE					
.....					
.....					
TOTAL LABOR HOURS					
DITTO × RATE ( )					

MATERIAL USED	$	¢
CARD-BOARD		
PAPER		
ENVELOPES		
COVERS		
RULING		
11. TOTAL COST OF MATERIAL		
12. SPECIAL TYPE, MACHINERY -		
13. LABOR, RENT, FREIGHT		
14. SUPPLIES (OFFICE & GENERAL)		
15 LINOTYPE & PLATES		
.....		
SUM		
12. 15% FOR DEPRECIATION		
14 5% FOR INKS, ETC.		
PRICE		

PAID
DATE .....
AMT .....

DISTRIBUTE AS FOLLOWS

$	¢

A Suggestion.

One of the vexing problems in the average printing-office is the matter of deciding on the policy to be adopted during dull seasons. What shall be done to keep the wheels going? Is it better to take work at cut prices or to discharge part of the force and let the presses remain idle? As between these two plans, there should be no question as to which is the better. A firm stand against shading prices

in any season will go a long way toward eliminating the idle periods. And it is a miserable business policy to donate the use of a printing-plant to a customer simply because it is standing idle. It cheapens the whole business, and is ruinous from every standpoint.

If a "filler" is needed to keep the force at work, it would be much more profitable to employ the time in getting out some well-printed advertising matter, showing the consumer of printing the class of work executed, and impressing him with the economy of using only the best. Among printers too little attention is paid to advertising. It has been taken for granted that buyers of printing know good work when they see it, and also the value of it in business-getting. But of course this is far from the truth. In fact, business men are better judges of almost every other commercial product than that of the printing-press.

Dull seasons, therefore, might well be devoted to the preparation of intelligent advertising matter, with the double object of giving wide publicity to the character of work done and to create a stronger general demand for good printing.

If this plan were adopted by those establishments afflicted with the "filler" mania, a great boost would be given the trade and, at the same time, the no-profit jobs gradually would be converted into profit-makers.

Southwestern Cost Congress.

Wichita has an active and enterprising Ben Franklin Club, and practically all the offices now have or are installing cost systems. Three Wichita printers attended the first cost congress at Chicago, and five were in evidence at the St. Louis meeting. The result has been so pleasing that they want printers of the adjacent territory to know all about their experience.

A great many printers could not or did not spare the time or money to attend the second cost congress at St. Louis. But the influence of that meeting has spread through the Southwest, and there are indications that the stay-at-homes of two months ago are eager to learn more about cost-accounting and kindred subjects.

In order that they may do so, the Ben Franklin Club of Wichita will hold a cost congress in that city on Friday and Saturday, January 20 and 21. Wichita is so located as to be within easy reach of a great majority of the employing printers of Kansas, Oklahoma, Texas and western Missouri, and they all should embrace this opportunity to spread the gospel, not merely by attending but by urging others — even hated competitors — to attend. Those who scoff at the cost agitation should put in an appearance if merely to get a taste of the good-fellowship that pervades such gatherings, and absorb some of the get-together spirit.

A. C. McCormick, secretary of the Ben Franklin Club of Wichita, will be glad to furnish information about details of the congress to inquirers, and we hope our readers in the territory mentioned will make Mr. McCormick one busy man.

Ellick in New York.

Leaping into prominence as a member of the Chicago Ben Franklin Club's first Cost Committee, F. I. Ellick has become the Aaron of the cost-getting movement.

Now manager of the Omaha Printing Company, he travels from the western banks of the Missouri to spread the light in the vicinity of the much-touted Great White Way. In order to secure an audience worthy this Hotspur of business debate, several New York organizations agreed to have the meeting under their auspices. So the affair might be known as a joint meeting of the Printers' Board of Trade, the Bookbinders' Board of Trade, the Typothetæ, the New York Branch of the Printers' League and the Club of Printing House Craftsmen.

A goodly number was in attendance, but not enough to do credit to New York, and certainly it was not worthy the speaker or his subject.



LOST IN A GREAT CITY.
Cartoon by Bradley, in Chicago *Evening News*.

Frederick Alfred, of the J. W. Pratt Company, acted as master of ceremonies. He first introduced William B. Brewster, of the Merchants' Association of New York, who, in a gracious way, expressed the pleasure it gave his association to proffer the use of its auditorium to the printers for meetings of this character. Then Mr. Ellick was introduced and the business of the evening began in earnest. This lecture of Mr. Ellick's must be seen (he uses charts) and heard to be appreciated and understood; to attempt to report it would be akin to reporting a moving picture.

The next address under the same auspices will be by Henry P. Porter, of Boston. There is no one before the craft who is more entertaining and informing on the platform than this shining light of Boston printerdom, and it is worthy any man's time and trouble to hear him.

United Typothetae's Big Campaign.

T. W. McGlaughlin, of Peoria, Illinois, has been selected as one of the traveling cost missionaries by the Executive Committee of the United Typothetæ. Mr. McGlaughlin has been connected with the Brown-Williams Printing Company and B. Frank Brown, of Peoria, for a number of years, and it is expected he will cover towns and cities in the Middle West.

The Typothetæ is pushing ahead with unexampled vigor. A note issued from the Philadelphia headquarters says that fifty-one firms and six branches were added during November, and indications pointed to an even greater increase during December. In its campaign the Typothetæ is doing more than its share to place employing printers right with themselves and with the commercial world. Trade abuses are being corrected, fire-insurance premiums have been reduced in many plants, help is furnished without cost, systems are being standardized, data regarding time requirements are being gathered, and everything is being done that

intelligent effort can do to bring about better conditions. Even accident insurance is now provided for the members and their employees at rates much lower than would of necessity be charged to individuals. Of the cost-finding installations we are told that "the selling prices of printing are being materially advanced wherever systems are installed, and that the increases are having little or no effect on the volume of business."

Ben Franklin Club Educational Work.

If the greatest good is to come out of the educational work of the Ben Franklin clubs and other similar organizations, honesty and frankness should pervade the "exercises" in the estimating schools. When printers are asked to make estimates on jobs for the purpose of comparing them with other estimates, they should remember that the object is to reach the actual conditions in competitive bidding, with the purpose of demonstrating the fallacy of contracting for work at unprofitable prices. Little headway will be made in the conversion of price-cutters, unless all members of the organization join in a hearty frankness concerning the actual figures they make under competitive pressure.

The undoing of the trade has been its "bed-rock" prices. Therefore the figures wanted in the estimating classes are the minimum prices the individual would make when pressed by his competitors. In this way comparisons of minimum prices with cost of production will be highly interesting and undoubtedly have the effect of reaching the weakest spot in our business armor.

Estimates should be in the form of actual bids for the work. This would lend a sincerity to the educational movement that would gain the confidence of the trade's membership, and act as a magnet to hold in closer affiliation employing printers entering the market for the same classes of printing.

Let us be frank: If we have trade sins, let them be unbosomed to our fellow tradesmen. Such a course can not help but bring into our organizations that spirit of earnestness and coöperation essential to the highest success.

Ben Franklin Club Re-elects Hartman.

The ambition of Chicago employing printers to launch a National Ben Franklin Association was strongly illustrated at the monthly meeting of the Ben Franklin Club, on December 15, at the Chicago Advertising Association rooms. William J. Hartman, who has served the club as president for the past five years, had urgently requested the members to relieve him of further responsibility as the head of the club. He even went to the pains of sending out personal letters to individual members asking their support for Vice-President Miller as president. But his efforts in this direction were of no avail. According to the views expressed by many members preceding the balloting, the printers of Chicago — in fact, of the entire country — see in "Bill" Hartman the Moses who is to harmonize and consolidate the organization movement, and eventually lay the cornerstone for a national organization which shall gain and hold the confidence and support of all printers the country over. And the determination with which the members ignored the appeal of Mr. Hartman that he be permitted to retire is evidence that a new national association is likely to be born before the close of another year.

The full list of officers elected for the ensuing year follows: President, W. J. Hartman; vice-president, John J. Miller; treasurer, Julius C. Kirchner; directors, O. A. Koss, J. W. Hastie, J. A. Morgan, D. Boyle, G. Seton Thompson, E. F. Hamm, W. F. Whitman, M. H. Kendig, W. C. Hollister.

The meeting was made especially enjoyable by an address delivered by William G. Edens, assistant secretary of the Central Trust Company of Illinois, who spoke of the printers' relation to the banker. Mr. Edens is a most pleasing speaker and has the happy faculty of blending humor and cold business in such a way as to make his remarks highly entertaining as well as instructive. The point which he especially impressed upon the hearers was that the big banking institutions made a most careful analysis of every account carried on their books to ascertain the profit in each, and wherever they found an unprofitable account, no matter how large, it was thrown out. He urges the printers to do likewise.

Before adjournment a motion was made and carried that a committee be appointed to confer with similar committees of other craft organizations looking to a central association of allied crafts in Chicago.

Pacific Coast Printers' Cost Congress.

Washington's birthday will be celebrated at Spokane by the assembling of the first Pacific Coast Printers' Cost Congress — that is, if the local Printers' Board of Trade has its way. Under date of December 6, the board issued this comprehensive call to the employing printers of the Pacific coast:

"During the progress of all the past century there has nothing come to the employing printers of the North American continent of such incalculable and intrinsic value as the education inaugurated by the first meeting of the Printers' International Cost Congress in Chicago, in October, 1909, and the second meeting at St. Louis in October this year.

"There have been many things the matter with the average employing printer; but, fundamentally, there has been but one thing wrong, and that is and was his lack of knowledge of his costs of production. He has been giving away his profits, and, in many instances, his capital, because he didn't know any better, and often for the reason there was no good way to ascertain costs.

"Unfortunately for the printers of the Pacific coast, we have been so far away from these two meetings of the cost congress that but few of us have been able to take the time and incur the expense of attending these meetings, and the attending results have been of such incalculable value to the printers of the East, Middle West and the few from the coast who have attended, that it has put the majority of the coast printers far in the rear of their competing brethren of the East.

"So, therefore, at a recent meeting of a few employing printers of several Northwest cities, it was unanimously agreed that we were losing money every day by not having the knowledge to be gained by the coöperation and affiliation of the printers of the coast looking toward an education of production.

"Therefore, again, and to the end desired, you as one printer who wants to make money, and more money, to provide as other business men do, a competency for your old age, are particularly and cordially invited to attend the first Pacific Coast Printers' Cost Congress at Portland, Oregon, February 22, 23 and 24, 1911.

"The best speakers to be had from the East will be present and offer their arguments and plans which have won all the leading printers of the East to adopt cost-finding systems.

"F. I. Ellick, of Omaha, the father of the modern movement; J. A. Morgan, of Chicago, the chairman of the

American Cost Commission; Franklin W. Heath, of Philadelphia, another of the pioneers; R. H. Nelson, president of the American Type Founders Company, and others, have been invited to take part in the program. Besides, the brightest and most clever coast printers will contribute their share of knowledge and experience for the good of all.

"We want to urge most emphatically and in all truthfulness and sincerity that the three days you will spend at this meeting will pay you greater dividends than any one month you may put in your business. You can well afford to postpone every other engagement, lock the doors of your shop and come to this meeting."

The objects of the three-day gathering are declared to be:

"The objects of this meeting are to encourage and foster a feeling of friendship between all the employing printers of the Pacific slope, to effect a thorough organization with a view of improving the condition of the printing industry in every proper way; to coöperate with one another in eliminating the evils of ignorant and ruinous competition; to protect one another against undesirable and delinquent customers, and to especially study the systems and cost finding, with a view of adopting a uniform cost-finding system for all the printers of the Pacific slope; and, finally, to coöperate with the American Cost Congress in making a universal cost system and one international organization."

All necessary information can be obtained by addressing Secretary R. E. Morrell, care of Killam Stationery & Printing Company, Portland, Oregon.

Co-operation of Printers and Engravers Desirable.

Up in Winnipeg the printing industry is usually regarded as being in good shape. The board of trade is the guiding star of the craft in Canada's western metropolis, and it goes without saying that regular gatherings have had an immense influence in bringing about this desirable condition. At a recent meeting, Mr. Ransom, of the Ransom Engraving Company, made an address that is enlightening and happily in harmony with the "get-together" spirit which permeates the craft, showing that coöperation primarily intended for business purposes may be made the instrument for an improved and better craftsmanship. Mr. Ransom said, in part:

"I am convinced that printers should know more than they do about process engraving, and that it is just as necessary the process engraver should know all he can about printing and the cruel uses to which his cuts are sacrificed. The broader the knowledge of both parties, the better will become the finished product.

"As a believer in this Printers' Board of Trade, I fully recognize the good work it has set itself to accomplish — to improve business conditions, and to encourage higher ideals in execution.

"Away back in the eighties, when the process art first came to astonish printerdom and delight the general public, there was invariably a wonderful amount of secrecy and reserve about the methods and processes employed. The effects of this are still felt to-day, and a few engravers are yet very reluctant to throw open their studios, or to show and explain to their friends, the printers, the ways and means of the photoengraving art. Possibly they think the printers are likely to learn from their visits enough to start a small plant of their own. I am inclined to think that the more the printer knows of the troubles of the engraver the less is he likely to become a competitor.

"As a result of this reserve an ever widening chasm existed between the printer and the engraver during those early days of process engraving, but, happily, we now find the reverse opinion becoming more general, and printers and engravers are fast realizing the value of a wider knowledge of the kindred trades that so largely influence their combined finished product.

"In the still more distant past, you will find that the printer and the engraver were linked together inseparably. The printer of two centuries ago was of necessity a man of great intelligence and artistic judgment; it was his business to choose and direct artists and engravers — how different is it to-day.

"Some years ago I had the pleasure of viewing that most unique existing memorial of early printing — the House of Plantin at Antwerp, in Belgium — the only printing-house that has been left intact as the monument of a great departed business. Here is a printing-house that bears striking contrast to the present-day printing factory — a house that for three hundred years was as much the home of art and education as a place for work and trade.

"In seven rooms and lobbies of this museum are seen two thousand copper engravings and fifteen thousand on wood. It is a most curious collection of original work displayed on the benches and desks where they were engraved between two and three hundred years ago.

"Here usually the engraver was the artist and he worked side by side with the man who printed his plates. It is not hard to imagine the artist there directing the pressmen, with the result that the pressman fully appreciated the results that the engraver was striving to attain.

"From this remark you might conclude that every printer should add a process-shop to his plant and a few more worries to his already wearied brain, but the methods of the modern engraver are so complex and his necessary plant so expensive that this is not practical, except in the case of very large firms and specialty houses. In Plantin's day one man performed the entire process; to-day engraving is so complex that it needs a dozen specialists to produce one block. Well, you naturally ask, what can the poor printer do?

"I suggest, first of all, that he should listen to the engraver, also that he should in turn tell his troubles to the processworker. This exchange of views is beneficial to both. The blockmaker knows his work is not always perfect — that tint-plates are often mounted out of square; that blocks are apt to be planed unlevel.

"The process-shop, like the printery, is too much of a factory and not enough a home of art and education. We employers work with more than one eye on the wage total and bank balance; in many cases these are the only real totals that are correctly known — with the result that a high speed of manufacture has been attained that is set as a criterion for all future work and which proves from experience to be the death-knell of fine execution. The need of correct accounting in many offices keeps the mind of the owner in a state of glorious uncertainty, and the once good journeyman who has chosen to become an employer, deteriorates to the ordinary level of the much-advertised quick job-printer who joyfully sticks up a notice, 'Try me for a rush job.'

"The man who runs his business so that he knows where he is can afford to spend time on the jobs that are worth while, and has more opportunity to broaden his knowledge and to visit his engraver. He forms opinions and acquires a wider understanding of the complex circumstances that influence the finished job.

"Surveying, in an unprejudiced way, the average fin-

ished products of our joint labors in Winnipeg, we must regretfully admit that the latest improvements in the photomechanical processes, together with the masterful devices that fill every print-shop, have contributed but moderately to the advancement of the artistic side of our business.

"This side of the trade has certainly not kept pace with the marvelous progress that is to be noted in the technic. The men of science with their chemical formulæ and ingenious discoveries have simplified our work considerably and greatly increased our output. But yet how comparatively little of our work comes up to the just demands of art, taste and distinction.

"When we consider, for instance, the magazines and periodicals with their special holiday numbers, how few of these really satisfy the obligation that is due to their pretentious claims? How few even repay the trouble of keeping?

"If this deplorable state of mediocrity were more readily recognized it would become better understood, success must be a mental condition before it becomes a material one. It is certainly not the lack of fine quality materials, nor the want of wonderful machinery. Our choice of paper is unlimited, our inks are the finest made, and our machines can fulfil the most exacting demands; the fault is that the printers of to-day, with very few exceptions, are not artists, and the skill and taste of the average worker of the print-shop leaves much to be desired. Call to mind the print-shops of Winnipeg — in how many of them will you find exhibited framed examples of their work? When you visit our annual exhibition, where can you find the printer and his product? an industry that, I believe, ranks second in number of employees within our glorious city.

"We may have expert machine operators; the most accurate accountants in the office; smart foremen and capable pressmen; but who are our artist printers? Look at Winnipeg! Do you see the thousands of men and women preparing copy, setting type, manipulating keyboards, reading proofs, making forms ready on the press, artists, photographers and engravers preparing cuts; do you hear day and night the clicking of the typesetters, the roar of the presses and the babel of voices; do you see the hundreds of skilful hands tending the stitching, ruling and cutting machines; do you realize the immense volume of work all these workers and machines turn out every day in our city? Much of it, I grant you, can not ever be more than ordinary printing, but how small a pile you could gather and call truly artistic. Not before you are interested in the finding of your costs sufficiently to install the necessary system, and providing your business accounting is in such shape that it will leave your minds at ease, will you find convenience and time to do some printing that is really worth while.

"Honestly, I believe that every printer has at the bottom of his heart a great hope to some day do something real good; but it seems he seldom gets time to attempt it, and when he does try, he has had so little practice at doing real good work that his attempt often ends in a dismal failure.

"Beautiful works and compositions are not made by chance nor can they ever be made of any material at small expense. A creation for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of stagnation in many a business.

"Progress in every direction lies so clearly in the improvement of output that it is not possible for you to maintain any argument against the necessity of doing good printing — the only kind that is profitable to the user and producer.

"I am not content with calling your attention to the present standard of Winnipeg printing, without trying to point the way to higher accomplishments. It is a very general claim with printers everywhere that they can not get the necessary price for good work. Surely this is a very poor excuse; in this age of prosperity, I would suggest that it is lack of salesmanship. It is the duty of the salesman to sell his goods right and get a right price. He should have samples and arguments to convince his customer that it will pay him to get the best work. This is the task of all salesmen in all lines of business. I would further suggest that every printer write up in some conspicuous place a notice to the effect that 'it is within the power of the man who does the selling to make or ruin any business.'

"Too much time is spent by the sellers of printing trying to figure on each job how cheap it can be done, instead of using arguments and reason with their customers for better work.

"Buyers of printing are just as human as buyers of hardware or groceries; the salesmen of these articles have to face just the same problems as printers; but, from them we seldom hear the complaint that their customers will not pay the price. Printers must become better salesmen if they want to do better work and to obtain right prices."



A PRINTER'S HOME.
Residence of H. F. Miller, foreman composing-room, *Daily Journal*, Lansing, Michigan.

Written for THE INLAND PRINTER.

THE DANGERS OF CREDIT.

BY MR. GEORGE D. FORREST,
Secretary and Treasurer, Chicago Paper Company.

Analysis of the conditions affecting the printing trade to-day and the means which would create better profits and a better understanding between employing printers, supply men, employees and the users of printing, is of the first interest to all concerned. "What Is the Matter with the Printing Trade?" The views of Mr. Geo. D. Forrest, secretary and treasurer of the Chicago Paper Company, are submitted.

THERE are many conditions confronting the credit men of the supply houses catering to the printing trade which are perplexing and difficult of solution. They must meet conditions as they arise and study each case thoroughly before they act. Credit men who act with haste invariably repent in leisure, but there are few instances where credit is extended without the house being thoroughly convinced that there is not one chance out of ten of losing anything. The supply house which starts a printer in business, taking a mortgage on the machinery and getting little cash for the accommodation, is responsible for the condition that the Ben Franklin Club is seeking to remedy with all the force at its command. The problem of extending credit to the new printer is one hard of solution and one which I have been unable to compass, nor have I found a man who could. In absolute justice we must accord to the supply house that takes the mortgage the right and privilege to this mortgage, as it is one that would be taken by any other supply house if opportunity were afforded or line of goods were such as to be subject to mortgage. But let us hope that as a possible result of the coöperation which now seems imminent in this line an understanding may be reached, whereby a man must be in possession of means sufficient for him to make a larger cash payment than generally required at the present time, assuring thereby in the very nature of the transaction a higher standard of merit and purpose and eliminating to a large degree the gamble of "everything to gain and nothing much to lose." In this gamble (in many cases we call it nothing less) do we have in mind our basis of right thinking and right acting? Are we absolutely honest in such doing? Can we feel sure that aside from our lack of funds there are other qualities of business training or experience to insure success? Are we justified in our venture simply because of the ease with which we can be equipped with a plant and venturing other people's money in our necessity for credit. The typefounders and pressmen have been held responsible in the past both by the printers and all other supply houses for the unfortunate conditions existing in the printing trade, and, doubtless, to a large extent this may be true, but when a printer who by native ability has succeeded, and, in his desire to see conditions improve, allows himself to criticize the ease with which an inexperienced man may be started in business without capital, he is undoubtedly unmindful of the time when he was in the same situation himself, and, had it not been for the pressmen and other supply houses, he would not be where he is to-day. This successful printer, by sad experience, by all kinds of hard knocks, went through all the phases of cutting prices, because he did not have a cost system, and, therefore, did not know before he accepted a job the exact expense that would be incurred in getting it out. He had to keep his presses running; perhaps he had a poor credit system, his knowledge of the business was probably limited, and innumerable other reasons might be enumerated for his uphill fight. Finally, as a survival of the fittest, he came into his own, and finds it necessary to compete with others who are going through the same process of development. I will admit this is hard to bear, but must also say that this was a condition in the past. The Ben Franklin Club, always enterprising, is looking hopefully to the future for results based upon a better understanding, a broader view of things, and a united effort to improve all conditions pertaining to the printing trade. Considering the ease with which a man can get into the printing business without any capital and little experience, is it to be wondered that the credit men of the supply houses have many anxious hours and are often at their wits' end to know what to do? I must say that the credit men are the best friends that the printing-houses have. They want to be assured of the printer's basis of right thinking, right acting and right methods. They are of very necessity hoping for the printer's success, as it means business for their house, and they will do everything in their power to help the printer along. There have been times in every business man's career when he needed help, counsel and encouragement, and never failed to receive it when a frank, honest statement of fact was presented, and where methods could be improved and the change made to conform to suggestion. Nine times out of ten, failure to accomplish results may be attributed to wrong thinking, wrong acting or wrong methods. Acting on this basis, I believe that the new printer should commence with a small plant, withstanding all temptations to put in machinery beyond capacity of handling, make promises and keep them, collect promptly and not be afraid to ask for the money, then discount bills with the supply house.

If the typefoundries and pressmen would change their tactics it would not be such an easy matter for every man who comes along and wants to be started in the printing business to obtain the credit. In the case of the pressmen, I know instances where they forced their material on new men who had no immediate or perhaps future use for it, simply to get rid of the old stock. Of course, they had no chance to lose anything, no matter what the fate of the new house, but things are different when paper and ink houses, etc., are considered. These houses must meet the credit plan as a moral issue, because they are unable to obtain a mortgage, simply trusting to the honesty of the printer. If the typefoundries and pressmen had to take the same chance as the paper and ink houses, they would not be so free with their credit. However, they are beginning to organize and perhaps in the course of time they may become fully in sympathy with the Ben Franklin Club. Our house considers the new man who asks for credit a hazardous risk. He may be a success or failure. His fate determines whether or not we are to be paid for the material we sold him. Our house is limiting credit more and more each year. When a new man comes to us we ask him a line of questions that will leave no doubt as to his ability, honesty, references, etc. The first thing we ask is what his plant is worth, his indebtedness, business ability and experience. In most cases we find that the new printer paid little cash to the typefoundry or pressmen. We extend credit to the amount we feel safe to advance for the first time. Now, if these new printers had to lay down more cash when they visit the foundries, the paper and ink houses would not find it necessary to feel their way. I believe that if a man is willing to sacrifice his own money in the printing business he will show that he is more in earnest to succeed. But when he is equipped throughout on credit he will not have to worry so much whether he pays his bills or not.

THE most trifling actions that affect a man's credit are to be regarded.—*Benjamin Franklin.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

The Meaning of Aspiration.

In a letter to the editor, "Spiritus Asper" says that the word aspiration is improperly used in an article in the September number. He says he showed it to a gentleman who laughed at it. Both of these gentlemen may make another guess, but those who read the letter will do well not to accept what it says as final. Even the Standard Dictionary definitions quoted in it justify the use made of the word, but Webster's New International does it better, by saying that a sound is aspirate or aspirated when it is "preceded or followed by, or blended with, an h sound," and that an "aspirate is a sound characterized by breath, or aspiration," and includes th as in thin, though it says that such digraphs are better called fricatives or spirants. Sh, ch, and zh are sounded by blending breath with what would otherwise be sibilant, and this is aspiration, and palatalization is also present in making the sound. He laughs best who laughs last, and the writer does not think that "Spiritus Asper's" friend is quite entitled to the last laugh.

Guides for Use of Accents.

S. N. C., Chicago, writes: "Can you tell me of a reference work by which one could verify the use of the acute, the grave, and the circumflex accents in foreign words or Anglicized foreign words?" *Answer.*— For exhaustive information only the dictionaries are available, and only the foreign dictionaries give all foreign words. English dictionaries include, usually, only the foreign words that are frequent in English literature. Bigelow's "Handbook of Punctuation" has a chapter on the use of accents in various languages, but it gives no list of words. Anglicized words from which the accents have been dropped are comparatively few. Depot is one, and many people spell debris instead of débris. Débris, however, is still often printed with the accent. Cortége is a French word that has changed its accent from grave to acute. The only book the writer knows of that gives information as to such changes is the French dictionary, and of course the newest forms are in the newest works only. English dictionaries vary in their decisions. Debris is given in the Standard, though the form with the accent is preferred. Webster's New International, the newest English work, does not recognize this word without the accent at all. A reliable and authoritative list, as full as it could be made, would certainly be useful, but it would have to be revised often, and would probably involve much more work than its maker could ever be paid for.

Lists of Variant Spellings.

G. W. R., Saxonville, Massachusetts, asks: "Will you please inform me if there is any book or booklet issued, for proofreaders' reference, giving, in parallel or contrasting columns, the varied spellings of English words (i. e., the spellings authorized by Webster, Worcester, the Century Dictionary, etc.)? If there is such a publication, will you please give the name and address of the publisher?" *Answer.*— Many such lists have been published, but no really full one that I know. The latest list that is arranged in columns from various dictionaries is in Theodore L. De Vinne's "Correct Composition," and includes the Century, Standard, Webster, Worcester, Stormonth, Imperial, and Oxford dictionaries. The book is published by the Century Company, New York. The list from Webster gives the spellings found in the Webster's International, which changed many of those especially known as Websterian because they were given in the Unabridged, and the latest Webster's (the New International) has altered many more words. "Preparation of Manuscripts," by Frank H. Vizetelly, published by the Funk & Wagnalls Company, New York, contains a list of spellings classed as American and English, without naming any authorities. It does not pretend to be exhaustive, but it certainly is useful. Benjamin Drew's "Pens and Types" gives two lists, one from Webster's Unabridged and the other from Worcester. This book is published by Lee & Shepard, Boston.

The Prudential Style-book.

The Prudential Insurance Company, of Newark, N. J., has a style-book for its Printing Department, whose most remarkable feature is the almost utter absence of general rules for typographic style. Nearly everything else of the kind that I have seen, especially when called a style-book or style-card, has dealt only, or mainly, with matters of punctuation, capitalization, spelling, etc. In this one very little space is devoted to such subjects. Punctuation is exemplified by a few short sentences which show merely a few uses of the comma. No rules are given. The other questions of style are ignored altogether, except the purely typographical ones dealing with the kinds of type to be used in certain work and the arrangement of special matter, as head-lines, addresses, etc. Considered as a style-book, which it is called, this is certainly unique. Its title-page has a sub-head which is much more appropriate, "Rules for the Guidance of Printing Department Employees, who are expected to read and observe them." It is because the rules for guidance include some that might well be more strictly applied in most printing-offices that this note is written. Evidently the office is systematically organized for economical practice, as most of the sixteen pages of the style-book is devoted to rules for handling the work and for preservation and disposition of material. Here are a few of the rules: "Type pages should be properly spaced before being sent to the stoneman, who will be expected only to lock up the pages — all corrections and the justification of poorly spaced lines to be done by the compositor." A good rule. But a better one would be that compositors should not set any poorly spaced lines, under penalty of dismissal. "Whenever type-matter is pied and reset, it is expected that a proof will be taken and the proofreader's attention directed thereto by plainly marking the portion that has been reset. Responsibility for errors in lines that have been pied and reset will rest wholly with the man who fails to observe this rule. The attention of pressmen and feeders is especially directed to the foregoing. "It is expected that the compositor will exercise the utmost care in making corrections marked on the first proof." This should have been supplemented by the rule that the proofreader should exercise the utmost care in revising. A proofreader who had marked two slight corrections on a first proof was told by the man who set the type, and who found a wrong letter when distributing it afterward, that the job had an error in it, and answered that he had not

bothered to revise it, because the compositor was so careful that he had not thought revision necessary. Revision is always necessary. "All cases of display type must be placed in their respective racks before compositors leave the office at night." "Whenever a compositor is unable to find sufficient type in a case to set a job according to instructions, he should request the property man to get the needed sorts, and in the meantime turn letters for those he lacks." "Before replacing cases in their racks, compositors should make note of needed sorts and make report thereof to the foreman." "Important — let the other man do all the talking." "The property man has sole charge of brass rule, and he alone shall put it away." "The new furniture under imposing-stones must not be cut. Any man who violates this rule will subject himself to instant dismissal. This applies also to labor-saving material of every sort." These excellent rules contain little about the proofroom, but with such general conditions as they indicate the proofroom must feel some of the benefit. The style-book closes with explanation of the signal system for fire drill.

SECOND-CLASS RATES AGAIN.

Printerdom is deeply interested in any question involving the second-class rates. That device of the postal laws has been the daily friend of the printer, because it has aided immensely in adding to the volume of printing. For several years postmasters-general have made a specialty of blaming second-class matter — newspapers and periodicals — for the department's annual deficit. From their viewpoint the natural remedy was to raise the postal rates. Last year President Taft indulged in some "loose talk" about the second-class "evil" that drew down on his head much advice and some unkindly comment. That did not cure the President, for he returns to the fray this year, though he is somewhat guarded in his comments and has more rationalism in his remedy.

But advertising is still looked on as an unwholesome thing that should be taxed. The administration proposition is that magazines shall pay extra postage on their advertising pages, the excess being sufficient to cover the alleged tremendous losses involved in handling second-class mail. For some reason — which nearly every person guesses right the first time — newspapers and educational journals are to be exempt from this impost. Another alluring proposal emanating from Washington is that when the second-class rate is settled in that way first-class (letter) postage can be reduced to one cent.

The old controversy is reopened, and old arguments are being presented in new phrasing, but the periodical publishers' associations have not spoken — the heavy guns have not been drilled on the administration's proposition, so to speak. In some quarters there is a suspicion that as this is a short session of Congress nothing will be done this year with the recommendations of President Taft and Postmaster-General Hitchcock.

Wilmer Atkinson, editor of the *Farm Journal*, Philadelphia, Pennsylvania, is one of the best informed men in the country on the subject, and has displayed much public spirit in the manner in which he has combated the views of the department. His most recent contribution is in the shape of a communication to the *Fourth Estate*, in which he says:

"The argument in favor of a higher postage rate on magazines in order that penny letter postage may be established, is well meant, but is based, as I believe, on faulty premises, for it is an error to assume that the one-cent-per-pound postage on magazines and other periodicals occasions any actual loss to the Government.

"In making such assumption no account is taken of the enormous amount of letter, circular and merchandise mail that is actually created through advertisements in those publications, nor is account taken of the much greater cost of handling first-class over second-class mail matter.

"On March 3, 1879, the present rate was established. Here is an interesting table, which I commend to the thoughtful attention of those who charge postal deficits to the low rate on magazines: The deficit was for 1875, $6,819,949; 1876, $4,617,290; 1877, $5,954,737; 1878, $4,887,577; 1879, $3,407,916.

"The above was at the high rate prevailing before the act of 1879. Now see what follows: Deficit for 1880, $3,227,425; 1881, $2,807,168.

"Then the deficit was turned into a surplus, for in 1882 there was a surplus of $1,394,389, and in 1883, $2,225,749.

"Going back still further to 1860, when the postage rate was four times what it is now, there was a postal deficit of $10,652,543, while the deficit for 1910 is over $4,000,000 less than in 1860, all of which goes to show not only that the one-cent-a-pound rate does not increase or cause deficits, but that it works the other way.

"A year ago the Postmaster-General in his annual report laid the blame for a deficit of $17,479,770.47 upon second-class matter, mainly upon magazines (which, in fact, constitute less than twenty per cent of second-class matter); then he went to work and lopped off a lot of excrescences saving $11,000,000 of revenue, though second-class matter increased during the year something like twenty-five million pounds.

"Those, therefore, who are advocating penny letter postage are on the wrong track when they urge a higher second-class postage rate. It would be more to the purpose to urge a parcels post, so that the forty-one thousand rural carriers who are paid $3 each per day may have more than the pitiful twenty-five pounds to carry on their diurnal rounds."

UNTERRIFIED, BUT—

Little Adelaide was inclined to be cowardly. Her father found that sympathy only increased this unfortunate tendency and decided to have a serious talk with his little daughter on the subject of her foolish fears.

"Papa," she ventured, at the close of the lecture, "when you see a cow aren't you afraid?"

"Why, certainly not, Adelaide, why should I be?"

"Well, when you see a dog, aren't you afraid then?"

"No, indeed!" with marked emphasis on the "no."

"Aren't you afraid when it thunders, papa?"

"Why, no," and he laughed at the thought, and added: "Oh, you silly child."

"Papa," and Adelaide came close and looked into her parent's eye, "aren't you afraid of nothing in the world but just mamma?" — *Success.*

BARNYARD PATHOS.

She laid the still white form beside those which had gone before. No sob, no sigh, forced its way from her heart, throbbing as though it would burst. Suddenly a cry broke the stillness of the place — one single, heart-breaking shriek; then silence. Another cry; more silence. Then all silent, but for a guttural murmur, which seemed to well up from her very soul. She left the place. She would lay another egg to-morrow.— *Princeton Tiger.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Keyboard Fingering.

W. E. H. writes: " Several days ago I wrote regarding the possibility of procuring a book giving the correct fingering of the basic words of the language. In reply I received a communication in which I was told that such a book was not necessary, as there is no definite position for the fingers in linotype fingering. I do not want to appear disputatious or disposed to take up your valuable time with argument, but your reply leaves me ' up in the air.' I have before me a small book of twenty-two pages by Mr. J. S. Thompson, in which he illustrates how twelve words should be fingered. It has been a great help to me, but why, if the fingering of twelve words is given as an aid to the beginner, would it not be worth while to give several hundred? For example, take the word ' retain.' Is it better to give the wiping stroke recommended for ' ch ' in ' charming ' to ' eta ' or finger them separately? Take the word ' channel.' Is a wipe advisable on ' cha' ? At page 16 Mr. Thompson discourages the wipe on ' sha ' but you will observe those letters are not in a direct line, and in the word in point, ' shall,' there is no left-hand letter before the double ' l's,' while in ' channel ' the two ' n's ' give the right thumb time to get to the ' l.' Again, take ' trouble.' Should the right or the left thumb hit the ' u '? On account of the following far-off ' b ' the beginner might prefer the left. Again, take ' not.' The beginner will be puzzled after reading the advice not to load up one hand with work, to know whether the right thumb should not go on the ' n.' Again, take ' touch.' The beginner seeing that the top ' ch ' follows ' u ' would like to play the left thumb on the ' u.' That may be all wrong, but he has no guide to correct him. Again, the little word ' late ' suggests to the beginner that the left thumb go on the ' a,' the fingering being thus: right thumb, left thumb, first and second fingers of left hand. In the word ' sustain ' and others with ' s ' followed with ' u ' the tyro is necessarily puzzled as to the finger to play on the initial ' s ' and the ' u.' The combination of ' s ' and ' u ' also in the word ' usual ' is a puzzler. On page 13 Mr. Thompson gives the fingering of ' which ' with the right thumb on ' w.' This fingering would never occur to a beginner. Now, the beginner naturally would like to know whether the principle of throwing the first finger across the thumb on the ' h ' applies in all words beginning with ' wh ' or is the fingering modified by the following letter, as in ' while,' ' when,' ' whom,' etc. Here I am beginning to handle the keyboard and am trying to follow the injunction of the book to go slowly, but what is the use of going slowly if I do not know how to finger properly? At page 7, the book says that in order to set without looking at the board the keys ' should always be touched with the fingers nearest to them and thus avoid as much as possible wide movement of the hands.' Then I turn over to the illustrated fingering and I find the complicated fingering given for ' which,' the thumb being brought up a line above the two lines supposed to be its proper field. In the fingering also of ' great ' the left thumb is brought up for the ' a,' but in what words that jump of the thumb is made is beyond my ' novicial ' mind. It is quite true that fingering now seems hard to me that will later seem easy, but it is just because it is hard now that I ought to be started right, and deplore the want of a book giving the fingering of the basic combinations, such as those mentioned, and in addition ' sts,' ' ly,' ' ning,' etc." *Answer.*— We believe it would be of little value to have to memorize the positions of so many words, as " there should be no set rule as to which finger should strike a certain key under all circumstances." For instance, if the word " the " and other words are fingered, it would likely be done with the fingers of both hands, where, if it occurred alone, it would be fingered as shown on page 9 of " Correct Keyboard Fingering." We believe the wiping motion is suitable in many cases, and in the word " retain " would use it. In the word " shall " use the right hand for " sh," the left for " a," and the right again for the " ll." This plan is in line with the suggestion on page 16: " wherever practicable, the hands should work alternately." The word " channel," according to the foregoing suggestion would be thus: " ch " with right, " a " with left, " nn " with right, " e " with left, and " l " with right. With the word " trouble " it is not practicable to alternate throughout, so the word would be fingered very naturally as follows: " t " with second finger of the left, " r " with the forefinger of the right, " o " with the left thumb, " u " with the right thumb, " b " with the third right finger, " l " with the right thumb, and " e " with the second finger of the left



A PRINTER'S HOME.
Residence of E. L. Traylor, linotype operator, Kansas City, Missouri.

hand. The word "not" would appear easy by touching the "n" with the right thumb, "o" with the left and "t" with the second finger of the left hand. In "touch" the right thumb plays on the "u." As the thumbs should rarely leave the three lower banks of keys, "late" should be made with the right thumb and first, second and third fingers of the left hand. "Sustain" as follows: "s" with first or second finger of the right hand, "u" with left thumb, "ta" with a sliding downward stroke of left second finger, "in" with a wiping stroke of the left thumb. The word "which" and similar combinations would be fingered as given on page 13. In fingering the word "great" you will notice that as your second left finger is on the "e" the left thumb is quite close to the "a" and the forefinger is just over the "t," hence it is quite reasonable to finger the word in that manner. Both hands are used in making "sts" and "ly," while the left thumb alone is employed on "nin." The list could be prolonged indefinitely, but to no advantage. Once the principle is grasped, that of using the thumbs on the lower banks of keys, the fingers dividing the upper banks between them, the student will have no difficulty in fingering any combination.



A PRINTER'S HOME.
Residence of F. L. Starks, linotype operator, Kansas City, Missouri.

Matrices Refusing to Respond.

A Canadian operator asks: "(1) On the No. 5 Linotype I am running, on changing magazines, lower-case 'h' does not drop until second touch of key, sometimes more. This only happens the first time letter is used, afterward coming O. K. till change of magazine. Just the same with all fonts in use. Keyboard cams are clean, rollers all right. Being so slight an annoyance I prefer not to tinker with it till I'm sure of the cause. I note my matrices have the burr complained of by many of your correspondents caused by striking the lower front glass, but if burr caused the trouble it should appear irregularly; besides, I've eliminated burr on 'h's.' Keyrod works all right. (2) Will you please outline procedure to be followed in dismantling machine for removal from one office to another? (3) Is it possible to set knives so as to make slugs thicker at bottom than top, and, if feasible, is it ever really necessary?" *Answer.*—(1) The next time you change a magazine, and after the matrix lock has been withdrawn, examine the front end of magazine and see if the "h" matrix is in the first position, then look at the "h" keyrod and see if it is uniform in height with the others. If these conditions are normal, touch the "h" key and note if the keyrod rises, as it should. The foregoing test may determine where the fault lies. There may be a weak keyrod spring. (2) If you have to hoist the machine, remove the magazine bracket, keyboard, face-plate, first elevator, intermediate bracket and the first cam. Securely tie or wire the pot and the vise. To hoist, attach the chain or ropes to the column and to a bar or rod passed through the hollow cam-shaft. Have it ride as near perpendicular as possible. (3) It is not advisable to set the knives so as to give a slug that will be thicker at the bottom. The working up of column-rules may be corrected by securing those that are made to go with linotype matter. These rules are thicker at the bottom, thus compensating for the wedge shape of the slugs lengthwise.

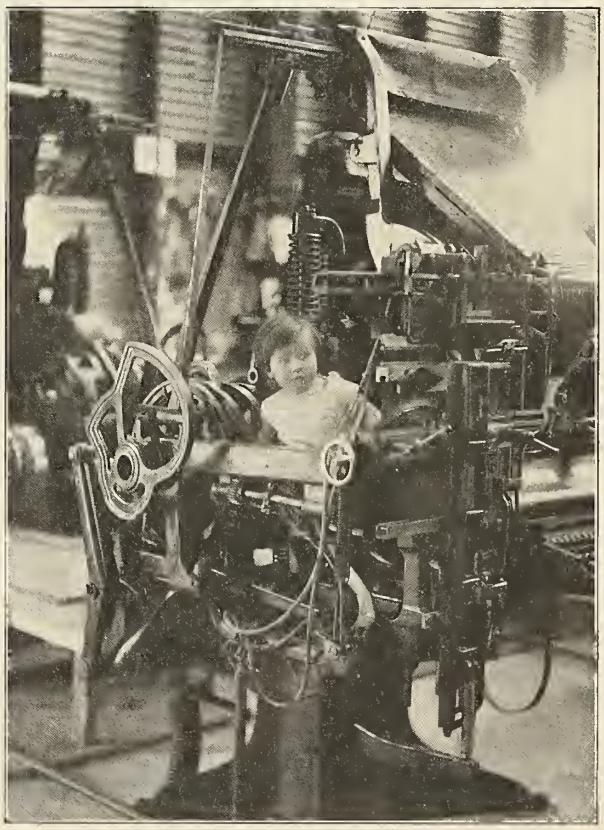
Metal Runs Hot and Cold.

An operator in Wisconsin who has a Model 1 Linotype, which has been running about eight years, writes: "The trouble I am having is with the metal-pot. The temperature of the metal varies to such extremes that there must be something wrong somewhere. Sometimes it will run along all right until a pig of metal is put in, when it will become so chilled that I will have to wait a few minutes until the metal heats up again, and then again I will be getting a good slug when all of a sudden it is so hot that I have to wait and let it cool down. Could it be that the pot needs repacking — that is, between the crucible and jacket, or is that never necessary? The crucible has never been taken out, and I am afraid I would have a hard time getting the bolts out which hold the cap down, if I should have to repack it. What is best to use for packing? The burners appear to be all right and gas governor is also in good working order, so I don't think the trouble lies there." *Answer.*—You state that the governor is working all right. From that, we understand that you have but one governor. If this is so, your trouble can possibly be traced to the lack of a pressure governor. If you have a machine governor and have no pressure governor on the main pipe you may have just such a trouble as you describe on account of the variation of gas pressure. You should have a thermometer to determine the temperature of your metal; then you will know when it is correct, and will be able to see if there is a variation as you have described. If your pot needs repacking it can only be determined by examination. It does not seem probable that your trouble comes from that cause. If you want to remove the bolts you should put coal-oil on them several hours before trying. If they will not turn out by using reasonable force, then cut off the heads with a cold-chisel

rather than to twist the screw off in the jacket. The pot should be out of the machine to do this conveniently. When the cover and liner are removed the screws can again be oiled and possibly removed with a small pipe-wrench. If the jacket needs repacking it can be discovered when the cover is off. To pack it use ground asbestos, which can be purchased from the Mergenthaler Company, at Chicago.

Machine Stops with a Jerk.

The following letter has been received from a New York Linotype operator-machinist: "Our machine, three years in use, has given us at times considerable trouble by stopping with a jerk. The cams rebound or back enough to throw clutch in opposite direction far enough so that it engages the rim of the pulley, again causing a jerk. At times (not always) cams will back just as far as possible,



THE LATEST IN LINOS.
By Edward Myers, Perth, Western Australia.

or as far as space between clutch-leathers and rim of pulley will permit, the leathers hugging rim of pulley even to a friction. All adjustments affecting clutch seem to be O. K., space between collar and frame just admitting gage for that purpose; space between collar and forked lever seems about right. The only adjustments I have ever altered in any manner is to reduce thickness of leathers so as to admit gage between collar and frame. I never tinker with our machine. Have always been very careful in this direction. Keep it clean. Clutch-leathers and pulley are as clean as possible to make them with flannel cloth and gasoline; clean shaft and put on new vaseline frequently. Can it be that the speed of our machine would cause the trouble? That is, the rebounding or backing of cams? Speed is about seventy-six revolutions. Run by motor attached when machine was shipped from factory." *Answer.*— Your machine should not run faster than sixty-eight revolutions per minute. Possibly when it is reduced to that speed you will have less trouble. Tighten, if found loose, the camshaft bearing screws. If the loose pulley on driving-shaft lacks lubrication it will act as you describe.

Clutch Adjustments.

P. A. G., a Kansas machinist, is in trouble with his Linotype and writes: "I am having a little trouble on my linotype machine. It is the cams and clutch that bother. When machine comes around to normal the entire cams and clutch continue to shake backward and forward, as though they were trying to continue to revolve. Now, the inside face of the clutch-pulley is absolutely free from any dirt. Could it be possible that the spring in shaft is too tight? Any information leading to the remedy of my trouble would be greatly appreciated." *Answer.*— Your difficulty may arise from a misadjustment of the clutch, or else the shoes on the clutch are gummy, or, possibly, built too high or are too thick. However, the fact that the cams move a trifle when the machine stops, does no great harm, even though it is not a normal action. The spring, if not stretched too much, is not too strong. Suggest the following remedy: Clean the pulley and shoes with gasoline, and keep them clean and free from oil, soap, ink, rosin or any similar substance. The pulley should be oiled at least once a week. The clutch adjustment may be tested as follows: Shut off the power, draw out the starting-lever, back machine a trifle. At this position the forked lever should have a play of about one thirty-second of an inch from the collar. The collar should be just fifteen thirty-seconds of an inch from shaft-bearing. The adjustment by the nuts on the rod can be altered to give the foregoing if you have the old-style stop and safety pawls.

Pot Adjustments.

An Oklahoma operator writes as follows: "I will have to have some advice on this metal-pot. It is continually back-squirting behind the mold. I have tried the test of putting Prussian blue on the back of the mold and taking an impression on to the pot mouthpiece, but it does not seem to lock up and ink is transferred only in spots. I have screwed the pot legs up to bring it closer until there is not room enough on the pot-leg screw to get the nut back on. The machine is only a year in use and it does not seem possible that the mouthpiece of pot could be warped. They tell me that they have always been bothered with back-squirts ever since they have had the machine." *Answer.*— To determine the cause you must see if the bottom of the slug shows jets and vents, and that no metal accumulates on the mold or on the mouthpiece. Cast a few slugs, then open vise and clean off the mouthpiece. Repeat the operation again, but cast more slugs the next time. If you find that metal has gathered on the mouthpiece, you possibly need more heat. If not, then test with blue ink as follows: Clean mold free from metal, using a sharp piece of brass rule. Ink the mold from end to end lightly. Clean the mouthpiece and allow the cams to revolve several times. Pull forward the disk and examine the mouthpiece. It may show in spots. Of this we are doubtful, unless the ink has been put on unevenly, or the mold carries metal. However, the test will show the state of lock-up. If the ink does show in spots, as you say, then the file must be used to make the lock-up even. If one end shows weak and the other strong, then the pot leg must be moved. To do this requires care and another test after each move. Do not forget that if you are to move one side back, the front screw on that side must be turned out first, the back screw in next. When the lock-up

is correct, have the screws tight and the nuts set. You should give the question of heat a trying-out before changing the pot adjustments. Also see that the pot-lever spring gives a tight lock-up.

Linotype Ad. Contest.

The Mergenthaler Linotype Company expresses itself as being well satisfied with the result of its $1,500 contest for the best-set full-page department-store advertisement. The judges — Messrs. H. A. Kellogg, labor commissioner of the publishers' association; F. E. Colson, of *Newspaperdom;* John Clyde Oswald, *American Printer* — met on December 16 and the prize-winners will be named in the January issue of the *Linotype Bulletin,* which will be mailed about the twelfth of this month.

The judges found entries to the number of 174 awaiting them; of these, ninety-seven were from sixty-nine offices using from one to five Linotypes; thirty-five from twenty-two offices with an equipment of from six to eleven, and forty-two from twenty-six offices having twelve or more Linotypes in use. In addition to the $1,500 in cash the office winning the first prize in each group will be presented with a duplex equipment, consisting of a magazine, a font of matrices, a pair of liners and an ejector-blade; five honorable mentions in each group will be also awarded. To each office winning honorable mention will be sent a handsomely engraved certificate attesting that fact.

Recent Patents on Composing Machinery.

Paper-perforating Keyboard.— H. Drewell, Charlottenburg, Germany, assignor to S. M. M. B. H., Berlin, Germany. Filed December 9, 1908. Issued September 20, 1910. No. 970,694.

Magazine Entrance.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed March 22, 1910. Issued November 15, 1910. No. 975,433.

Vise-automatic Stop.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 25, 1910. Issued November 15, 1910. No. 975,434.

Monoline Matrix-delivery Mechanism.— W. E. Bertram, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed August 6, 1909. Issued November 15, 1910. No. 975,503.

Die-embossing Machine.— C. Owens, Chattanooga, Tenn., assignor to Montague Mailing Machinery Company, New York. Filed January 16, 1909. Issued November 29, 1910. No. 976,905.

Type-bar-making Machine.— F. H. Richards, Hartford, Conn., assignor to American Typographic Corporation, of Arizona. Filed March 11, 1903. Issued November 29, 1910. No. 976,920.

Spaceband Buffer.— G. E. Wallin, Kansas City, Mo., assignor to Inland Manufacturing Company, Kansas City, Mo. Filed January 3, 1910. Issued November 29, 1910. No. 976,957.

Water-cooled Mold Disk.— H. Degener, Berlin, Germany. Filed April 19, 1909. Issued November 29, 1910. No. 977,280.

Font-selecting Mechanism for Monolines.— W. E. Bertram, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 6, 1909. Issued December 6, 1910. No. 978,108.

HE DID THE RIGHT THING.

"I hope it will be a long time before I have such another test applied to my honesty," a downtown merchant remarked as he returned from waiting on a customer.

"What was the trouble?" asked his partner.

"Those near-wool suits. An old fellow came in just now and asked me the price of one.

"'Seven dollars,' I told him.

"'Speak louder!' he said, holding his hand behind his ear. So I yelled '$7!'

"'Eleven dollars! Too much! I'll give you $9!' he replied."

His partner looked at the speaker in alarm.

"You, er, of course, you did the right thing?"

"I guess you can depend on me to do the right thing," was the haughty retort. Then he paused. "You'd better get some dollar bills when you go to the bank," he remarked. "I just gave an old fellow our last one for change!" — *Harper's Monthly.*

LANGUAGE OF CHICAGO "GRADUATE."

I must say a word in defense of my native city, Pittsburg, in regard to "Returned Traveler's" comment on the curious words used by the natives there. I am very well aware that we say "nebby" for "inquisitive," "poke" for "bag," "gums" for "rubbers" and quite a few other words not like those used by the natives of Chicago. But I am positive that if "Returned Traveler" had asked a native of Pittsburg if he knew where to find a certain well-known store on the Allegheny shore he would never have got this answer: "Ya, dat store is over on de nort side." And in all his travels he would never hear any one use "dis" for "this," "dem" for "them" and "dey" for "they." All these words I have heard daily since my coming to Chicago — and by graduates at that. "Returned Traveler" should remember that people who live in glass houses should never throw stones.— *Native of Pittsburg, in Chicago News.*



A PRINTER'S HOME.

Residence of W. E. Orr, journeyman job-printer, Kansas City, Kansas.

TYPOGRAPHICAL ERRORS.

Speaking of typographical errors in newspapers, James R. Tanner, of New York, a former printer and newspaper man, who was seen at the Arlington, said: "Two articles had been prepared for a New York daily, one containing a sermon preached by an eminent divine, and the other about the freaks of a mad dog. Unfortunately, the foreman, when 'making up' the forms, 'mixed' them, producing an article which ran something like this: "'The Rev. James Thompson, rector St. Andrew's Church, preached to a large concourse of people on Sunday last. This was his last sermon. In a few weeks he will bid farewell to his congregation, as his physicians advise him to cross the Atlantic. He exhorted his brethren and sisters, and after offering a devout prayer took a whim to cut up some frantic freaks. He ran up Timothy street to Johnson, and down Benefit street to College. At this stage of the proceedings a couple of boys seized him, tied a tin kettle to his tail, and he again started. A great crowd collected, and for a time there was a grand scene of noise, running and confusion. After some trouble he was shot by a policeman.'" —*Washington (D. C.) Herald.*

OBITUARY

William Henry Wagner.

At Freeport, Illinois, on Sunday, November 27, William Henry Wagner, senior member of the firm of W. H. Wagner & Sons, printers, and publishers of the *Deutscher Anzeiger*.

Mr. Wagner resided in Freeport from boyhood. Out of a struggle with small opportunities he came into a field of



W. H. WAGNER.

broad and active influence and usefulness. He was born at Gersbach, Amt Schopfheim, in the grand dukedom of Baden, Germany. His father, Wilhelm Wagner, was educated at the University of Heidelberg and became a minister of the gospel, serving in Baden from 1836 until 1849, when he was obliged to leave the country on account of the stand he had taken in opposition to the oppressive government measures that brought on the revolution of 1848. In 1851 he arrived in America, where he was joined the following year by his family.

William Henry Wagner, who was the second oldest son, received his education in the village schools of Brombach and Neckarzimmern, Baden, until 1851, when he joined his father in America, continuing his education in the public schools of Freeport for eight months. It was then found necessary for him to seek employment, his father being unable to care for the large family, consisting of the wife and seven children. He had lost everything in the German revolution. The lad was employed for a time in a harness shop, and then secured a clerkship in a cigar store, where he remained until October, 1853, when his father founded the German paper *Deutscher Anzeiger*, and young Wagner joined him in that work. After about four or five years young Wagner took entire charge of the mechanical part of the printing-office, although less than eighteen years of age at that time. He remained in the office, mastering every department of the business, and in October, 1863, was admitted to a partnership, after which the paper was conducted under the firm style of William Wagner & Son until the father's death, which occurred in November, 1877. A few years later Mr. Wagner took charge of the entire business and some three years thereafter admitted three of his sons to partnership under the firm name of W. H. Wagner & Sons. Through the columns of his paper he exerted a wide influence for the benefit of Freeport and the county at large. This journal has ever been an advocate of reform, improvement and advancement.

John Armstrong.

Among the foundation-builders of unionism in the printing trades was John Armstrong, who died at Toronto, Ontario, on November 22. Deceased was born in Ireland sixty-five years ago, migrating to Canada with his parents when five years of age. His father dying soon thereafter, young Armstrong commenced the battle of life by winning bread for his mother and two sisters. In time he became a journeyman printer and joined the typographical union of that day. His first effort at public speaking was on the question whether the Canadian union should coalesce with American typos. Having taken a course at a military school and donning the red coat at the time of the Fenian troubles, it goes without saying Armstrong was intensely loyal to British institutions. He, however, in his initial union speech



JOHN ARMSTRONG.

pledged himself to internationalism in labor affairs, and all his life he was the personification of that idea in Canada.

In 1872 he was a member of the Strike Committee that arose out of the successful nine-hour agitation in Toronto. He and other members of the committee were arrested under an effete statute, but within a few days Parliament adopted a measure exempting trade unions from the operation of the law. After that affair Mr. Armstrong held every office in the gift of the union. He was elected dele-

gate to International Typographical Union conventions in 1876, 1877, 1878, 1879 and 1902. At the 1877 session, which was held in Louisville, he was chosen to fill the office of corresponding secretary and the following year at Detroit he became president of the International Typographical Union.

In 1888 Mr. Armstrong was appointed a member of the royal commission to inquire into industrial conditions in Canada. In its deliberations he took a prominent part, and was said to be largely responsible for the fact that, although it had roving orders and was not limited as to time, the commission returned one-eighth of its appropriation to the government treasury. Mr. Armstrong presented a minority report that chilled some of the statesmen of twenty years ago. Among his recommendations was one calling for the establishment of a government department, headed by a cabinet minister, devoted to the interests of labor. This, with other of his then radical recommendations, has been adopted by the Canadian people. Mr. Armstrong at one time aspired to a seat in the Ontario legislature, but was defeated in his attempt to represent a portion of Toronto. Several years ago he was appointed secretary of the labor department of Ontario, which position he held at the time of his death.

An engaging personality, and prodigal in gifts of time, money and influence to the causes he loved and the men he knew, Mr. Armstrong was singularly happy in that he had few personal enemies, notwithstanding that when he fought he struck hard. He never married, and is survived by two sisters.

George Bissell Arnold.

George Bissell Arnold, second vice-president of Bradner Smith & Co., paper manufacturers at 184 Monroe street, Chicago, was crushed fatally beneath the wheels of a street car at Fourteenth and State streets on the afternoon of Saturday, November 26. Mr. Arnold was rushed to St. Luke's hospital in a police ambulance. He died before the hospital was reached without regaining consciousness.

According to witnesses, Mr. Arnold alighted from a south-bound State street car at Fourteenth street and walked around it directly in front of a north-bound Center avenue car.

William Richardson, 3119 Calumet avenue, a friend of Mr. Arnold, apparently was the last acquaintance to whom he talked.

"I left him shortly before 5 o'clock at State and Monroe streets," he said. "He told me he was going straight to his residence at 3230 South Park avenue. I do not know why he left the car at Fourteenth street, unless he dropped off to go to the Land Show in the Coliseum."

Mr. Arnold was a bachelor, fifty-five years old. He was born in Geneseo, New York, February 14, 1855, and was educated in the public schools in that State. Upon leaving school in 1872 he came to Chicago and entered the employ of Bradner Smith & Co. as a collector. After holding numerous positions with the firm, he was advanced to second vice-president in 1905.

Modest, self-contained, meditative and quietly resourceful, Mr. Arnold made his success by sheer ability. Fair-minded and considerate of others, men who worked for him gave him their best service, and his tragic death came to them as the death of a personal friend. Funeral services were held on Monday, November 28, at 3 o'clock. Interment was arranged for in the family lot at Geneseo, New York. Mr. Arnold's relatives are a brother, Harry L. Arnold, employed with Bradner Smith & Co., a mother and sister living in Geneseo, New York, and a sister in Washington, D. C. Albert A. Sprague, president of Sprague, Warner & Co., Chicago, is a cousin of Mr. Arnold's.

Henry Lindenmeyr.

Henry Lindenmeyr, of the firm of Henry Lindenmeyr & Sons, one of the largest and best known paper-jobbing houses in New York, died at his home, 143 West Seventy-seventh street, in that city, on November 30, after a short illness.

Mr. Lindenmeyr was born at Bloomfield, New Jersey, in 1863. He was the son of the senior founder of the business,



HENRY LINDENMEYR.

who died in 1895. Henry Lindenmeyr, Jr., was admitted into the firm in 1892, at the same time as his elder brother, Gustave, who survives him.

Notwithstanding the prominence of the firm in the paper trade, Henry Lindenmeyr was comparatively little known. He was a modest, hard-working business man, who avoided publicity and preferred a quiet and unostentatious home life. Although of a retiring disposition, he was always accessible and of a warm and sympathetic nature, which manifested itself in many ways toward those who understood and knew him best.

The simple and sterling principles inculcated by the father have always guided the sons in the business, which will continue to bear the honored name of Lindenmeyr.

Henry Lindenmeyr was married in 1904 to Miss Martha Grass. Besides his widow he is survived by a son, Henry, Jr., and a daughter, Elsa M.

The funeral services, which were held at 8 P.M. on Monday, December 2, at his late residence, were largely attended by officials of the paper and allied industries. The interment was in Kensico cemetery on Saturday, December 3.

CO-OPERATIVE FIRE INSURANCE.

BY ALFRED J. FERRIS,

Secretary and Treasurer of The Graphic Arts Mutual Fire Insurance Company of Philadelphia.

ALL fire insurance, under whatever form conducted, is in its nature coöperative. Its function is to spread lightly over many participants, a loss which would fall with crushing weight on any one sufferer. In the beginning, fire insurance was mainly conducted on the coöperative plan. Organizations of persons who had risks subject to fire, joined in some more or less closely organized body to divide a loss when it occurred, and, therefore, bear it easily. This division usually took the form of an assessment made on the membership each time a fire loss occurred, by which means a small contribution from each member sufficed to cover the loss suffered by one of the band.

This method of insurance has continued up to the present date, and some of the organizations which started out by this method over a century and a half ago are still operating successfully and honorably, having furnished their members with the cheapest possible insurance during that time, because limited practically to the cost of making good the fire damage, together with a slight margin for clerical labor.

Nevertheless, coming up to the middle of the nineteenth century, we find that the main part of the insurance of the community had drifted into the hands of stock companies, and the question arises, Why was this so?

One of the reasons evidently was, that the distinctive note of the nineteenth century was competition, and coöperation was almost crowded into the background. Members of the community began to fear each other more than they trusted each other, and the coöperative feeling, which made such undertakings as mutual insurance possible, began to disappear.

Also, the methods of the mutual companies proved to be, in practice, weak in some important particulars. All went well while the fire loss was light, but when it was heavy and the assessments were large there was a tendency noticeable for the members to get out, withdrawing their support at the moment when it was most needed. At such times the stock companies, with their capital of cash securities ready to step into the gap and stand the loss, appeared as a tower of strength to insurers, and many of them drifted off to this method without carefully counting the cost.

It was past the middle of the nineteenth century when a new factor appeared upon the scene, and one which has grown and waxed stronger from that day to this; namely, the factor of trade coöperation. Since about that time men of the same trade have begun to attempt and to operate organizations for mutual benefit. The old neighborhood basis of mutual knowledge — the feeling that every man knew his neighbor and could trust him — has largely disappeared in the last half century. The new feeling of coöperation — that every man in one trade knew, or could know, something about his brother craftsman in the same trade, and could trust him, or knew if he could trust him — has made great strides since that time; and it is on that feeling that some of the most healthful experiments in coöperation to-day are proceeding. It is this feeling that has made possible the large development of coöperative insurance along trade lines, which has already achieved such notable results, and is sure to develop still more largely in the near future.

This form of coöperative insurance began mainly among cotton and woolen mill owners of the New England States, who, feeling that they were charged unduly high rates for their insurance, and without discrimination between the bad and the better risks, and also largely because they were unable to get sufficient insurance upon their plants on any terms, determined to carry their insurance coöperatively, and work toward bettering its conditions. As the organization grew and developed, they adopted many features and methods which made them very different from the mutual insurance companies of the century before. They paid great attention to the matter of preventing fires, encouraging each individual insurer to give his best attention to the end that fires should simply not occur, realizing that this meant a diminished expense for all. They adopted, in place of the policy of assessing for each individual loss, a plan of paying into the company's treasury enough money to make it amply strong for an emergency, and returning the surplus at periodical distributions. They made each member deal direct with the main office of the company, finding that the bond of coöperation was felt much more closely in this way than when the activity of the company and its dealings with its members were conducted through numerous intermediaries, as in the case of the stock companies.

One important fact which became noticeable when once this system was thoroughly developed, but which seems before that time to have received scant attention, at least from the general public, is this: the mutual company is organized to *abolish* the fire loss; the stock company is organized to *make a profit out of the fire loss.* In practice this has developed into a most momentous difference. The early experiment of the Mill Mutuals with the fire-preventing devices, for many years not reaching any great effectiveness, finally developed the automatic-sprinkler system and its adjuncts, and these became so highly efficient that the Mill Mutuals really almost abolished the fire loss among their own properties. Fires of any size simply became the rarest kind of occurrences, and the trifling fire loss which did occur was so small that the net cost of carrying it for the year was often under one-tenth of one per cent.

Why, let us ask at this point, was it reserved for this little organization of mill-owners to perform this wonderful service to humanity? The stock companies had always professed to be zealous to cut down the fire loss, claiming that it was easier to make money if the fire loss was low. This claim seems reasonable at first sight, but it is only true if they were allowed to charge the same price for insurance after the fire loss had been diminished as they were before. But they were not, and no normal business would be. If the fire loss is cut down ninety per cent, or to ten per cent of its previous amount (and the Mill Mutuals have done far more even than this), the normal expectation would be that the premiums would be cut down ninety per cent. If the premiums were cut down ninety per cent, the insurance men of the country would be doing only one-tenth of the business that they previously did, and supposing the same margin of profit, would have only one-tenth of the money to live upon that they previously had. Any business man will see at once that this would be impossible; that, human nature being what it is, the insurance interests would never, if they could possibly avoid it, have the fire loss, and, consequently, the premium income, cut down to such an enormous extent; and as the only way they could be cut

down was by zealous effort from somebody to introduce fire-preventing devices and methods, it was only natural that such zealous effort was not forthcoming from the stock companies, and the old-line insurance interests generally; and that the only lines in which any such progress was made were the lines in which the mutual companies work.

These facts have been somewhat befogged in the popular mind by the fact that the old-line insurance interests have been forced by circumstances to follow the lead of the mutuals. The mutual companies developed and adopted the fire-preventing appliances, and brought their fire loss, and, consequently, their rates, down. The old-line companies were simply forced to take these properties at the same rates that they could get in their own mutual companies or lose the business, and they have, therefore, had to decide to take them at the said rates. It was Hobson's choice. The fact that it was in no sense the free act of the old-line companies to do this is proved by the fact that when these companies finally decided to meet the rates of the mutuals on high-class sprinkled risks, it was necessary to simply throw away their systematic schedules for rating, which they had developed for the whole country, and appoint a committee to separately rate these preferred risks. The rates made in these schedules were merely the rates which were found necessary to get the business, as is usual in such cases.

There has been some tendency among insurers to forget the service that the mutual companies have done them, and, after rates have been made by the old-line companies that were as good as those that the mutual companies had been able to achieve for their membership, to go over to the old-line system. Fortunately, this has never been developed to any alarming extent, and the mutual companies are holding and increasing their membership very well even in those lines where the stock companies have met their rate. But to clearly understand the situation every insurer should keep his mind on these cardinal facts:

(1) The old-line companies simply *can not* work zealously for lower fire losses and lower rates; for this would be working to put themselves out of business.

(2) The only way this end can be attained is by continuous and intelligent pressure from the men who ultimately pay the fire loss, and who would entirely abolish it if they could.

(3) Such pressure and activity to reduce the fire loss will be much more effective if applied through zealous assistants, whose advancement depends on their success in saving money for their employers, than it will be if applied through reluctant agents, whose success in reducing rates would involve them in financial loss.

These facts clearly indicate that mutual companies are necessary to serve insurers properly, and to guard zealously their interests. This being true, it is plainly within the powers of competent business men to shape the details of their organization so as to avoid the weaknesses and to include the merits revealed in actual practice in over a century of work.

The modern mutual insurance company, then, is one which has frankly accepted the lessons of experience from both mutual and old-line organizations. It is organized to serve a certain line of business, or related group of businesses, because, under our modern conditions, this is the most practicable way of obtaining a membership and management with mutual knowledge of and confidence in each other; and also because such limitation of field tends to specialization, with gain in efficiency. It is organized to have as its permanent funds cash resources at least as great as those deemed necessary for old-line companies and for its current payments, to take from its members in the beginning an amount practically certain to cover the fire loss, and measuring its progress by the dividends which it returns to its membership. It is organized not only to carry the present fire loss as economically as possible, but to work in every practicable way for its reduction and ultimately its substantial abolition.

The Graphic Arts Mutual Fire Insurance Company, which I represent, has been organized to pioneer a movement of this sort among the printing and allied trades. Considering the magnitude of its field, the only wonder is that the movement was not worked out to fruition many years ago, since so many other lines of business much less important have made notable successes with coöperative insurance. The explanation, of course, is that the Graphic Arts were among the latest of all lines of business to awaken to the necessity and benefit of coöperative activities in furtherance of their business interests. But no one can doubt that the awakening has come, and all lines of such work among us are now seething with activity. This company claims and is getting its due share of attention as representing a line of such coöperative work. It has also carried the movement to a point where similar companies will soon be organized in other localities, the one now forming in Chicago on the lines of the graphic arts being almost ready to write business. This will double the amount of insurance which can be coöperatively carried, and will interest firms to whom the movement in its beginning seemed insignificant.

The management of this company includes names familiar to all the printers of the country, and to most of the allied trades. E. Lawrence Fell, of Philadelphia, its president, has served three terms as president of the United Typothetæ of America, retiring last May. His successor in this latter office, Wilson H. Lee, of New Haven, is a director of this company, and other names in its directorate will be recognized as the leaders of the trade in their several localities. Its membership list already includes certainly a majority of the leading printers of the country, with a liberal sprinkling of the leading men in the allied lines of business.

Its three years of history have not been exciting, but they have marked steady progress, and regular profit to its members. A profit of slightly over twenty-five per cent has been earned each year, and twenty-five per cent dividends have been paid up to the end of 1909. It has not simply luckily avoided fires, as some have assumed; it has had a sprinkling of these each year, amounting to thirteen in all; but it has always had the money ready to pay losses without touching its invested funds, and has each year increased its stock of these latter.

Its experience has certainly shown that printers and their coworkers can save money now by carrying their insurance coöperatively, can pretty certainly save more in the near future, and can at the same time build up an organization which will work wholly in their interest, and will be able some time to make fires a rarity in this field of work.

A line to the secretary at the company's office, 29 South Seventh street, Philadelphia, will bring blanks and literature which will answer all questions as to details.

Miss Vera Silent, of Indiana, and Naval Officer Hush are to be married.— Social item. Oh shut up! — *Memphis Commercial-Appeal.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

THE Regensteiner Colortype Company, of Chicago, is adding sixteen Miehle presses to its present equipment in order to handle the three-color process inserts for Sears, Roebuck & Co., for which it has been awarded a contract extending over several years.

Hartel Color Plate Engraving Company.

Mr. F. E. Moritz, for many years associated with the McConnell Printing Company, of New York, in the photo-engraving department, is now president of the Hartel Color Plate Engraving Company, 129-132 White street, New York. A handsome catalogue containing examples of the commercial and pictorial colorwork of the Hartel Company has been issued. The color plates are mounted on toned stock, the whole forming a fine exemplification of the convincing power of colorwork in business literature.

Getting Together in Scotland.

American employing printers, it appears, are not alone in feeling the necessity for consolidation of forces in organization work. In a circular recently issued by the Edinburgh (Scotland) Master Printers' Federation Association the following paragraphs appeared:

"A strong feeling exists in this and other towns that no time should be lost in amalgamating and strengthening all the forces at the disposal of the masters in the above [allied printing] trades.

" If your association is in sympathy with this movement, we invite you to send two delegates to a conference to be held in Edinburgh at a date which will be intimated later."

Another Graphic Arts Club.

There was organized at Aurora, Ill., in the latter part of November, the Northern Illinois Graphic Arts Club, composed of employing printers of Elgin, Aurora, Joliet and DeKalb. The purpose of the organization is to encourage artistic printing. The following officers were elected: President, Eugene Smith, Aurora; vice-president, Mr. Cheadle, Joliet; secretary, Edward Raymond, DeKalb; treasurer, Abram H. Rittenhouse, Elgin. Messrs. Bush, of Joliet; Finch, of Aurora; Wilson, of Elgin, and Sherman, of DeKalb, were elected as an Advisory Committee.

"Recollecting" the Good Old Days.

The second annual banquet of the old specification division of the Government Printing Office was held on November 26, at the Hotel Fritz Reuter, Washington, D. C. William N. Brockwell presided. About one hundred printers participated, and reminiscences and stories of the days when the word " take " held greater interest for the compositor than it does now were the feature of the evening. A specification " pome " was read by J. M. Montgomery, and H. B. Bisbee treated the banqueters to a few original verses on the " Missouri River Pirates." Addresses were made by Chairman Brockwell, W. V. Maloney, I. S. Bell, Fred L. Davis and August Donath. A banjo duet, solos and character impersonations were contributed by a number of the " boys," and altogether the entertainment was one to be remembered by those who had the good fortune to be present. A handsome specimen of the printing art, in the form of a patent specification, contributed by Lewis M. Thayer, was presented as the souvenir of the evening.

Fined for Altering Artists' Drawings.

At Edinburgh, Scotland, a recent judgment was delivered, according to the *Scottish Typographical Journal,* in favor of a firm of illustrators which had brought suit against Coleman & Co., Limited, proprietors of " Wincarnis," alleging violation of the Artists' Copyright Act of 1862. The defendants had reproduced in color in altered form, as a poster, a drawing supplied by Alfred Garth Jones, a member of the plaintiff firm. It was alleged that the alteration brought discredit upon the artist, and the court agreed to this contention by inflicting a penalty of $50 and costs and granting an injunction.

Interesting Copy.

The report now being printed at the Government Printing Bureau at Ottawa, Canada, setting forth in detail the evidence taken at the recent investigation of the conditions which brought about the graft scandal, will not be relished by a number of the employees. According to the Montreal *Gazette,* one of the printers engaged in printing the report states that it makes very interesting " copy," as several clerks and permanent employees are put in the list of drunkards, while others are blamed for conducting a usury business, working on private affairs when they should have been working for the Government, and other offenses which are not calculated to enhance the good reputation of those affected.

State Forced to Make Better Offer.

About three months ago the State of Pennsylvania was in the market for bids for printing the *Legislative Journal,* but the maximum rates made by law were anything but enticing, and when bids were asked for not a solitary printer made a move. The superintendent of state printing was in a quandary. He carried his troubles to higher officials, and, after conferences, it was decided that new figures must be made and the contract put up to the legislature for approval. This was the only course to be pursued if the *Legislative Journal* was to be printed at all. Accordingly, the maximum rates have been raised from 20 to 60 cents per thousand ems on composition and from 50 cents to $1 on presswork tokens of sixteen pages and 250 impressions. Advertisement for bids on this basis was published early in the month.

A Plea for Pressmen's Home.

A highly interesting booklet was recently issued by the trustees of the Printing Pressmen and Assistants' Union Home at Hale Springs, Tennessee. It is entitled an " Illustrated Story of a Remarkable Humanitarian and Educational Institution of Nation-wide Importance," and in word and picture gives a splendid description not only of the physical beauty of the home but of the commendable spirit which made it possible. The Trade School for Pressmen, which is located on the home property and is a part of that institution, is shown and its many benefits analyzed. The booklet is being sent to all members of the organization, and is accompanied by a letter from Charles B. Crowley, secretary-treasurer of the trustees, in which a plea is made for assistance in the form of a Christmas present to be used in furtherance of this most worthy work.

Five-year Contract in Chicago.

The Employing Printers' Association of Chicago late in November reached an agreement with representatives of Typographical Union No. 16 which insures peace in the job-composing rooms of the city for five years. According to the terms of the contract signed by the authorized representatives of each organization, wages are to be increased $1.50 a week beginning with January 1, 1911, and extending over the first half of the five-year term, when another increase of $1.50 will be paid during the second half. This will make the scale for job compositors $22.50 a week from January 1, 1911, to July 1, 1913, and $24 from the latter date to January 1, 1916. What is considered as one of the most important achievements of the settlement is the mutual agreement between the two bodies to coöperate in every way possible to bring about better conditions in the trade. Contracts were also made with the pressmen, feeders and bookbinders covering long periods.

Printer Minstrelsy.

The names of those who have passed from printing-office to the stage are legion, and the transition period is evidently not yet ended. According to the Indianapolis daily-press report of performances of the Printers' Minstrels, printerdom of the Hoosier capital is not wanting in



W. J. SPIRES.

good amateur ability of the minstrel variety, as the organization is now the premier of its class.

This troupe numbers fifty and has given four performances, the quality of which may be judged by the fact that the fourth show was given to the largest audience that ever assembled in one of Indianapolis' most popular auditoriums. This was probably due to the fact that the daily papers "played up" the skits and jokes which dealt with local subjects. Among the performers were W. J. Spires, Edward J. Hecker, J. E. Pigman, Peter Ankenbrock, John Merle, James Twyman, W. E. Lincoln, W. E. Darnaby, Roy L. Burtch, Earl McKee and George Schmitt.

There is some interest in the manner in which the Indianapolis Printers' Minstrels started on their brilliant career. About two years ago Typographical Union No. 1 appointed an Entertainment Committee under the chairmanship of W. J. Spires. That gentleman had then acquired some local fame on account of his connection with performances given by the Elks. Naturally, the committee decided on having a minstrel entertainment for the benefit of the relief fund, which netted $425, and the daily press says this year's receipts will exceed $500.

The relief fund is for the purpose of aiding deserving members who may become financially embarrassed from causes not contemplated by the regular relief schemes of the organization. Though at the inception of the Entertainment Committee's work it was especially designed for advertising purposes — to keep the union's name before the public in a pleasant way — it has proved to be a useful adjunct of the organization's eleemosynary work.

United Typothetae's Benefit Scheme.

Another feature has been announced by the United Typothetæ. It is a sick, accident and death-benefit scheme, and is designed to appeal to employees. The sick and accident policies are purchased from an insurance company, while the Typothetæ itself donates $100 in case one of the insured dies from disease.

Details of the plan are set forth in the following letter from Secretary Heath addressed to members of the Typothetæ:

"After careful investigation of the several plans offered, the Executive Committee has arranged with the Phœnix Preferred Accident Insurance Company of Detroit to insure against sickness and accident the employees of members of the United Typothetæ of America (men and women) under the following terms:

"Those of your employees who care to avail themselves of this opportunity will authorize you to deduct from their pay one dollar ($1) a month for those fifty-five years of age and under, one dollar and fifty cents ($1.50) a month for those over fifty-five. In return for which, without a doctor's examination, they will receive free medical attention in case of illness or accident, and in case of accident, an indemnity of forty dollars ($40) a month for a period of two years; in case of illness, forty dollars ($40) a month for a period of one year, with partial indemnity for the second year. In case of death by accident, four hundred dollars ($400) will be paid the beneficiary named in the deceased's policy.

"Apprentices, bindery girls, etc., may receive half these benefits at fifty cents (50 cents) a month; that is, twenty dollars ($20) a month for accidents and illness, and two hundred dollars ($200) paid for accidental deaths. Employers and office help will receive for one dollar ($1) a month, sixty dollars ($60) accident and sick benefits and six hundred ($600) paid to beneficiary for deaths by accident.

"In addition to the foregoing, and without extra charge to the policyholders, the United Typothetæ of America will voluntarily give to the family or other beneficiary the sum of one hundred dollars ($100) as a burial benefit in case of death by disease. This does not come from the insurance company, and is not provided for in the policy. The burial benefit is purely a voluntary contribution on the part of the United Typothetæ of America.

"The advantage of this plan of insurance to your employees is this: While it is possible to take sick and accident insurance from numerous companies, no such liberal terms could be secured by an individual under any circumstances; it is possible only in this instance because of our widespread and large membership employing thousands of men and women. No other plan of industrial insurance of which we have any knowledge waives entrance fees and gives medical services free; and when coupled with the voluntary benevolent fund of one hundred dollars ($100) paid by the United Typothetæ of America upon deaths by

disease, the plan is the most attractive of any form of insurance of which we know.

"The one dollar ($1) a month collected from those of your employees who take policies is to be sent to this office, the checks made payable to the treasurer, A. M. Glossbrenner, who will pay the premiums in bulk each month to the insurance company.

"A local physician will be appointed in your city as soon as the insurance is taken, and policyholders will be notified of his name and address.

"Kindly lay this matter before your employees and notify me as early as convenient if they desire to take policies, and if so, how many, so that the proper forms may be sent them. In many cases a representative of the company will go at once to see them.

"It is needless perhaps to say that the responsibility of the Phœnix Preferred Accident Insurance Company of Detroit has been fully investigated, and we can promise that it will carry out its contracts with our members' employees to the letter."

If the suggestion of the Typothetæ officials is followed, firms will present the proposition to their employees in about this way:

"*To Our Employees:*

"The United Typothetæ of America has arranged with the Phœnix Preferred Accident Insurance Company, of Detroit, Michigan, to insure the employees of its members against injury, sickness and death, at greatly reduced rates.

"The insured actually pays less for the insurance and receives a larger amount in case of sickness and accident, and his beneficiaries are paid more in case of his death, than is paid by any company of which we have knowledge.

"There is no policy nor membership fee to pay. Under other plans the insured must pay from $2 to $5 in addition to his monthly premiums.

"All medical or surgical treatment is given free of cost.

"Full benefits for accident disabilities begin at once, and will be paid for two years.

"For sickness the policy becomes effective in thirty days; the policies of most companies do not go into effect in case of illness for sixty days. For disability from sickness lasting thirty days or longer, benefits including the first week will be paid for a term of two years.

"In addition to the above the United Typothetæ of America, in case of death from disease of any of its members' employees insured in the Phœnix, will, until further notice and without extra cost to the policyholder, voluntarily give to the family or other beneficiary, the sum of one hundred dollars as a burial benefit. This does not come from the insurance company and is not provided for in the policy. The burial benefit is a purely voluntary contribution on the part of the United Typothetæ of America, and is made in a coöperative spirit from a voluntary relief fund. You will at all times be accorded fair and honorable treatment, and it is hoped that you will give it favorable consideration. Our only interest is to help you to get the best insurance possible at the lowest price, which we are able to do owing to the large and widespread membership of the United Typothetæ of America and the saving to the insurance company of a large part of agency expenses.

"Full particulars regarding the amount of the benefits, cost per month, etc., may be obtained at the office."



A PRINTER'S HOME.

Residence of J. W. Cline, journeyman printer, Mount Washington, Kansas City, Missouri.

The "Big Six" Ball.

Some idea of the immensity of the annual social functions of Typographical Union No. 6, of New York city, may be had by a glance at a few features of the ball given a few weeks ago. To begin with, Madison Square Garden was secured at a rental of $1,800. Tickets were sold at $1 each, and ten thousand persons were in attendance. Fifty-eight hundred dance orders were given out, and 1,100 couples participated in the grand march. Hundreds were present from other cities, and almost a dozen New York city officials and many other prominent men were among the dancers.

This annual entertainment given by New York typos is known as its Charity Ball, and the one held on Monday, November 28, was the sixty-first. It did not bring in as many dollars as the charity balls of high society, but in proportion to the amount of money represented by those

behind it, the sum realized was vastly greater, which is assuredly gratifying to the friends of the organization.

In explanation of the reason why entertainments of the Gotham printers have become so popular, the *Ball Bulletin*, issued by the committee, says: "The printers of New York during the entire period of their existence have cultivated the refinements of social life side by side with the more serious task of making endurable the conditions under which they work. . . . It is because of the ease and grace with which printers lay aside a begrimed apron and step into a full-dress suit that the annual ball of 'Big Six' has always been so popular. There are many who picture a labor-union ball or entertainment as a crude affair, where the men are awkward and clumsy, the women lacking in grace, and dressed in bad taste, where the barroom is the most attractive spot, the waiters the busiest men in the hall, and ragtime the favorite dance measure. How completely such a conception would have been shattered by a visit to the annual ball of previous years! These affairs have been assemblies of well-dressed, well-behaved men and women — a splendid demonstration of the progress of the workers."

Madison Square Garden presented a superb appearance on this occasion, and the music furnished was in keeping with the high standard set by "Big Six" in all of its social functions. President Tole acted as master of ceremonies. Among the notable trades-unionists present were James M. Lynch, president of the International Typographical Union; John Mitchell, ex-president of the Mine Workers' Union, and Samuel B. Donnelly, public printer at Washington, who formerly was president of the International Typographical Union.

Ernest S. Smith is given great credit for the splendid success achieved. He is chairman of the Ball Committee, and was ably assisted by the other members of that body.

The proceeds will be devoted to the care of sick members in the different hospitals and in their homes.

The Promotion of a Comp.

Notice of the appointment of Charles C. Boyer, of Philadelphia, as one of the selling force of the Lanston Monotype Machine Company, is a reminder that many printers have entered the business world by way of holding office in typographical unions. The gentleman's name is well known among working printers on account of his activities in Lancaster and Philadelphia unions, more especially because he has twice served on the high court of the typographical union — the Laws Committee of two annual conventions. But Mr. Boyer has not been a union official solely. While following that avocation he has held responsible executive positions in several large printing-plants, so he brings to the Lanston Company a good technical knowledge of the business and some knowledge of men, the last-mentioned quality being acquired in union work. No one of his friends doubts but that Mr. Boyer will make good in his new position, and become a congenial addition to the pleasant coterie of supplymen that hover round and about the City of Brotherly Love.

General Notes.

A PRINTERS' club is being organized at Spokane, Wash.

AT Marion, Ind., the Ben Franklin Printing Company has been consolidated with the Commercial Printing Company.

THE Wheeler Lithographing Company has been consolidated with the Western Lithographing Company, at Wichita, Kan.

A NEW building will be erected by the Franklin (Pa.) News Printing Company, to be ready for occupancy about April 1.

AT Detroit, Mich., the printing-plant of the Stubbs-Esterling Company, on Monroe street, was completely destroyed by fire on December 4.

R. C. WILLIAMS, manager of the Williams Printing Company, Richmond, Va., was fined recently for the violation of the state law providing that women and children shall not be required to work more than ten hours in any one day.

JOB-OFFICE employers at San Francisco reached an amicable agreement with their employees during the latter part of November. Slight increases were made in the scale.

ON January 14 bids will be opened for the construction of the new Bureau of Engraving and Printing building, at Washington, D. C. The cost is expected to be about $100,000.

J. J. BENNETT has been elected president and general manager of the Bennett Register & Printing Company, of East Liverpool, Ohio, which recently took over the Bennett Register Company, of that city. New machinery and supplies are being added.

NEWSPAPER men and printers from Shelbyville, Frankfort, Danville, Nicholasville, Richmond, Paris, Winchester, Versailles, Georgetown and other towns of the Bluegrass State were entertained at a banquet by the Ben Franklin Club, at Lexington, on December 3.

A BANQUET was given at the Windsor Hotel, Troy, N. Y., on Tuesday evening, December 6, in celebration of the fiftieth anniversary of Typographical Union No. 52, of that city. Toasts were responded to by well-known printers and editors. Music was provided by Doring's orchestra and the Imperial Quartette.

ON December 1, F. I. Ellick, of Omaha, Neb., member of the American Printers' Cost Congress and general manager of the Omaha Printing Company, delivered an illustrated address on the standard uniform cost-finding system, recently adopted by the International Cost Congress, at the assembly room of the Merchants' Association, of New York.

A WASHINGTON dispatch, on December 1, stated that Senator Penrose, chairman of the Senate Committee on Postoffices, had received ten thousand letters in three weeks protesting against the passage of the Touvelle bill, which forbids the Government making contracts to print return cards of private firms or persons upon stamped envelopes.

Recent Incorporations.

Campana Operaia Publishing Company, Long Branch, N. J. Capital, $25,000.

Swan Printing & Stationery Company, Huntington, W. Va. Capital, $20,000. F. P. Swan, president.

Wiche Printing Company, Chicago, Ill. Capital, $20,000. Incorporators: W. W. Wiche, F. S. Wiche, A. A. King.

Meridian Printing Company, Meridian, La. Capital, $25,000. Incorporators: B. S. Barnard, W. H. Hurt, S. W. Harvey.

Eidson Publishing Company, Chicago, Ill. Capital, $10,000. Incorporators: W. R. Eidson, C. F. Hatfield, D. R. Hamlin.

Homestead Publishing & Printing Company, Homestead, Pa. Incorporators: G. B. Smith, J. J. Rattigan, W. A. Summersgill.

Stevens-Davis Company (printing), Chicago, Ill. Capital, $25,000. Incorporators: W. H. Hutson, J. E. Erickson, W. A. Sheehan.

Newspaper & Periodical Printing Company, Chicago, Ill. Capital, $100,000. Incorporators: A. M. Lawrence, W. P. Lech, R. D. Keehn.

The Dennis Printing Company, Jacksonville, Fla. Capital, $30,000. Incorporators: F. W. Dennis, A. W. Davis, E. L. Kennedy and others.

Hulslander Engraving & Stationery Company, Trenton, N. J. Capital, $25,000. Incorporators: H. A. Hulslander, H. B. Outcalt, C. B. Lander.

The Lyle Printing Company, Salem, Ohio. Capital, $10,000. Incorporators: C. A. Farmer, J. M. Scott, F. P. Adams, J. M. Lyle, N. E. Lyle.

Charles C. Thompson Company (printing and publishing), Chicago, Ill. Capital, $75,000. Incorporators: C. C. Thompson, C. Martin, H. M. Byall.

The Miller Press (printers, engravers, embossers, etc.), New York city. Capital, $15,000. Incorporators: J. A. Gillaumo, P. S. Carpenter, R. M. Lowes.

The Robert J. Wythe Company (printers and bookbinders), Camden, N. J. Capital, $25,000. Incorporators: R. J. Wythe, R. J. Wythe, Jr., C. L. Lapp.

The Eastern Ludlow Company (printing supplies and equipments), Manhattan, N. Y. Capital, $50,000. Incorporators: H. Stone, M. A. Mullin, C. E. Sholes.

Socialist Publishing Company, Columbus, Ohio. Capital, $10,000. Incorporators: C. E. Belcher, J. L. Bachman, T. C. Southard, J. P. Bohnert, D. M. Kuhns.

Dennis Printing Company, Jacksonville, Fla. Capital, $30,000. F. W. Dennis, president; A. W. Dennis, vice-president; E. L. Kennedy, secretary and treasurer.

United States Publishing Company, Cincinnati, Ohio. Capital, $10,000. Incorporators: H. E. Reeb, C. P. Johnston, T. Meader, F. Frank, J. Kirby, A. R. Streatman.

Norfolk Publishing & Advertising Company, Norfolk, Va. Capital, $10,000. R. C. Bruce, president; E. H. Matthews, vice-president; W. B. Watson, secretary.

Crescent City Linotyping Company, Ltd., New Orleans, La. Capital, $5,000. J. T. Wentz, president; J. J. Tucker, vice-president; J. H. Gintz, secretary-treasurer.

Autoplane Company of America (printing machines, presses, etc.), Jersey City, N. J. Capital, $1,000,000. Incorporators: H. O. Coughlan, L. H. Gunther, J. R. Turner.

The Russo-American Commercial Messenger (printing and publishing), Manhattan, N. Y. Capital, $5,000. Incorporators: H. F. Pierson, T. A. Evdokimoff, V. E. Gartz.

BUSINESS LOST BUT PROFIT GAINED.

A cost system will undoubtedly cause a loss of business. But this lost business is unprofitable business. The profitable business remains. All the fool printers are not dead yet — so it is still possible to get work done at a loss. Some printers are like Helen's Babies, they like to see the wheels go 'round. While a cost system means a loss of business, it also means a greater profit on the work done.—*W. O. Foote, Atlanta, Georgia.*

BUSINESS NOTICES

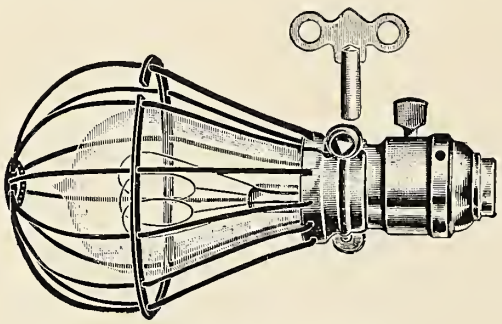
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

NON-CURLING GUMMED PAPER.

Samuel Jones & Co., of London, England, announce the completion of their new American factory at Waverly, New Jersey, for the manufacture of noncurling gummed paper. Mr. Harold R. Butler is the general manager of the new factory and Mr. William R. Lusignea is manager of the works. The formulas, material and machinery are identical with that which has given the European product of the Samuel Jones Company its favorable celebrity in this country as elsewhere. Noncurling gummed paper makes it possible for printers to handle such stock with convenience, speed and economy — in fact, it is so prepared in the making as to permit its being handled by the pressman or in the stockroom with the same freedom as any other kind of paper stock. Printers and paper brokers interested should write to the American factory for their lines of samples, prices, etc.

LOCK UP THE LIGHT WITH LOXON GUARD.

The McGill Manufacturing Company, of Valparaiso, Indiana, have just placed on the market a wire incandescent guard, known as the Loxon guard, a protection to electric light bulbs, saving breakage and preventing theft. The necessity for protecting lamps around the composing-room, over job presses, under the feeding bed of the cylinders, or in any number of places around the pressroom should be obvious, and one can readily see that danger and loss can

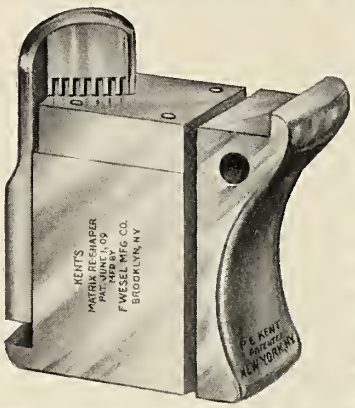


THE LOXON GUARD LOCKS THE LIGHT.

be averted with such a protection. The Loxon lamp-guard has the unique distinction of being the only guard which actually locks on with a key. With its aid you can lock your lamps to their socket, guarding them from petty thieving as well as breakage. Broken lamps are continually causing explosions in places where gasoline, benzin, turpentine, etc., are used; the flying glass from broken bulbs is a source of danger to employees, so for many reasons it is a profitable investment to protect exposed lamps; and most lamps in a print-shop are exposed. The McGill Manufacturing Company also manufacture several other styles, with reflectors or shades, also portable guards, all of which are worth many times more than the cost to the printer. This company has just issued a very attractive catalogue showing their entire line, which will be sent upon application.

KENT MATRIX RESHAPER AND LINOTYPE EMBLEMS.

Mr. Perry E. Kent, of New York city, inventor of the new Linotype Matrix Reshaper here shown, and which is having an unlooked-for large sale in the United States, Canada and Europe (several orders having also been filled for Australia and New Zealand), now announces that he has placed upon the market an "Emblematic Pin" and an "Emblematic Watch Fob" for machinists, operators and machinist-operators of the Linotype, and shows cuts of same herewith. These attractive little novelties combine an exact production of a genuine Linotype matrix in Roman-gold finish, mounted with an elaborate reproduction of miniature tools in white metal, monogrammically entwined, and so carefully and elaborately made that even the indicating marks on the micrometer and the scale marks on the square are clearly discernible. The "pin" is provided with a pin and clasp for securing to the point of "Sunday vest," or for the tie or scarf. The combination of the Roman-gold finish of the matrix and the white or silvery appearance of the miniature tools make a pleasing contrast, and the whole design forms a very attractive and appropriate "emblem" for Linotype men. Will be forwarded to any address on receipt of $1 for the pin or $1.25 for the fob, or sent C. O. D. with privilege of examination if desired. Address P. E. Kent, 2582 Briggs avenue, New York city, N. Y. Agents wanted. Send for circulars.







Less than half size.

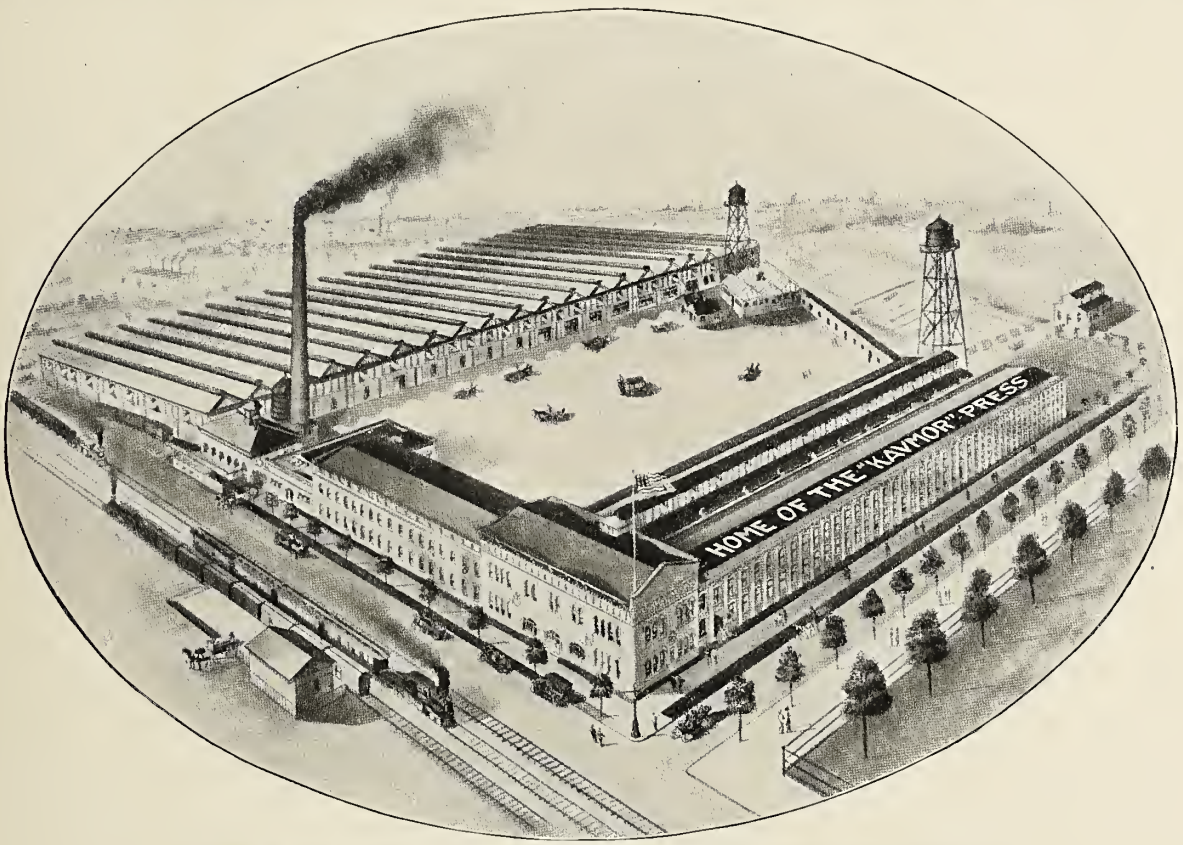
THE DANISH BOND PAPER—B. D. RISING PAPER COMPANY.

The B. D. Rising Paper Company, of Housatonic, Massachusetts (Berkshire county), makers of Housatonic, Barrington and Danish Bond Linen and Ledger papers, also a complete line of wedding and index bristols, are now sending out some very attractive advertising matter emphasizing the sterling merit of their Danish Bond line. The Danish Bond has enjoyed a phenomenal growth from its first introduction to the market many years ago, each year developing favor among discriminating buyers of high-class bond. Due to the excellent product of the B. D. Rising Paper Company the Danish Bond line is occupying a favored place to-day with the users of paper who appreciate quality. This line is made up in the customary sizes and colors: white, opaline, primrose, green, pink, blue, canary, sepia, dark blue and goldenrod. It will pay the

manufacturing printer or stationer to investigate the B. D. Rising Paper Company's various products. A complete line of samples will be mailed to the applicant using firm letterhead.

NEW FACTORY OF THE "KAVMOR" AUTOMATIC PRINTING-PRESS COMPANY.

The Automatic Platen Press Company, with showrooms and offices located at 346 Broadway, New York city, have recently moved into their new factory at Philadelphia, Pennsylvania. This move means much to the progress of the Kavmor press because of its immense increased facilities for turning out additional presses over their former capacities. The treasurer, Mr. J. T. Kavanaugh, when interviewed by a special representative of THE INLAND PRINTER, advised that their new factory building is of such immense dimensions as suggest almost unlimited capacity, therefore great expectations for the year 1911 are planned. The Automatic Platen Press Company, which manufactures exclusively the Kavmor, a high-speed automatic platen press, proposes to construct only two sizes: No. 1, 11 by 17, a press producing five thousand impressions per hour, and No. 2, 14 by 20, at a speed of four thousand per hour, each press turning out the finest character of work, such as vignetted half-tone, process colorwork and embossed colorwork; also cutting, creasing and scoring of paper boxes is one of the successful features of the Kavmor press. This company proposes to place on the market during the early spring months an automatic offset press that will take a sheet, size 28 by 42, the press to produce five thousand perfect impressions per hour. The press is designed to make but one revolution to an impression as against the majority of offset presses which require two revolutions for each impression. This new offset press will be equipped with the company's automatic sheet-feed which will handle all grades of paper from French folio to cardboard. It is also proposed to construct an automatic cutting, creasing and scoring press of special interest to the paper-box trade, the press being designed to take size 30 by 40 sheets and automatically feed, crease, score, cut and deliver up to 30 by 40 sheets at a speed in excess of three thousand per hour. The accompanying illustrations represent the new quarters of the Kavmor press at Philadelphia, Pennsylvania, while the general offices and salesrooms will continue to remain in New York city.



FACTORIES OF THE "KAVMOR" AUTOMATIC PRINTING PRESS COMPANY, PHILADELPHIA, PENNSYLVANIA.

CANADIAN LINO-TABLER INSTALLATIONS.

One of the first official acts of the new superintendent of the Government Printing Bureau at Ottawa, Canada, was the installation of the Lino-Tabler system in the Linotype division of the King's great printery. Next to the American battery of Linotypes in the Government Printing Office at Washington, the Canadian plant is the largest job printing-office in the world.

Superintendent Boardman was an interested cost-congress delegate from the Montreal Printers' Board of Trade, in which he represented the Montreal Herald Company prior to his selection by the Dominion Government, and his adoption of the Lino-Tabler method, after investigating its practical operation at the cost congress and in St. Louis plants, is a source of congratulation to Inventor Stevenson, who combined the pleasure of a visit to his boyhood home with the more serious business of negotiating with the government bureau.

Before his return to the States, Mr. Stevenson was successful in obtaining contracts for the installation of the system in most of the privately owned plants of any size, where the system was not already in operation, in Toronto,

Ottawa and Montreal. During his absence in Canada, the Lino-Tabler Company, through other officials, installed the system in the State printing-plants of California, Texas and Michigan, besides leading establishments which adopted it in Philadelphia, Fort Worth, Kansas City, Denver, Los Angeles, Rochester, Toledo, Detroit and Atlanta.

General Manager Stevenson will open the company's eastern headquarters in the New York Tribune building early in January, and will remain in the East for several weeks. President Hollister's sons, who are practical Linotype and Monotype machinists, will form the nucleus of Mr. Stevenson's eastern demonstrating staff.

PRINTERS' COST ACCOUNTING.

That the printing business responds to the same scientific business treatment as any other industry is the experience of Wright, Schooley & Morse, public accountants. They have been in close touch with the printers and publishers for several years and find that the traditions of the printing industry are its worst handicap. When costs are determined in the same manner as they are by manufacturers in other lines, the results can be used as a basis upon which the selling and administrative departments can be built. The successful application of standard factory-cost practice and organization methods by accountants with the printing experience of Wright, Schooley & Morse, is an important and advisable step toward the putting of the business of any printer upon a more profitable basis. Full particulars in reference to this service can be secured by addressing Wright, Schooley & Morse, 17 West Forty-second street, New York, or 117 North Broad street, Philadelphia, Pennsylvania.

IS THIS THE LARGEST ELECTROTYPE EVER MADE IN ONE PIECE?

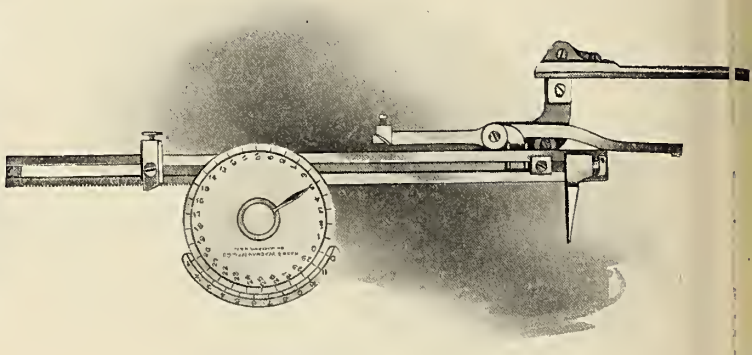
It is believed that a one-piece electrotype, measuring 13 by 42¼ inches, made recently for the Osborne Company, of Newark, New Jersey, by the Lead Mould Electrotype Company, of New York, holds the record. We are told that it would have been no trouble at all to have molded it 24 inches wide and 5 feet long. In fact, by the Dr. E. Albert patented lead-molding process there is no limit to the length of a mold. The limit is made by the length of the depositing tank.

Lead-molding is in its infancy, but every day its possibilities are being developed. Here is one that could not be done nearly so well or so economically by wax-molding. A printer contracted to print a catalogue of many pages, on each of which were several four-color process cuts. The half-tones were delivered to him, each page etched on one plate, with each cut in its correct position. The printer was expected to set type-matter around or under each cut, and have a number of duplicate electros made. He knew that if he separated the cuts on each page he could never hope to get them back into register. He left the half-tones untouched, and, setting up the type, instructed the electrotyper to insert the matter around and between the cuts. A lead-molder carried out these instructions, and delivered the electrotypes, molded and deposited and backed up in one piece, and every one molded from the original half-tones, in perfect register, *without using a bit of solder, or a soldering iron or any substitute therefor.* How did he do it?

In addition to giving perfect reproductions of half-tones the lead-molding process has many other superiorities over wax-molding. The following electrotypers are using the Dr. E. Albert lead-molding process: the Manz Engraving Company and National Electrotyping Company, of Chicago; Suffolk Engraving Company, of Boston; Royal Electrotype Company (two presses) and Art Printing Plate Company, of Philadelphia; and F. A. Ringler Company, Crawford & Calder, Lead Mould Electrotype Company and American Bank Note Company, of New York.

AN ECONOMIC ATTACHMENT FOR A LINOTYPE.

A device of unusual simplicity for setting leader, tabular and ditto work on a Linotype has been placed on the market by Rapp & Wagman Manufacturing Company, 832 Cherry street, Philadelphia, Pennsylvania. The Linotype Indicator and Assembler Slide, as it is named, may be attached to any standard machine, by the operator, by removing the old assembler slide and by making a few other minor changes of assembler parts. The indicator records in picas and points and makes it possible to set the most



THE LINOTYPE INDICATOR AND ASSEMBLER SLIDE.

intricate broken measures with ease. A telephone directory having the usual variation in exchange names at the beginning of the slug and the necessity of a line-up of the names of subscribers is an example of the class of work on which this attachment may be used to advantage. The assembler slide that is a part of this attachment moves with great steadiness, the movement imparted by each additional matrix to a line is registered on the indicator with extreme accuracy. Matrices do not bound from the assembler, as the movement of the assembler finger is so steady and of such a degree of nicety that there is no excess of space which ordinarily is the cause of such troubles. The device will be sent on a ten days' trial to responsible printers.

MONEY IN WASTE PAPER IF HANDLED RIGHT.

Printers, in fact every establishment allied with the printing industry, will find it to their interest to investigate what the Little Giant Hay Press, of Alma, Michigan, offers through its service toward a great saving that can be accomplished with the proper baling of all waste paper accumulating about the plant. It has been demonstrated that where a baling press is used and waste paper is properly baled or packed that it brings a good price and must abolish the old system of using bags for the purpose. The baling press is, therefore, of great interest to both the paper mills and the printers, because it enables the former to find a steady source of supply, and the latter a profitable market for material that would otherwise be mostly loss. The baling press has been on the market in various forms for the past fifteen or twenty years, proving to commercial concerns the value of properly taking care of the waste.

Now comes the Little Giant Hay Press, specially adaptable for the requirements of the average print-shop or paper-mill. This press provides a handy receptacle for daily accumulations of waste and when full turns out a wire-tied bale which is compact and easily handled. In this shape it is readily disposed of at highest market prices, thus turning into cash what was formerly considered a worthless nuisance. It is small, compact, durable and easily operated by an office-boy. It can be set up and used in a low basement or in a small room, where space is limited. The chute into which the paper is fed stands on the level with the shoulders of a man of ordinary height. Therefore, there is no difficulty about getting the waste paper or other material into the press itself. The total height of this press is seven feet and one inch. The floor-space it occupies is 3 by 4 feet, and the press can be conveniently operated in a space five feet by five. As the waste paper or other receptacle is emptied into the chute, the press is closed, and when the baling-case is filled power is applied and the first portion of the bale is formed. The scrap-matter is always kept in the closed baling-case and under full pressure, so that there is not the slightest chance of fire originating therein as is so often the case where there are large quantities of loose waste. Several fillings make a complete bale, and this is turned out in the compact wire-tied form already described. The bale itself weighs from 125 to 150 pounds and is about thirty inches in length. These bales sell at from $8 to $45 per ton, according to what matter they are composed of. This may roughly be divided into three classes: Old newspapers, blanks or No. 2 shavings, and No. 1 shavings. Blanks and No. 2 shavings are composed of white ground wood paper — in other words, the waste from newspaper rolls before it is printed on and shavings from this class of paper. No. 1 shavings is the waste from No. 1 white book-paper that is free from ground wood. The installation of the baling-press has been found to be a source of great profit by thousands of firms, and in a recent canvass made by letter to thousands of baling-press users, it was found that the average profit on the investment was one hundred and fifty-two per cent, while in many cases it ran up as high as one thousand per cent. This canvass included every imaginable kind of a business firm, large and small, in city and country. Many of these firms wrote very interesting letters and told how they had started with one press merely as a matter of experiment and with a great deal of skepticism as to the result, and had finally ended up by installing a number of presses and making enough profit from them to pay many of their minor business expenses. Another point worth mentioning is the reduction of fire risk and the cleanliness and economy of space which these presses effect.

A NEW BOOK ON LETTERING AND DESIGN.

"Letters and Letter Construction," by F. J. Trezise, deals with this interesting subject in a manner different from other treatises on lettering. The student beginning the study of lettering and the accomplished craftsman will both find information of vital interest on every page.

"Letters and Letter Construction" contains chapters on roman capitals, roman lower-case, italic, gothic, lettering in design, decoration and type alphabets.

The whole work is written in a manner easily understood by the beginner, and is illustrated with diagrams of especial interest. Accompanying the alphabets on which the various chapters are based are diagrams showing the method of constructing the letters.

Although a great variety of alphabets is shown, the aim has been to make the book more comprehensive than a mere collection of alphabets, and to this end chapters dealing with the use of letters in a practical way have been added. The chapter on lettering in design deals with the origin and use of the different letter-forms, showing diagrams suggestive of the most pleasing forms of decoration to be used with the various letters, and contains text and illustrations relative to the placing of letters and groups of letters in designs. This will prove most interesting and valuable to the accomplished artists and designers.

The chapter on decoration is as interesting as it is novel in a work of this character. It deals with the designing of decorative initial letters, etc., in a manner simple and easily understood, and contains many descriptive illustrations. A most interesting feature of the chapter is found in a series of plates showing the characteristic decorative forms of various periods and people. From the earliest Egyptian to the modern decorative forms, the student will find in these plates a reference work of value.

"Letters and Letter Construction" contains 160 pages and 131 illustrations. It is artistically bound in art canvas with gold stamp on side and back. The price is $2, and orders may be sent to The Inland Printer Company.

LATHAM MACHINERY COMPANY'S NEW CATALOGUE.

The Latham Machinery Company, manufacturers of Monitor wire stitchers, printers', bookbinders' and box-makers' machinery, Chicago, New York and Boston, have just issued a handsome new catalogue of sixty pages, illustrating their specialties. It is a fine specimen of catalogue-making and should find a place in every printer's library. The machines are shown assembled and in analytical detail. The Latham Machinery Company have been manufacturers of printers' and bookbinders' machinery for the past twenty-five years, and the catalogue in question, epitomizing the results of that development, certainly is most desirable for any printer to have.

Please Don't Fight.

I remember Doctor Watts had a little poem on cats and dogs that fought together, for 'tis their nature to. And I recollect quite well that he said we'd go to hell if we tried to imitate these pets; so when we buy or sell, let us think upon these morals if we hope to win the laurels that wreath the brow of men who earn respect wher-e'er they dwell. If you're building for yourself a home and saving pelf and raising up a family to grace your name for aye, will you keep a-seeking trouble for a disputatious bubble, or will you take a tumble and hearken when I say that there never was a cause that negatived the laws of right that force would buttress or sustain for any time? But if your claim is right, you will find its greatest might is found in free discussion and not blowing out the light.—A. Henry.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THEORY AND PRACTICE OF BOOK IMPOSITION — A new work, covering the full range of imposition practice; just off the press. If interested, send for circular to C. J. SCHOTT, Seattle.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

FOR SALE — A printing-plant doing from $75,000 to $80,000 business a year; inventoried by American Appraisal Co., Milwaukee, $54,000 in September, 1910, exclusive of stock on hand, and a No. 3 Miehle has been installed since; have drawn out from $10,000 to $15,000 a year and want to retire from business; good chance for some young man to get an old established business cheap; price, $35,000. A 126.

FOR SALE — An old established, finely equipped, large-edition plant in New York State is offered for sale; operated at small expense; owners retiring from business. A 125.

FOR SALE — Bookbindery; well-equipped shop in city of 25,000; if taken in the next 60 days you will get the chance of a lifetime. H. D. PARLEE, General Delivery, Des Moines, Iowa.

FOR SALE — Complete and up-to-date printing-plant in Memphis, Tenn.; established 23 years; now doing a good business; 5 C. & P. Gordons, 28 by 42 Miehle cylinder, Harris Automatic, paper-cutter, complete bindery, an abundance of body and job type, leads, slugs, stones, cabinets and everything that goes to make a first-class printing-plant; high-grade commercial and catalogue trade; a bargain for some one, as plant must be sold for good reasons. P. CARY, Memphis, Tenn.

FOR SALE — First-class job business in Canadian city; long established; earning good interest on investment; modern equipment throughout; good reasons for selling; easy terms; capable of great development; excellent opportunity for bright young man. A 16.

FOR SALE — Fully equipped job-printing office; no competition whatever; doing printing for entire county; get your own prices; everything in perfect condition; fine climate in "Sunny South"; other business north requiring my attention; to secure this cheaply on easy terms inquire at once; price will include home, plant, barns, etc., on 64 acres of fine truck land; fuel and running water free. E. N. ANKETELL, Manteo, N. C.

FOR SALE — The only commercial printing-plant in a hustling city of 30,000 near New York; established 20 years; an exceptional opportunity; $3,500 cash required. A 123.

MR. PRINTER — Go after the calendar business in your town; our big line of calendars, post-cards, blotters and fans sells at right prices; set of samples, $10. AMERICAN CALENDAR CO., Red Wing, Minn.

PARTNER WANTED with $4,000 or $5,000 to help develop Western newspaper and printing business along profitable new line. A 145.

PRINTING-PLANT for sale in Iowa town of 11,000; $400 monthly business; good prices; good equipment. Invite close investigation. HON. E. H. ENGLISH, State Printer, Des Moines, Iowa.

RARE OPPORTUNITY for one of four men — competent job compositor, pressman, office man (accountant and shipper) and traveling salesman; medium-sized specialty plant (good commercial and color work, souvenir goods, legal blanks, show, post, tally, place cards, etc.), in fastest-growing city of America — Los Angeles, Cal., needs several men of ability and some capital in above capacities; plant established 6 years; plenty of work at good prices; needs more efficient and directly interested help, as well as additional capital; fair salaries; interest on investment and excellent future; please state qualifications, references, amount capital controlled, and if can come at once if investigation satisfies. B. M. COPES, 1476 West 45th st., Los Angeles, Cal.

SPLENDID OPPORTUNITY for A-No. 1 all-around man (married preferred) to take complete charge of composing and press room of large, old established German weekly; Linotype and modern job-plant of medium size; output tripled in 3 years; fine, healthy, fast-growing city, over 15,000, in Middle West; must have system, understand cost, stock estimating, cutting and small binding, also understand platen presses; must be sober, industrious, of quiet, gentlemanlike disposition, and speak and read English and German; must invest enough money (after thorough investigation) to stick and make good; salary according to ability to increase business; no better opportunity anywhere for the right man who wants to build up his own future and independence, as proprietor would leave him later on in entire control of business; union; state exact details, references, salary for start and experience. A 147.

TWO PRACTICAL LINOTYPE MEN want location to install one or two machines with up-to-date printing-house, or would lease plant of machines; thoroughly reliable, with years of experience in producing highest grade linotype work. A 1.

WANTED — AS PARTNER IN EXECUTIVE CAPACITY, AND AS SALES manager (either in office or in charge of a sales branch), high-class, thoroughly experienced, well-connected lithographic salesman with established trade; extraordinary opportunity — owing to death of principals — to connect with one of the most prosperous, old established American plants, with good salary and opportunity for highly profitable investment; prefer general advertising campaign and contracting experience. A 124.

Publishing.

$5,000 WILL BUY foundation for high-grade engineering paper in Middle West. We have others larger and smaller. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

FACTORY SITE.

FACTORY SITE — One of the best in the county, 13 acres or any part thereof, on centrally located switch in a large German settlement; Columbus is one of the best towns for factories in the United States, and its railroad facilities can not be excelled; the laboring people are largely Germans and men who have moved in from the country, practically no foreign element; all Columbus industries have grown to be large institutions; our banks furnish any amount of capital that is required to finance, enlarge and develop business; the Chamber of Commerce is alive to the interests of its home industries; last year it gave one of the most elaborate and successful industrial expositions that has ever been held in the United States; if you contemplate a location, let us hear from you. C. A. THOMAS & CO., Brunson bldg., Columbus, Ohio.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

FOR SALE — A Smyth No. 1 case-making machine in excellent condition, having been used only 6 months; this machine is a bargain and can be bought for nearly half price. J. B. LYON COMPANY, Albany, N. Y.

Do This! Order a can of **"OROTYP,"** and if you can't conscientiously tell us, after testing it, that it is the only satisfactory **GOLD INK** you ever saw, return it for full credit. Can you beat this proposition? Four shades — Light Gold, Deep Gold, Aluminum, and Copper. ☙ ☙ Liberal discounts to jobbers.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD

Price, $3.00 per lb. ***Distributing Agent for United States*** **— JAS. H. FURMAN, 36 La Salle Street, Chicago, Ill.**

FOR SALE.

FOR SALE — One Harris automatic litho press in first-class condition, now in operation; fully equipped with motor and starting box, etc.; one graining machine for zinc plates; one Sheridan paper-cutter, 36-inch automatic clamp, good as new; one Morrison (Perfection) wire stitcher, nearly new; one National rotary perforator, latest model; one stone planer (Kidder), will take any size stone up to 28 by 42 (this is a special bargain). Owing to a consolidation of two plants these things are for sale, and it is a rare opportunity to buy machinery of this high class at a great bargain. W. A. VINCENT, Wichita, Kan.

FOR SALE — Seybold Duplex trimmer. H. C. ISAACS, 10 Bleecker st., New York.

FOR SALE — 10 by 15 Peerless press and small outfit of type and material, suitable for amateur printer; will sell whole or in part. Address REV. P. L. LINDQUIST, Kane, Pa.

JOB CYLINDER-PRESS FOR SALE — Pony Whitlock, bed 27 by 40, fly delivery, fully described on page 1076 American Type catalogue, used less than a year, hardly enough to smooth bearings, is for sale because of consolidation; also 350 pounds 8-point O. S. body-type, 150 pounds 10-point and 50 pounds 6-point, in good condition, used slightly for less than year; also Acme stapler No. 6, in good condition. BROWN & MEEK, Harlan, Iowa.

2,000 NEW ELECTROTYPED CUTS for sale at 10 cents each; regular prices 25 cents to 75 cents each; trade and ornamental. Send postal for proofs. GRAMLICH & BAUHAHN, 1999 Clinton av., New York city.

$3,000 WILL BUY one two-color Harris automatic press, will take 26 by 29 sheet, and one two-color Harris envelope press, with sheet-feed attachment, will take 11 by 12 sheet; motors and benders for same included; both presses in A-1 condition. A 121.

HELP WANTED.

ARE YOU LOOKING FOR WORK? — File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 3; machinist-operators, 3; linotype machinist, 1; superintendents and foremen, 5; bookbinders, 2; compositors, 4; pressmen, 5. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Ad. Solicitors.

LABOR PAPER wants man who can *get* advertising; union man and an agitator, able to talk and write on labor problems; gild-edged proposition offered such a man. A 150.

Collotype.

COLLOTYPE (Lichtdruck) — First-class, practical man; the best of opportunity for the right man. A 118.

Compositors.

WANTED — Compositors, Monotype and Linotype operators; good wages; will run non-union shop after March 1. A 137.

Editors.

WANTED — A good, live, hustling editor and manager; good salary, with privilege to become financially interested — if desired — of semi-weekly newspaper and job office, circulation nearly 3,000, in a steady-growing town of 4,000 inhabitants; a grand opportunity for the right man; no idle inquiries. A 128.

Foremen, Managers and Superintendents.

AN UP-TO-DATE, MEDIUM-SIZE PLANT located in a Michigan city and doing high-grade catalogue printing desires a composing-room foreman who is a good executive. A 136.

SUPERINTENDENT of the printing department of the largest printing, stationery and office-outfitting house in Pennsylvania; position of responsibility and trust at very attractive salary; the establishment has been over 31 years in business, has over 2,500 regular customers, employs over 125 people, occupies 10 floors in addition to commodious warehouse; employees are given an opportunity to share in the profits of the business; good references, experience and a cash investment of $3,000 upward absolutely required. A 116.

Miscellaneous.

THE BEN FRANKLIN CLUB, of St. Louis, is seeking the services of a secretary who can demonstrate the advantages to be derived by the installation of cost systems; who can install and supervise them; who is a competent accountant and executive; address, stating fully as to qualifications, salary expected, with references, FRED F. GOTTSCHALK, acting secretary, Ben Franklin Club, 318 Wright bldg., St. Louis, Mo.

Operators and Machinists.

A LINOTYPE MACHINIST-OPERATOR, preferably one who knows something about the trade; union. EDW. H. LISK, Inc., Troy, N. Y.

WANTED — A first-class Monotype keyboard operator, either lady or gentleman; state experience and salary expected. A 27.

WANTED — Monotype operator (caster) who is also pressman. FRANKLIN TYPE & PRINTING CO., 210 N. Elizabeth st., Lima, Ohio.

Pressmen.

FIRST-CLASS platen and cylinder pressman to buy interest in growing job-office in Pacific coast city; $500 necessary. A 141.

Salesmen.

OLD ESTABLISHED EASTERN ink and color house has opening for two first-class salesmen with established trade — one for New England States, one for New York city; good, permanent positions for the right parties; state full particulars and salary required. A 151.

UP-TO-DATE PRINTING-OFFICE located in Michigan town of over 100,000 population wants hustling solicitor who can estimate on all classes of work. A 135.

WANTED — A printing salesman with thorough knowledge of catalogue trade; fine opening for strictly A-1 man, permanent and good salary. GRIFFITH-STILLINGS PRESS, Boston, Mass.

Stonemen.

WANTED — Competent man to take position as stone or lock-up man; one capable of checking errors, press proofs, stock, etc.; class of work — strictly commercial; salary, $25 per week; non-union office. DORSEY PRINTING COMPANY, Dallas, Tex.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

A LINOTYPE SCHOOL AT HOME — The Eclipse keyboard, with complete instruction course, for $3, is positively the best value on the market to-day; movable spring-steel keys, enamel-painted; detachable copyholder, 22-page instruction book; set of diagrams showing 12 keyboard layouts mostly used with every keyboard; the Eclipse is made with following layouts: No. 1, standard, without fractions; No. 2, standard, with fractions; No. 11, two-letter, with fractions; No. 12, two-letter, without fractions; circular on request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio. Canadian Agent, A. E. Moissan, Box 1118, Winnipeg, Manitoba, Can.

LINOTYPE INSTRUCTION — Special rate: 12 weeks' thorough operator-machinist course, $80; instruction day or night; 6 Linotypes; high-priced instructors; employment bureau; hundreds of graduates. Write for date of next opening. EMPIRE LINOTYPE SCHOOL, 419 First av., New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? — The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER — First-class blank-book finisher and forwarder wants position. A 133.

BOOKBINDER — First-class finisher, stamper, gilder, marbler and forwarder wants position. A 132.

BOOKBINDER, ruler, forwarder and finisher, first-class in each department; capable of handling your bindery; married, strictly sober; best of references from present employer. A 967.

POSITION WANTED as superintendent or foreman of a bookbinding establishment by a man thoroughly competent in all branches, including marbling, ornamental gilt-edging and art binding; at present occupying a position in a large establishment doing high-grade job and edition work; good organizer. A 44.

WANTED — Position as finisher and forwarder in a well-established bindery by an all-around bookbinder; am thoroughly competent. A 932.

Engravers.

ZINC ETCHER, thoroughly competent, non-union, desires steady position with firm handling best grade of work; wages, $25. A 130.

BOOKBINDERS PLEASE NOTE: You have been for years looking for a substitute for Gold Leaf, one which is soft, pliable, brilliant and **Non-Tarnishing;** one whose cost is considerably less than Gold.

"CRAMAIN GOLD" is all of these and more. Has been tested out for more than two years and **has stood up under every test.**

WRITE FOR PARTICULARS

MANUFACTURED BY

CRAMER & MAINZER - Faerth, Bavaria

SOLE AGENT AND DISTRIBUTOR IN THE UNITED STATES

JAMES H. FURMAN

36 La Salle Street - - - Chicago, Ill.

Reputable representatives wanted in all principal cities

Folder Operators.

DEXTER FOLDER OPERATOR wants steady position; also has experience at book-trimming and stock-cutting; steady, reliable, no tobacco or booze fiend; will go anywhere; references furnished. A 160.

Foremen, Managers and Superintendents.

FOREMAN COMPOSING-ROOM — Superintendent of printing, wide-awake and progressive, 20 years' experience in job and book branch, familiar with high-grade printing, holding present foremanship over 3 years; absolutely capable of handling help; desires to make change; union. A 32.

PRACTICAL MAN, 15 years' experience in newspaper, book and job printing, knowing the mechanical and office end, good estimator, desires position as superintendent of good plant; references. A 139.

POSITION WANTED as foreman of evening paper; married, age 28, sober, industrious, and 12 years on newspaper work; capable of taking charge of any composing-room; would consider foremanship of ad.-room; West or Middle West preferred; union; come immediately. A 738.

SUPERINTENDENT OR FOREMAN desires change to first-class, up-to-date, union office in Southwest; experienced, reliable, sober; best of references. A 142.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, first-class in both branches, desires position; 15 years' experience; or will install machine on contract work; union; have job, but want to change. A 138.

SITUATION WANTED — By experienced Monotype caster operator and linotype machinist; 7 years' experience; union, married; at present employed; desires change; can furnish references from present employer. Address E. B. REICHARDS, 1364 Camp st., New Orleans, La.

YOUNG MAN desires position as linotype foreman-operator, small plant; "sober, always on the job" — 'nuf sed. A 140.

Pressmen.

A-1 PRESSMAN, now foreman, wants to change; will go West or Northwest only; nothing under $30 considered. A 119.

SITUATION WANTED as working foreman, by competent, all-around pressman. F. KOSLIG, 5252 Winnemac av., Chicago.

WANTED — Position by a Gordon pressman, union, who is experienced on cylinder presses to some extent and knows a little about the other phases of the printing business. A 131.

Salesmen.

WANTED — By practical pressman, position as traveling salesman — inks preferred. A 113.

TO EXCHANGE.

TO EXCHANGE — Harris, two-color, 22 by 30, for Harris offset press. O. A. AMUNDSON, 145 La Salle st., Chicago.

TYPE FOR SALE.

EMPIRE TYPE FOUNDRY, Ellicott square, Buffalo, N. Y., sells the best type in the world; 35 cents per pound; beautiful faces. Ask for catalogue.

WANTED TO PURCHASE.

WANTED — A Mitchell mitering machine. R. T. VOSS, 26 Frankfort st., New York city.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-11

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-11

Calendar Manufacturers.

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-11

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 114 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper-joggers, "Giant" Gordon press-brakes. Printers' form-trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-11

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-11

MURRAY MACHINERY COMPANY, Kansas City, Mo. All kinds of electrotyping, stereotyping and photoengraving machinery. 3-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-11

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-126-128 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-11

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 43-49 Randolph st., Chicago. (See advt.) 3-11

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-11

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 3-11

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-11

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is non-curling gummed paper. Write for samples. 12-10

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. McLAURIN & CO., INC., 63 Park Row, New York city. "Bulldog" and "Blue Ribbon" brands gummed tape. Every inch guaranteed to stick. 6-11

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-11

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-11

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-11

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 184 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-11

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-11

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic-clamp cutting machines that are powerful, durable and efficient. 2-11

GOLDING MFG. CO., Franklin, Mass. Lever, $130-$200; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-11

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario — Cutters exclusively. 4-11

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-11

Photoengravers.

BLOMGREN BROTHERS & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers, 3-color process plates. 120-130 Sherman st., Chicago. 12-11

NATIONAL ENGRAVING COMPANY, Sioux Falls, S. D. Designers and engravers. "Cuts that talk." 2-11

THE FRANKLIN COMPANY, 346-350 Dearborn st., Chicago. Photoengravers, electrotypers and printers. 1-11

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-11

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 124-126-128 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-11

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-11

Poster and Wood Engravers.

BASSWOOD CUTS are best and cheapest. Investigate them. Good for broad subjects and tints. Engraving on boxwood, maple, zinc and copper. CALUMET ENGRAVING CO. (not inc.), 334 Dearborn st., Chicago, Ill. 3-11

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland, av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-11

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 143 Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-11

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburg; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-11

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-11

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-11

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-11

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-11

Proof Presses for Photoengravers and Printers.

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-11

Stereotyping Outfits.

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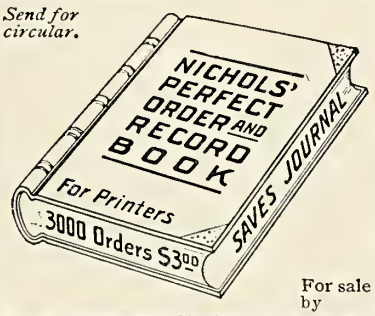
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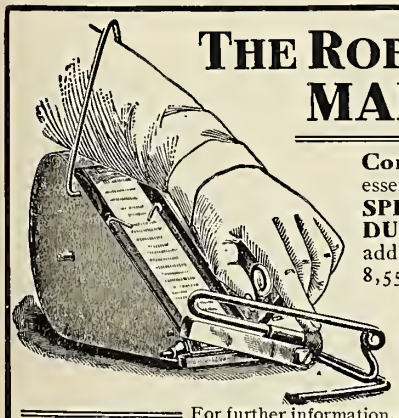
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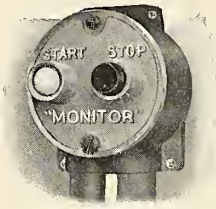
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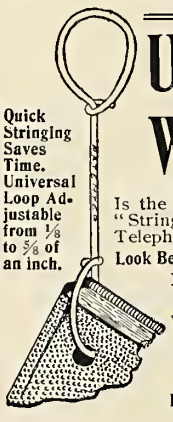
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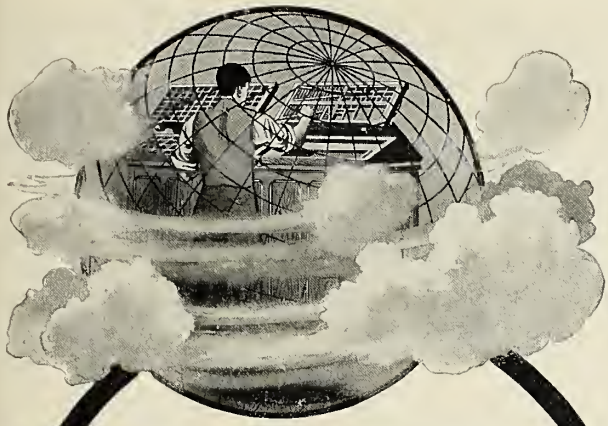
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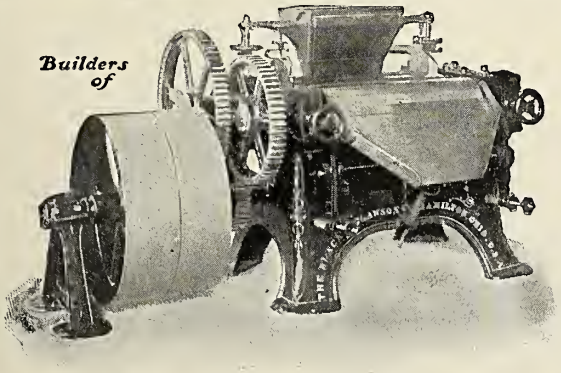
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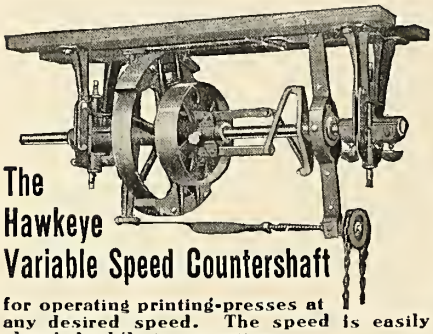
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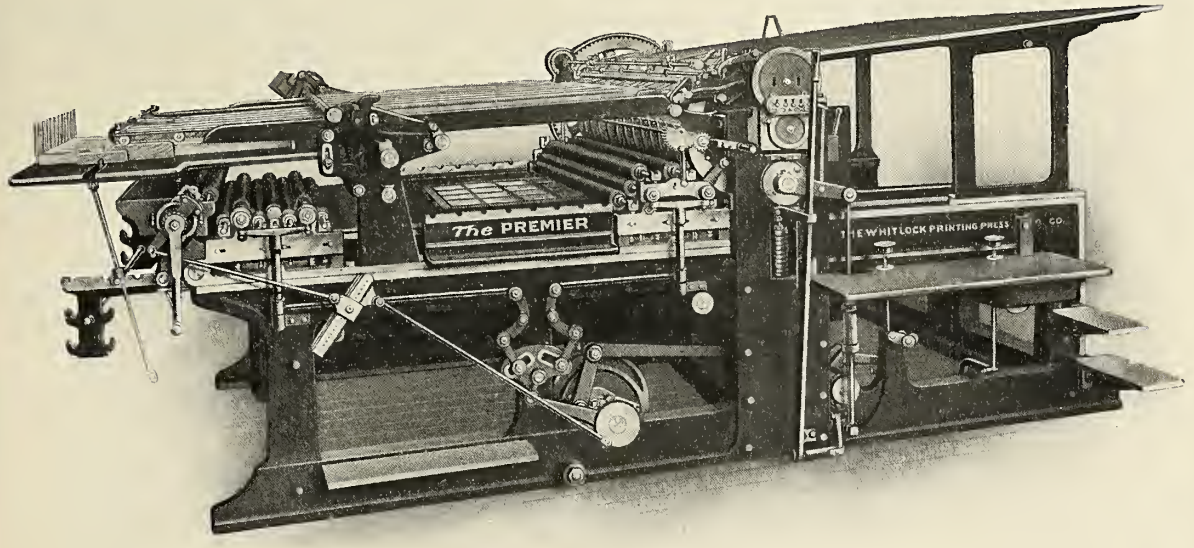
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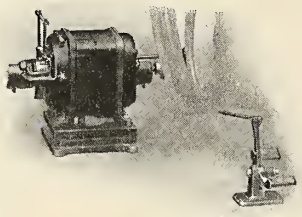
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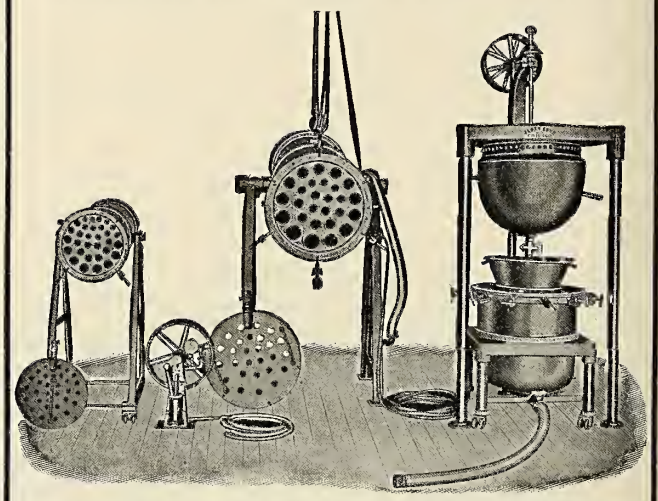
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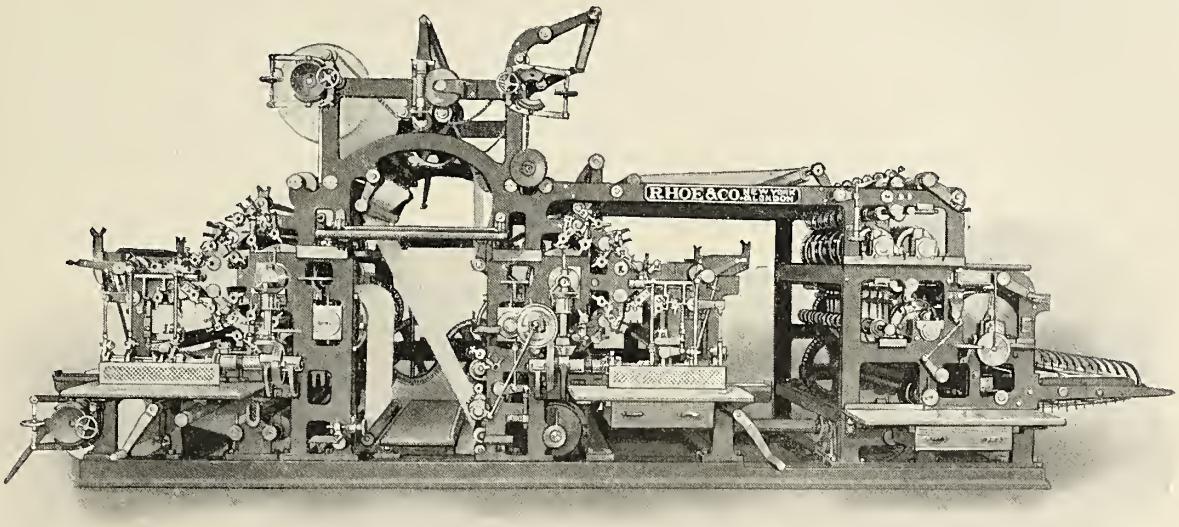
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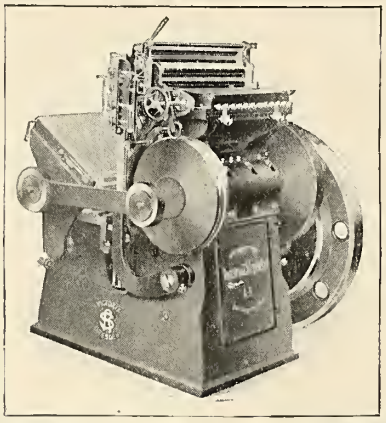
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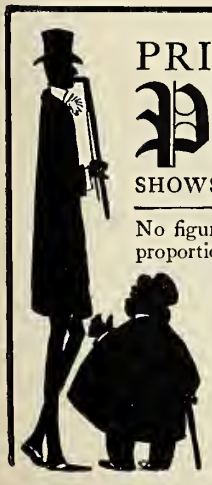
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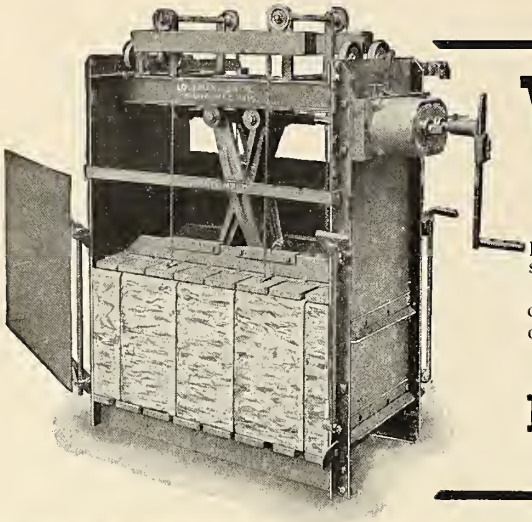
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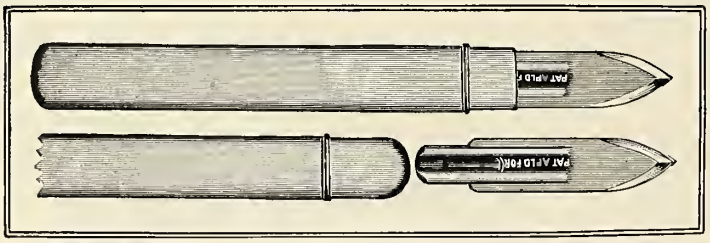
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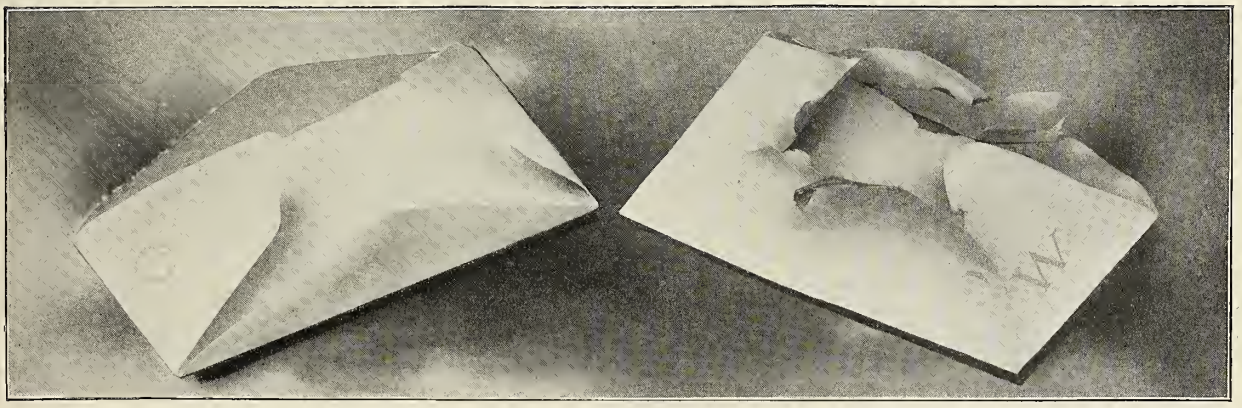
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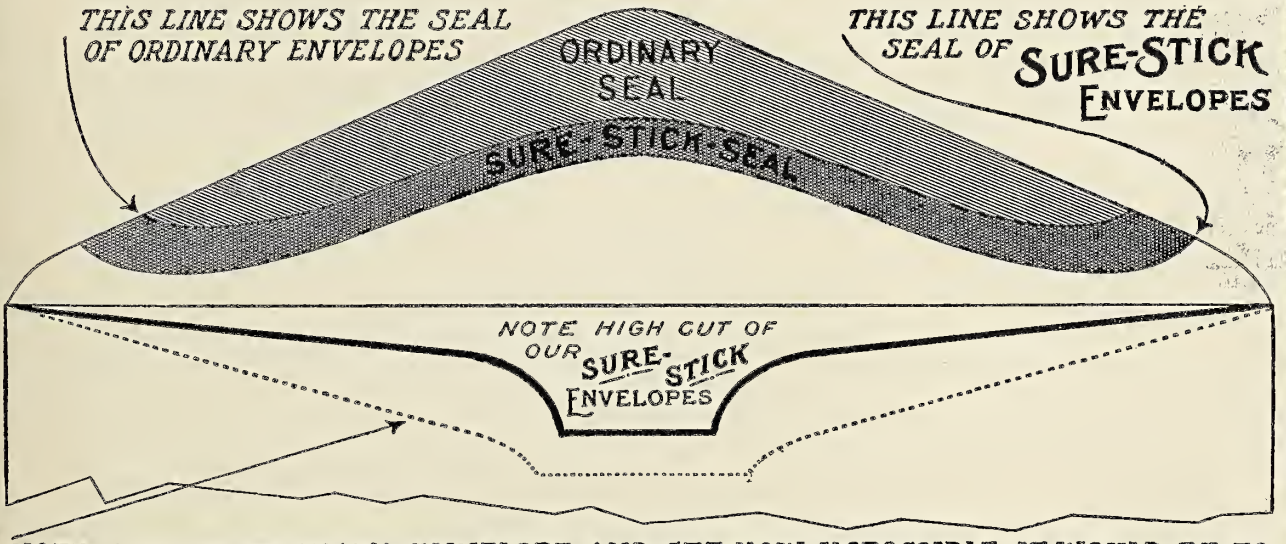
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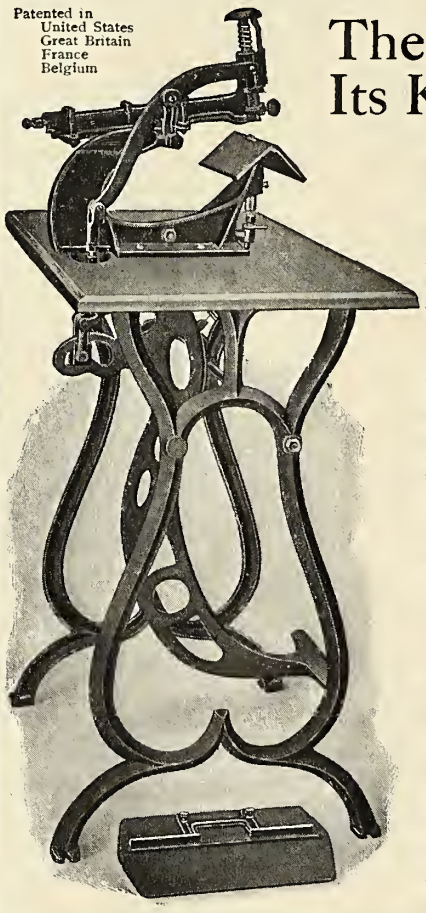
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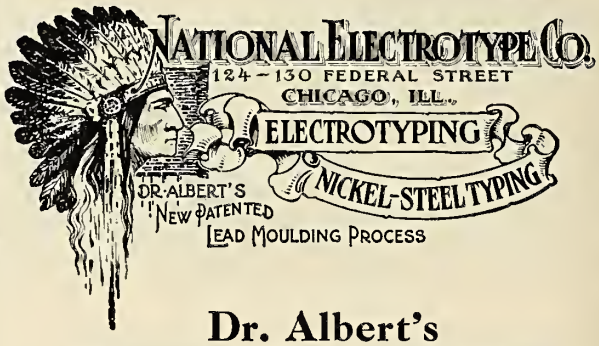
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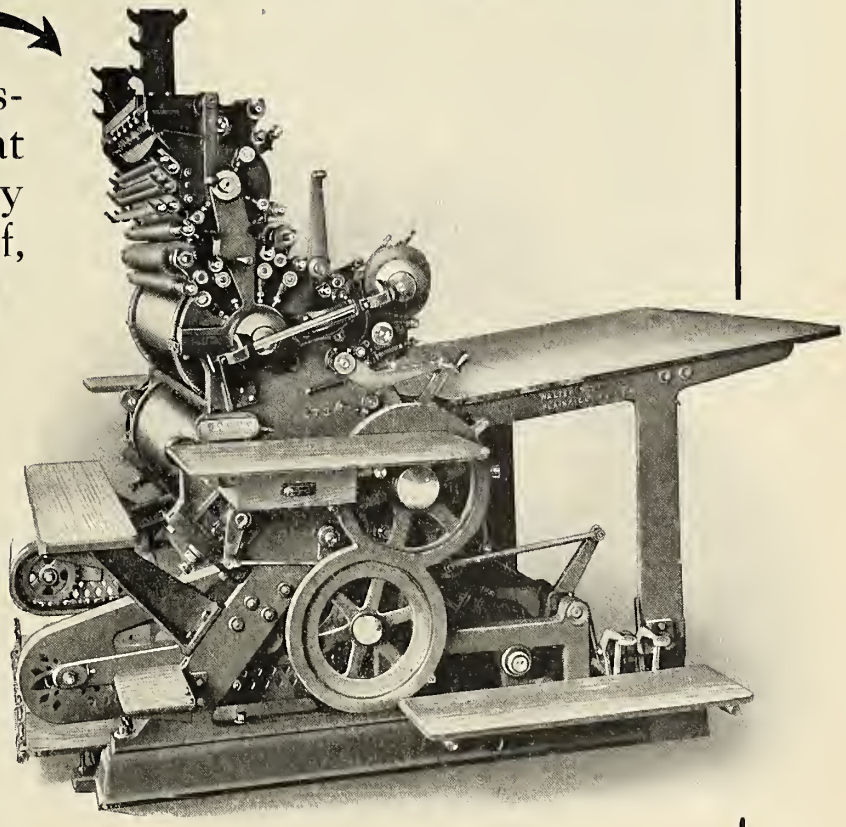
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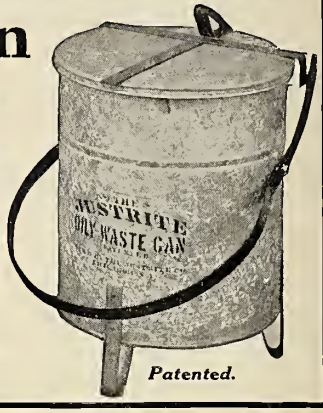
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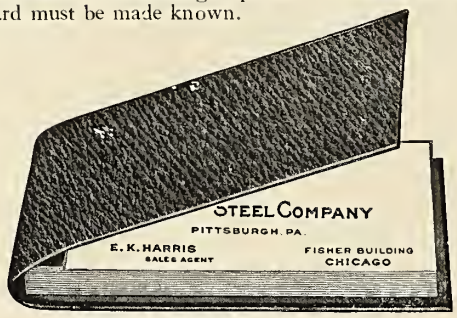
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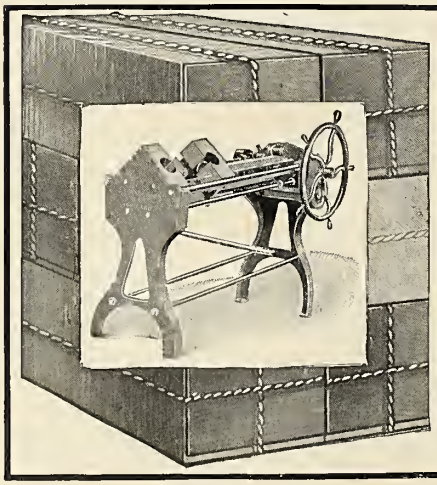
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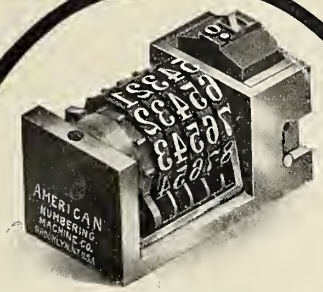
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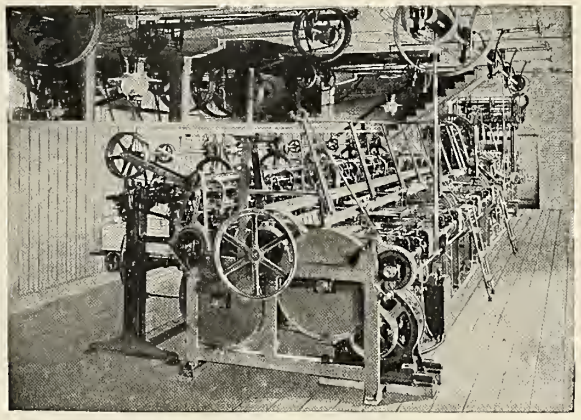
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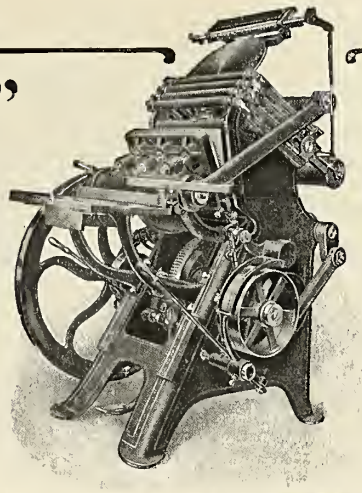
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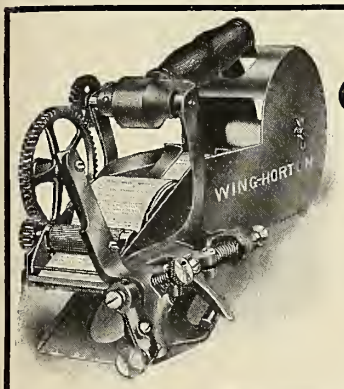
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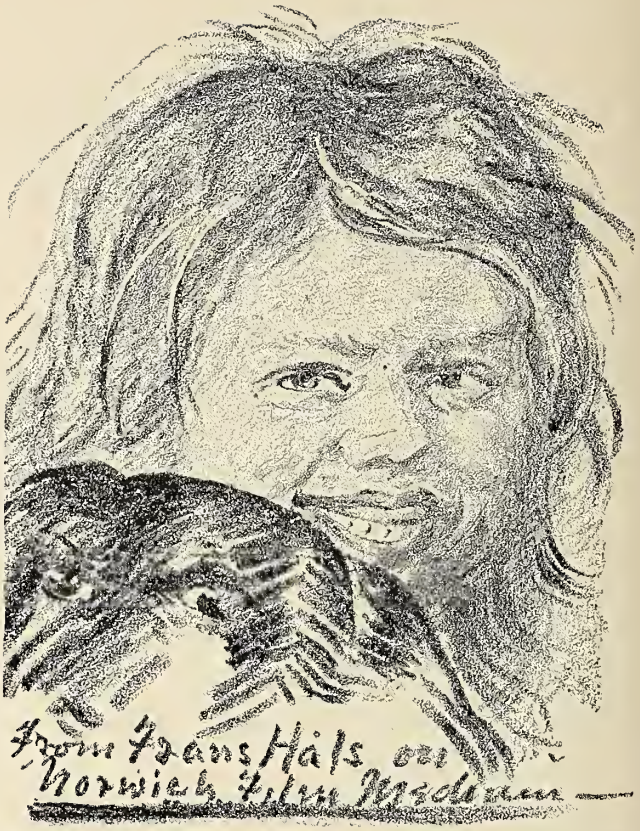
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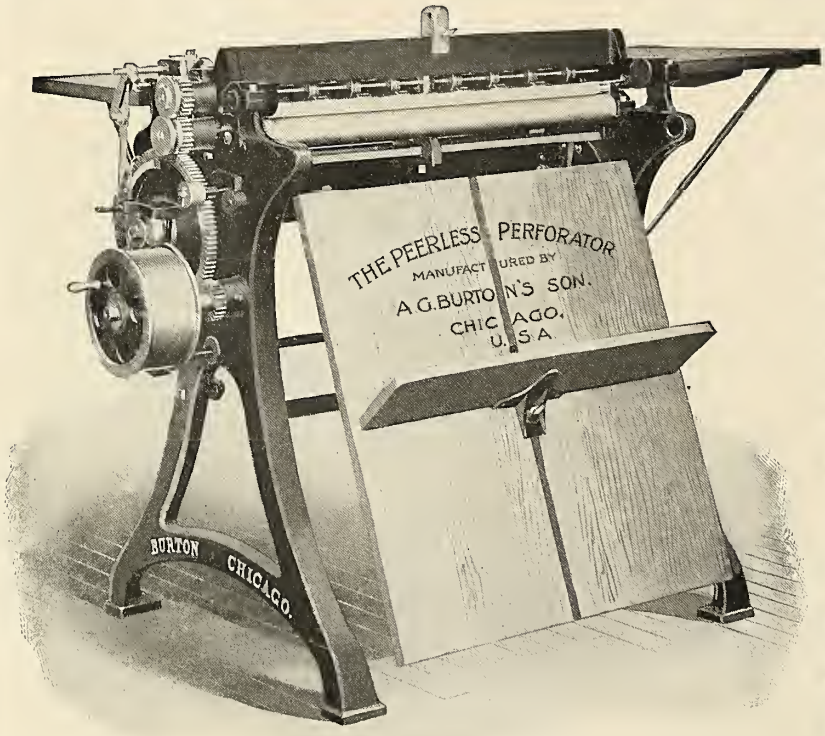
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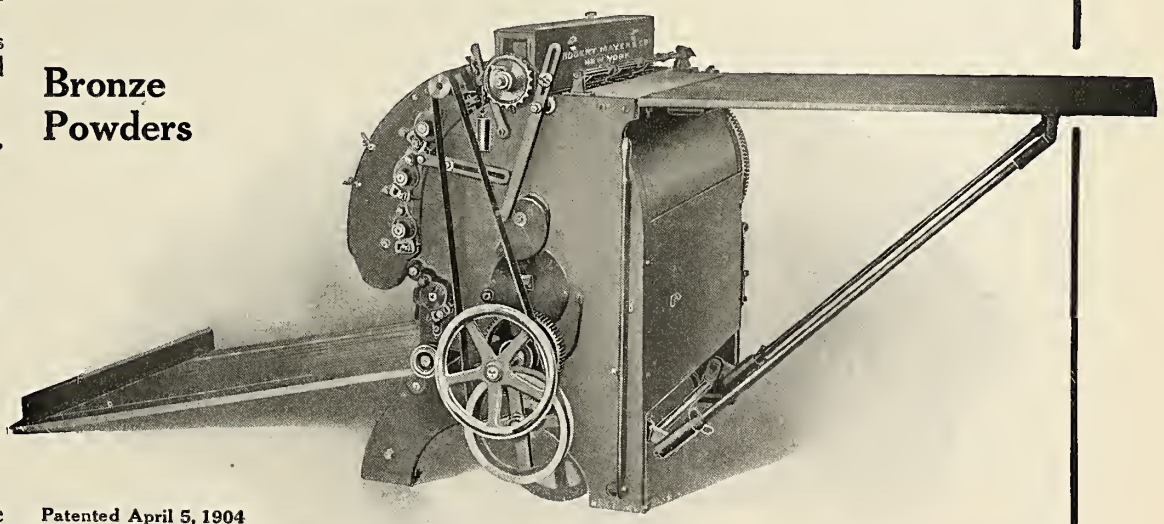
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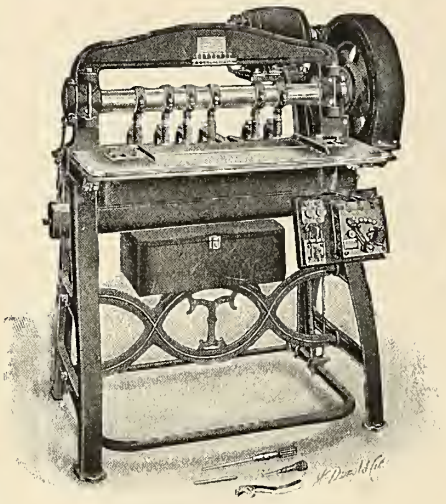
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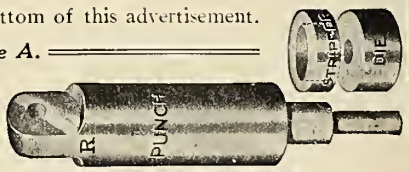
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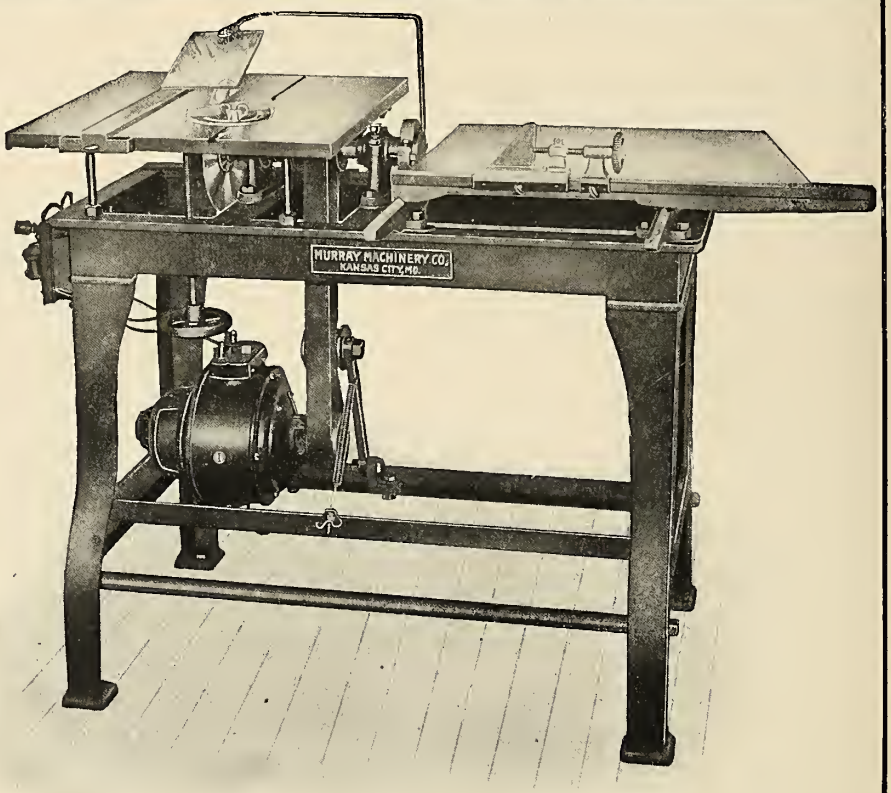
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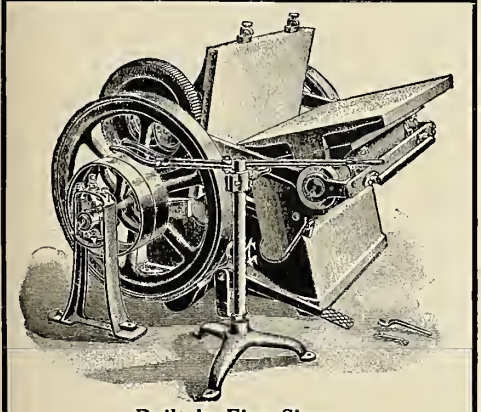
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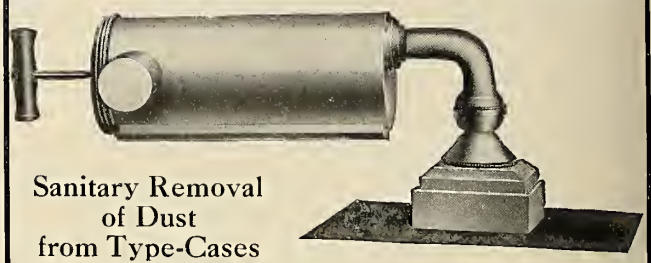
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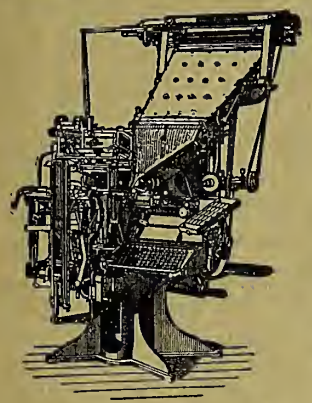
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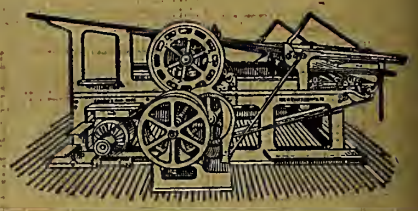
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The Miehle

The following is a list of Miehle Presses shipped during the month of *November, 1910*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

United States Printing Co.....New York city..... 2
Previously purchased for this and other branches forty Miehles.

C. E. Sheppard Co.....New York city..... 2
Previously purchased one Miehle.

Ransom Printing Co.....Moline, Ill. 1

The Homestead Co.....Des Moines, Iowa... 1
Previously purchased three Miehles.

Labor Publishing Co.....St. Louis, Mo..... 1

Randall-Ford Co.....St. Paul, Minn..... 2
Previously purchased three Miehles.

A. H. Sickler Co.....Philadelphia, Pa. 1
Previously purchased five Miehles.

J. C. Pierce Printing Co.....Greensboro, N. C.... 1

The National Carbon Coated Paper Co. .....Sturgis, Mich. 1

Massey-Harris Co.....Toronto, Ont. 1
Previously purchased one Miehle.

F. C. Blied & Co.....Madison, Wis. 1
Previously purchased one Miehle.

The Gazette Publishing Co.....Springfield, Ohio ... 1
Previously purchased one Miehle.

Hofbuchdruckerei C. Dunnhaupt..Dessau, Germany ... 1

Gesellschaft fin graphische Industrie .....Vienna, Austria ... 2
Previously purchased one Miehle.

Trow Directory Printing & Book Binding Co.....New York city..... 1
Previously purchased three Miehles.

Schlau, Burnett & Co.....Chicago, Ill. 1
Previously purchased two Miehles.

Appeal Publishing Co.....Atlanta, Ga. 1

Osborn Paper Co.....Marion, Ind. 1
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Peterson & Kimball Co.....Chicago, Ill. 1
Previously purchased two Miehles.

B. J. Cannon.....Milwaukee, Wis. 1
Previously purchased three Miehles.

John E. Mangan.....St. Louis, Mo..... 1

W. F. T. Bushnell Co.....Aberdeen, S. D..... 1
Previously purchased two Miehles.

The Springfield Publishing Co.....Springfield, Ohio ... 1
Previously purchased one Miehle.

Corbitt Railway Printing Co.....Chicago, Ill. 1
Previously purchased four Miehles.

Barnard & Miller.....Chicago, Ill. 1

The Wallace Press.....Chicago, Ill. 1

Lumbermen Printing Co.....Seattle, Wash. 1
Previously purchased one Miehle.

The Miln-Bingham Ptg. Co.....Toronto, Ont. 1
Previously purchased two Miehles.

The Cramer-Krasselt Co.....Milwaukee, Wis. 1
Previously purchased five Miehles.

Senatens Tryckeri .....Helsingfors, Finland. 2
Previously purchased one Miehle.

Regensteiner Colortype Co.....Chicago, Ill. 6
Previously purchased twenty-one Miehles.

Mitchell Printing Co.....Minneapolis, Minn... 1
Previously purchased two Miehles.

War Ministry .....Madrid, Spain 1

The Dorsey Printing Co.....Dallas, Tex. 3

Wm. Kuehn & Co.....Baltimore, Md. 1

A. T. De La Mare Ptg. & Pub. Co.New York city..... 1
Previously purchased eight Miehles.

Williams Printing Co.....New York city..... 1
Previously purchased seventeen Miehles.

Noble Scott .....Toronto, Ont. 1

Chas. A. Loring.....Boston, Mass. 1

F. S. Webster Co.....Boston, Mass. 1

Chas. Weinhagen & Co.....St. Paul, Minn..... 1
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Imprimerie des Postes Telegraphes Paris, France 1

Van Rees Press.....New York city..... 1
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The A. J. Showalter Co.....Dalton, Ga. 1
Previously purchased two Miehles.

The H. W. Weisbrodt Co.....Cincinnati, Ohio 1
Previously purchased two Miehles.

Brown, David & Newman.....Seattle, Wash. 1

Smith Bros. Co.....Pittsburgh, Pa. 1

Butterick Publishing Co.....New York city..... 2
Previously purchased twenty-three Miehles.

The Corson Mfg. Co.....Lockport, N. Y..... 1
Previously purchased five Miehles.

The Record Co.....St. Augustine, Fla.... 1
Previously purchased two Miehles.

Rubel Loose Leaf Mfg. Co.....Chicago, Ill. 1
Previously purchased one Miehle.

American Lithographic Co.....New York city..... 2
Previously purchased thirteen Miehles.

Faithorn Co. .....Chicago, Ill. 1
Previously purchased ten Miehles.

Arthur Pick .....St. Petersburg, Russia 1

Augustine Printing Co.....Grand Island, Neb... 1

American Ptg. & Pub. Co.....Denver, Colo. 1

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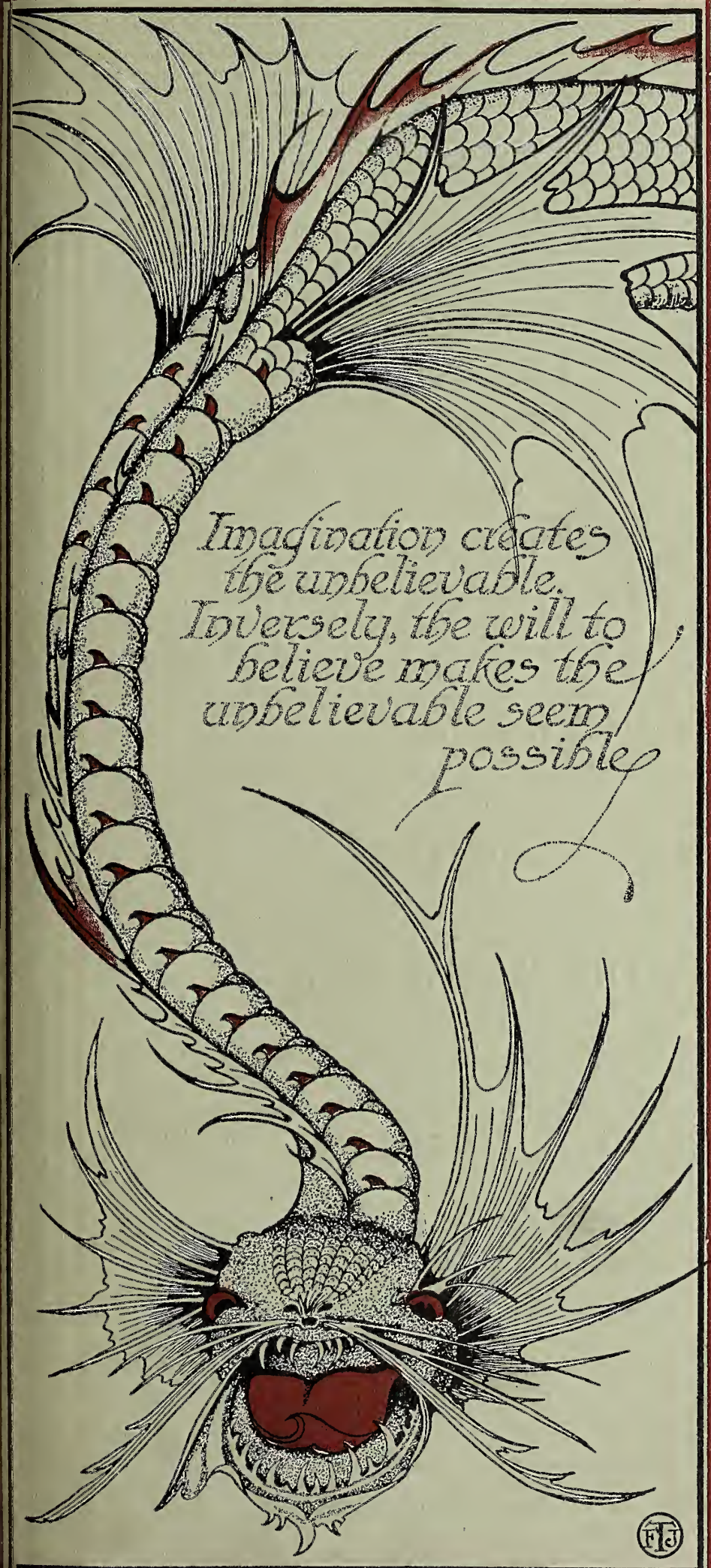
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February 1911

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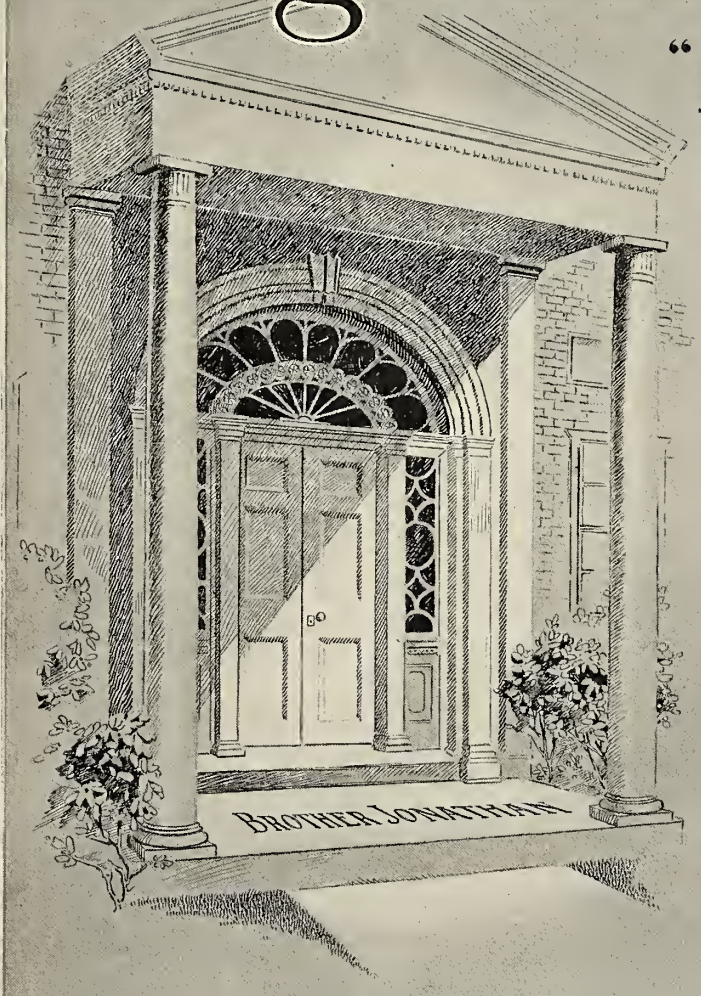
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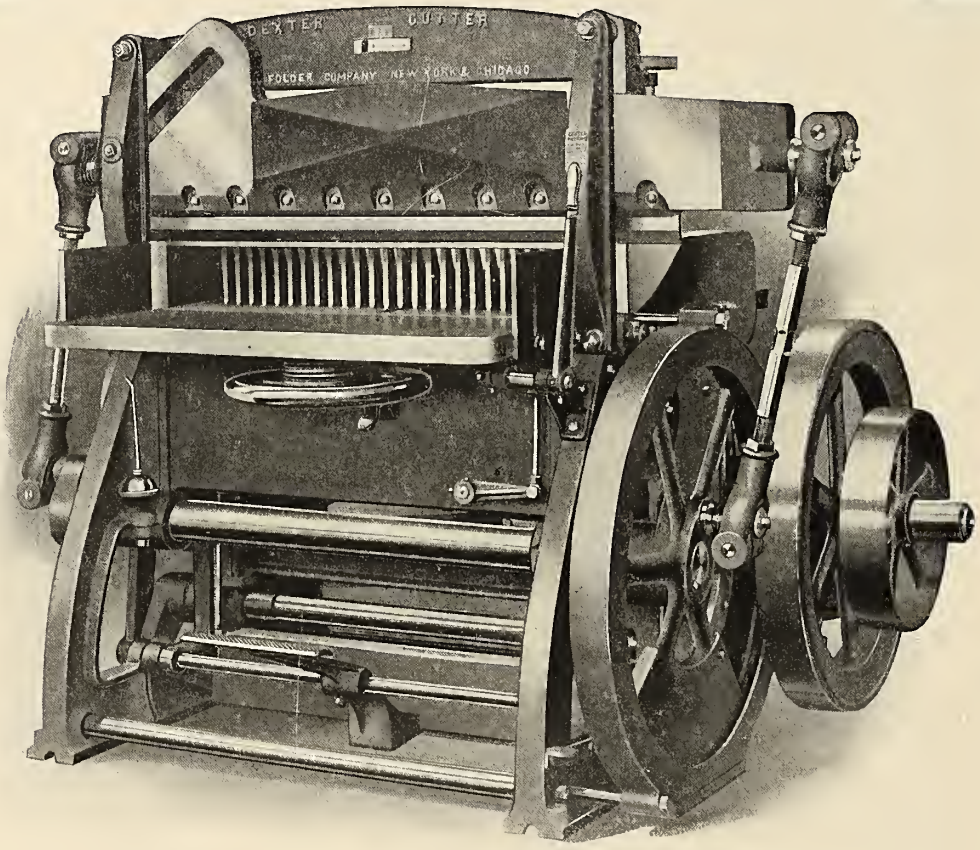
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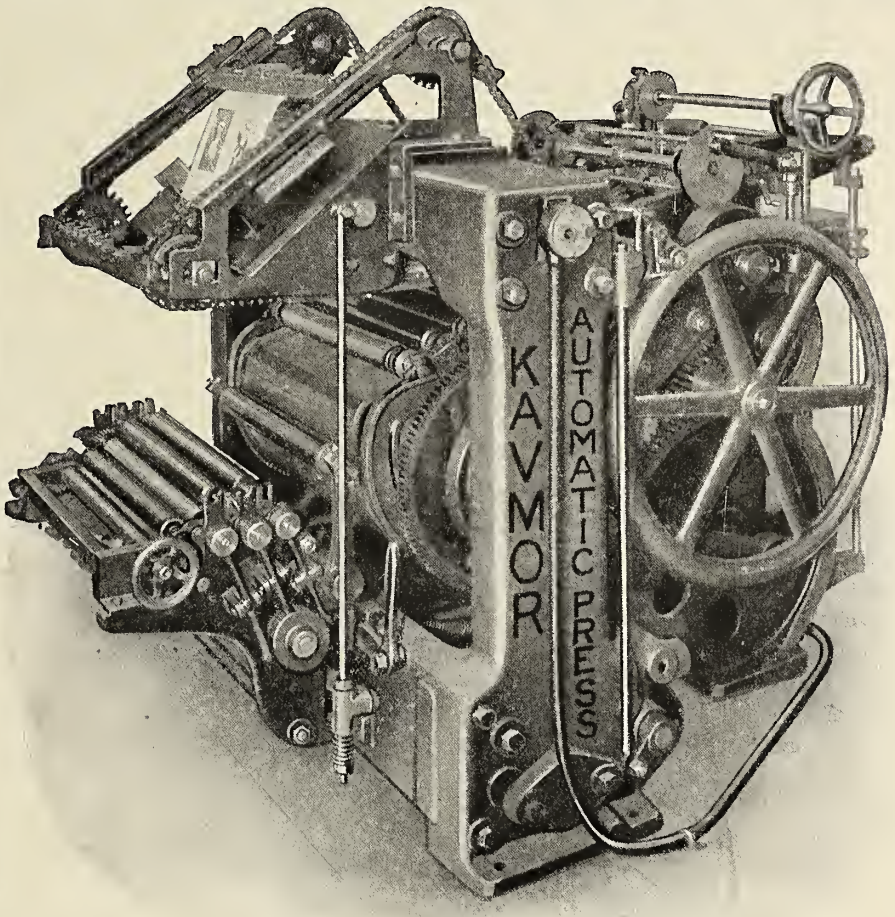
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Short runs handled quickly

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Self-Feeding

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Self-Delivering

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Less Wages

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Less Waste

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Inking Distribution unsurpassed

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Costs no more to operate.

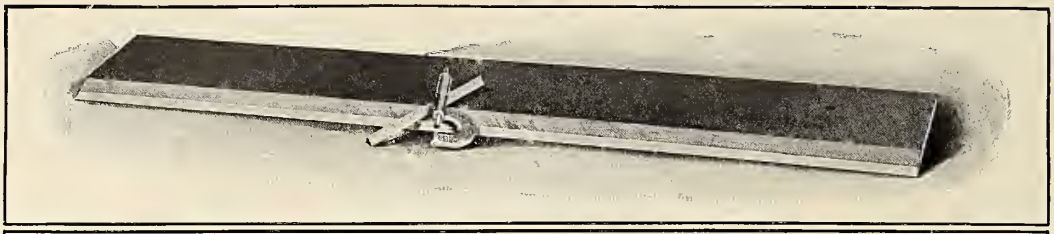
PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency—S. S. SALISBURY, Chicago, Ill. Eastern Agency—RICHARD PRESTON, 167 Oliver St., Boston, Mass.
Southern and Southwestern Agency—DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.

ESTABLISHED 1830



"COES"

MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

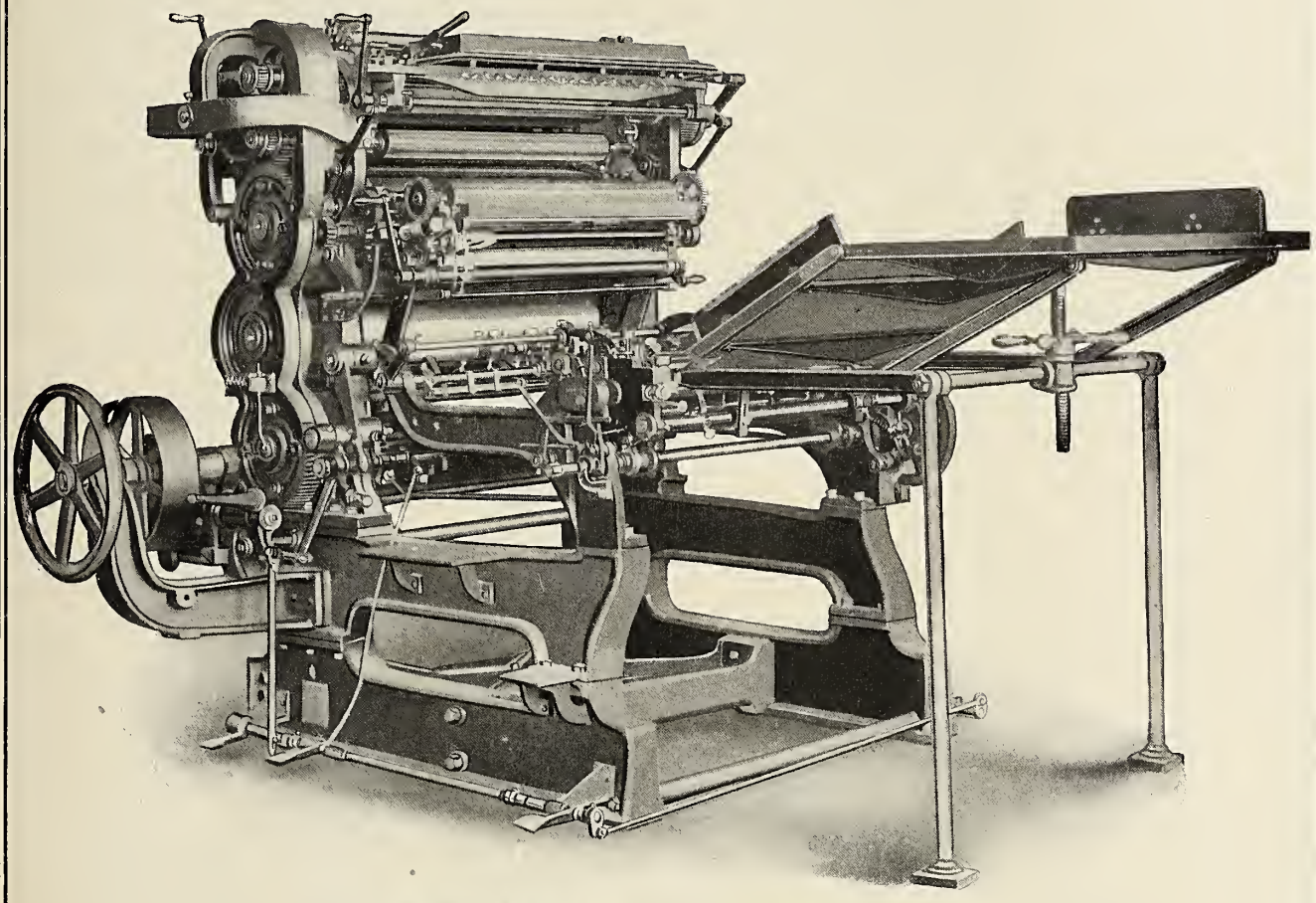
NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

Harris Offset Presses Make Good



20,250 Impressions

per day for each and every working day for a period of three months is the average net daily output of one of our customers running a No. 31 Harris Offset Lithograph Press. This includes all changes and idle time. Harris Presses are the money-makers of all offset presses.

BUILT IN FIVE SIZES.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

NOTICE! FROM FEBRUARY 1, 1911

THE PRICE OF

THE AUTOPRESS

WILL BE

$1950.00



The Introductory Price of $1,750 Ended with January

The best evidence that the introductory period is over is found in the fact that original purchasers of Autopresses are now sending in more duplicate orders in one day than the total monthly sales of a year and a half ago.

As well try to stem the tides of the Sea as to stop the onward progress of the Autopress now

THIS announcement marks the second stage in the victorious march of the Autopress and the progress of the job-printing business which this wonderful machine stands for.

The Autopress has won out. Won out against all obstacles—won out against the most stubborn opposition ever put up against any revolutionary machine—won out by MERIT and by MERIT ALONE. This fact stands revealed in hundreds of Printing Plants where intelligence reigns—where fossilized ideas have been discarded—where there are progressive men who prefer dollars to dimes—and who are alert enough to see that it takes an Autopress to get them.

The "30-day trial" and "demonstration" of the Autopress have been relegated to the limbo of things that were.

The necessity for "convincing" printers is a thing of the past. Our days of "missionary work" are over.

Intelligence wins with Pluck as the backer, and the emancipation of the printers from drudgery and delayed deliveries is at hand.

The Autopress factory output is now sold ahead for more months than ever.

There is no let up in sight, and many printers are offering Bonuses for Quicker Deliveries.

This puts the Autopress into the front rank among the great Automatic Machines of the world—and WE HAVE ONLY BEGUN.

These things tell the tale. We don't need to tell you of the wonderful changes the Autopress has wrought in the job offices of the country. The printers are telling that story for us far more eloquently than our modesty would permit us to do.

The crux of the story is that the Autopress makes good. Makes good in saving money, in making money, in quickening delivery, in the superiority of its product.

Autopresses are in evidence now from one coast to the other—from the Lakes to the Gulf—and hundreds of places in between. If they hadn't made good the purchasers wouldn't have kept them and they wouldn't be making second and third orders now.

It is not merely the fact that our output is so greatly oversold—it is the fact that there are hundreds of Autopresses now in use and paid for that speaks so convincingly of the surpassing merits of the machine.

If you want to know how the users regard the Autopress recall to your mind the letters from some of them in the December issue of this publication; also the list of 100 or more whose success with the machine they have gladly admitted.

Western Sales Office:
315 Dearborn Street, Chicago, Ill.

Southern Sales Office:
414 Rhodes Building, Atlanta, Ga.

THE AUTOPRESS COMPANY

299 BROADWAY, NEW YORK

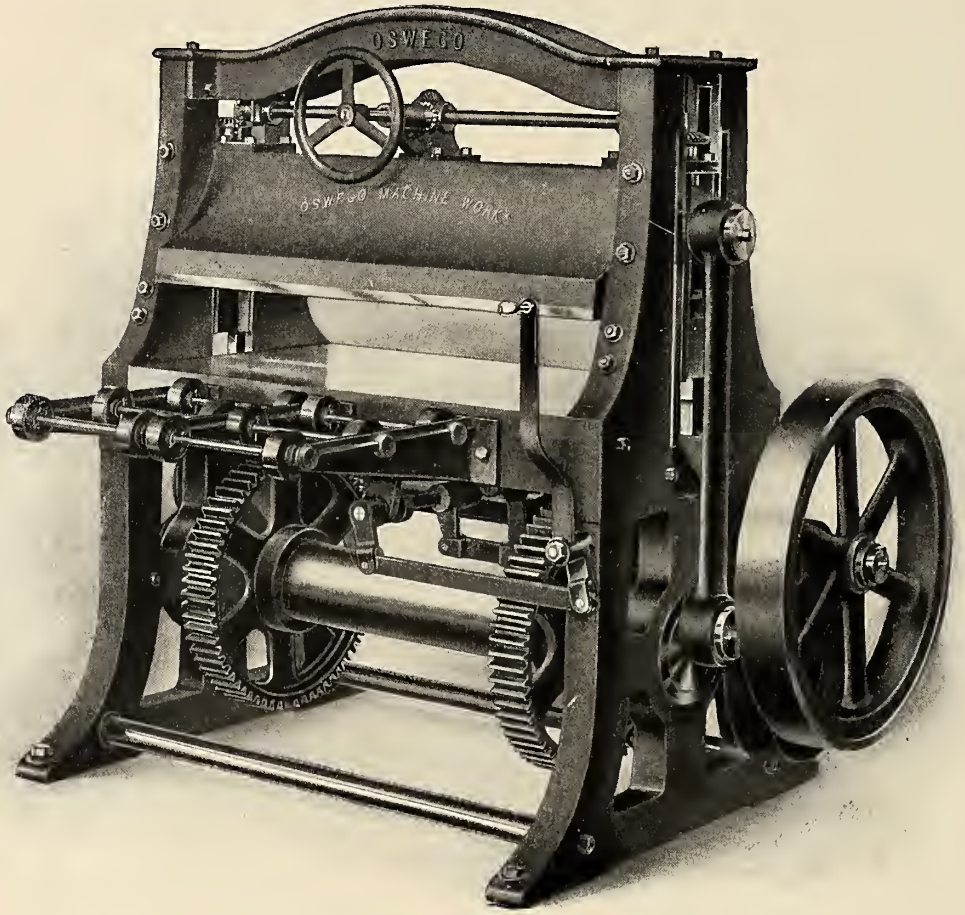
New England Sales Office:
176 Federal Street, Boston, Mass.

Pacific Coast Sales Office:
Phelan Bldg., San Francisco, Cal.

Factories:
College Point, L. I., N. Y.

Canadian Sales Offices:
10 Adelaide Street, W., Toronto, Canada

English Offices:
85 Fleet Street, London, Eng.



Oswego Die-cutting Press

OSWEGO DIE-CUTTING PRESSES

Are Rigid and Quick Acting. They Conform with the OSWEGO Requirement of "At Least Three Points of Superiority."

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

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Main Office and Works, OSWEGO, N. Y.

NEW YORK BRANCH: 150 Nassau Street
W. S. TIMMIS, Manager

CHICAGO BRANCH: 241 Monadnock Block
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Strathmore Parchment

does not come from "common clay." It is made from clean scraps of new cloth, not from ragpickers' rags.

You will rise higher in the estimation of the business men to whom you recommend it. Its impression survives.

The Strathmore Parchment Test Book

is a useful tool of your trade. It was sent to all on our list. If you have given your copy away, write for another, and share the benefit of our national advertising.

The "Strathmore Quality" Mills

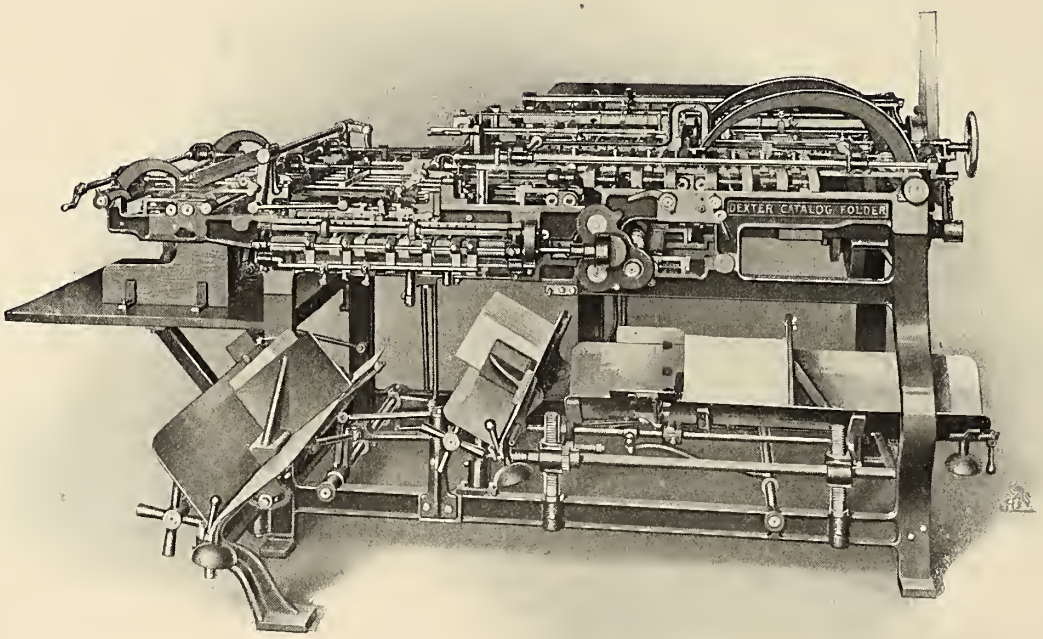
Mittineague Paper Company

Mittineague, Mass., U.S.A.



The Dexter Catalogue Folder

One of our twenty-four types of Folding Machines.



Combines three distinct machines in one.

FIRST — A complete right-angle book and pamphlet machine, delivering in 8, 12, 16, 24 and 32 pages.

SECOND — A complete parallel machine by which full-sized sheets are folded parallel, delivering gang work in 8, 12 or 16 pages.

THIRD — An oblong folding machine by which oblong catalogue or music folds are made, sheets being delivered in 8, 12 and 16 pages.

SIZES

8½x11 inches to 19x25 inches	12x16 inches to 25x38 inches
12x19 inches to 32x44 inches	22x32 inches to 38x52 inches

In the field of small booklet, pamphlet and circular work, these machines are the counterpart of what our jobbing folders are to the larger book and catalogue work.

Dexter Folder Company

NEW YORK CHICAGO BOSTON PHILADELPHIA SAN FRANCISCO

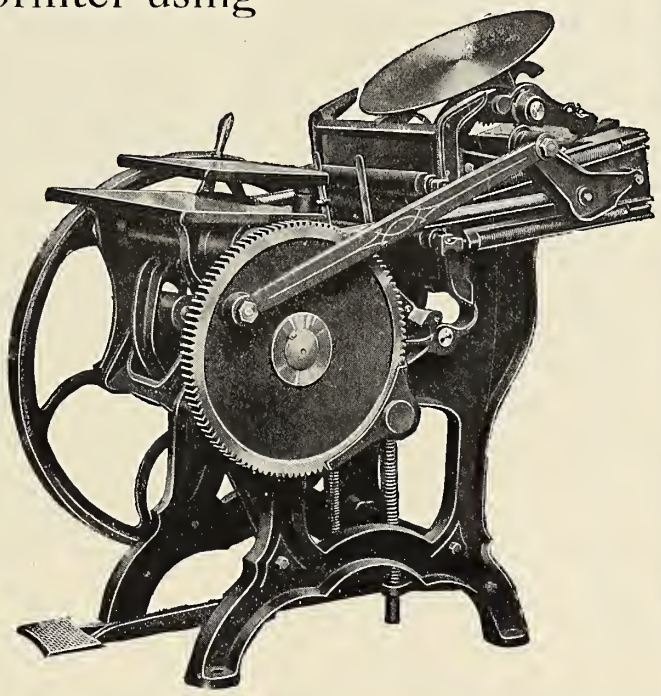
Southern Agents — DODSON PRINTERS' SUPPLY COMPANY, Atlanta, Ga.

Job Press Troubles Are Solved

and stay solved with the printer using

The Peerless Job Press

They are made on correct principles — hence *satisfaction.*



Ask any of the principal dealers for catalogue giving further details.

Carried in stock at most places.

For sale by the principal dealers in the United States.

Peerless Printing Press Company

THE CRANSTON WORKS

70 Jackson St., Palmyra, N.Y., U.S.A.

Another "Ad" by the "Press-Tester"

Stonemetz Two-Revolution

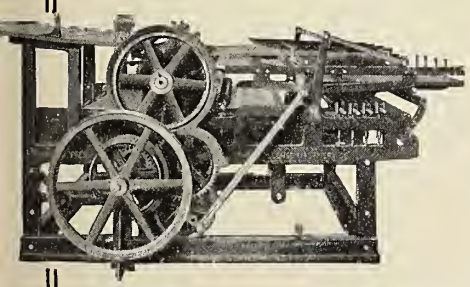
WHAT do you know about it, fellows? The boss was so well pleased with my previous effort that he wants me to frame up another STONEMETZ spiel. Well, I'm game. When it comes to *stating facts* about the STONEMETZ I'm right there with the strong talk, believe me.

Last time I told you about the STONEMETZ bed movement and the perfect register. Now I'm going to say some more about *register* (my hobby) in connection with the *feed-guide mechanism.* Any "dub" knows that you can't do hair-line register work on a two-revolution unless the feed guides recede in perfect unison with the forward movement of the grippers. On some presses you simply cannot set the feed guides right — the controlling mechanism is too slow. What's the result? During the interval between the raising of the guides and the closing of the grippers, the sheet jars down — perhaps it's only a trifle, hardly noticeable, but it's enough to throw you out on colorwork. That's why to insure register you must run these presses slow, so the excessive vibration won't jar the sheet.

On the STONEMETZ the feed guides are caused to *raise* and *recede at the same rate of speed the cylinder is moving* — operated by a cam on the cylinder itself — thus *supporting the sheet until the grippers close.* The controlling mechanism is simple and positive, no gears, springs, "thing-um-bobs" or "do-dads" to get out of adjustment and spoil your register.

Combine this feature with a positive gripper-closing device and with no chance for variation between bed and cylinder, due to but two bearings between, and we have a *perfect register press* under all speeds and conditions — a STONEMETZ TWO-REVOLUTION.

If there are any of you fellows from Missouri, just name a test for register — anything from the dotting of a lower-case six point (i) on the second impression to a hair-line rule six times through. I'll "show" you on a STONEMETZ that's *four years old,* and I won't resort to the careful adjustment of a register rack or other make-shift appliances, either.



Just take a "hunch" from me — get wise to the STONEMETZ. "Perfect register" isn't the only stunt she can pull off — she's got the "squeeze," the distribution and everything else that goes with a perfect-register machine. Write in for booklet, samples of work, etc.

The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 194-196 Fifth Ave., Chicago.

THE QUEEN CITY PRINTING INK CO.



WE
are there
with the
INKS

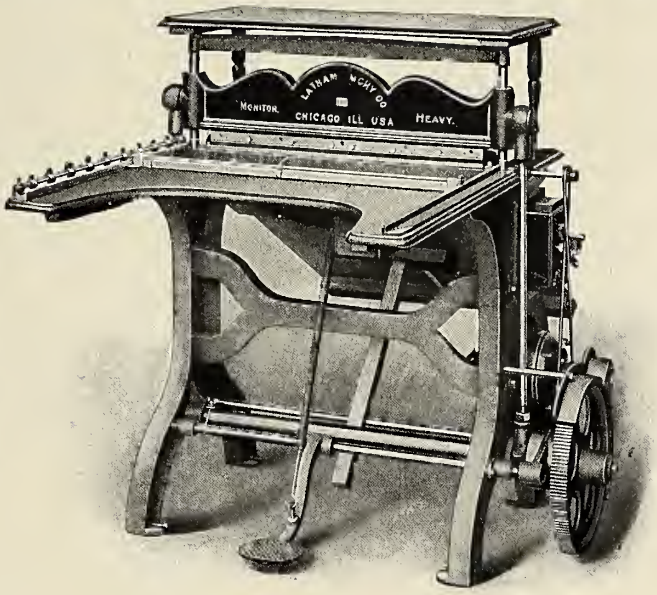
CONVENIENTLY LOCATED
TO YOU
WHICH INSURES
PROMPT DELIVERIES

Latham's Monitor Perforators

The Special hardened die is so hard that it wil cut glass.

Driven perpendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

Made in fourteen styles and sizes for power, foot or with motor attached.



Monitor Extra Heavy Power Perforator with Feed Gauge Receiving Box and Motor attached.

The stripper is positive and will not spring.

Feed Gauge is rigid, accurate and speedy. Can be adjusted for any size or style of work.

Also MONITOR Wire Stitchers, Punching Machines, Paging and Numbering Machines, and fourteen styles of Paper Box Stitchers, etc.

Manufactured by

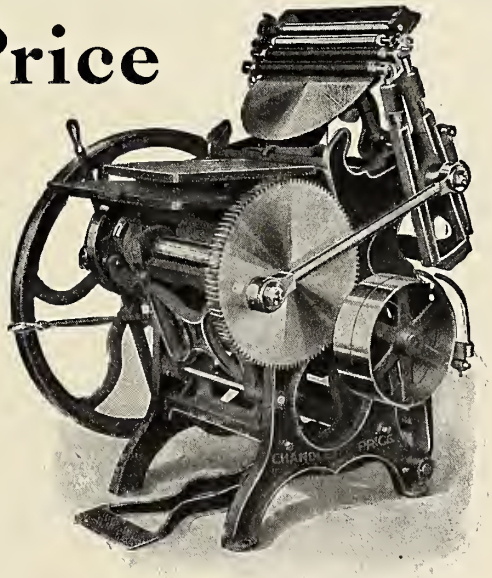
Latham Machinery Co.

CHICAGO . . . 306-312 South Canal Street
NEW YORK, 8 Reade St. BOSTON, 220 Devonshire St.

AN ENVIABLE REPUTATION

The Chandler & Price Gordon Press

NO other machine returns the printer as much profit on the investment — No other press costs so little for upkeep and for operation — No other press is so durable — No other press is so extensively used as the Chandler & Price Gordon Press. Over 39,000 sold and not one returned to the factory rejected.



CHANDLER & PRICE GORDON
With Vibrating Riding Roller.

MANUFACTURED BY

THE CHANDLER & PRICE COMPANY

WRITE FOR BOOKLET TELLING ALL ABOUT THE CHANDLER & PRICE GORDON

CLEVELAND, OHIO



Wild Grass Duplex

A cover paper in light and heavy weight showing a particularly likeable marking in duplex combinations in perfect gradations of White, Grays and Browns.

The marking, the colors, the texture and general appearance of the stock is just strong enough in character to produce a background that adds an interest beyond the possibilities of ink, type or cuts. WILD GRASS DUPLEX finishes a job.

Agents are now distributing sample-books and samples are also shown in the Printing Art Sample Book. We will be glad to send a book from here, if you haven't seen one. The paper is worth looking up.

WORONOCO PAPER COMPANY

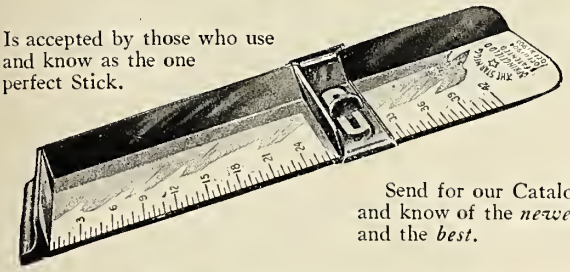
Woronoco, Mass., U. S. A.

WHEN IT'S A QUESTION OF COMPOSING STICKS

MOST GOOD COMPOSITORS WANT THE BEST

Star Composing Stick

Is accepted by those who use and know as the one perfect Stick.



Send for our Catalog and know of the *newest* and the *best*.

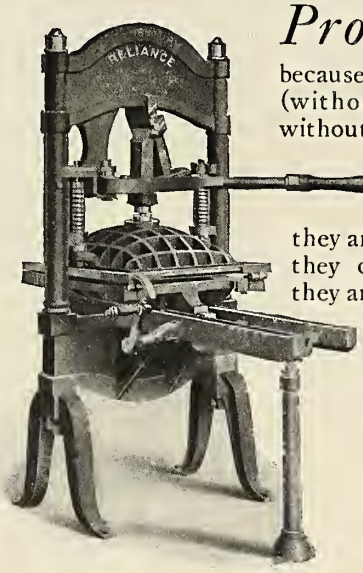
Made in all popular sizes at a price in keeping with their actual worth.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Manufacturing Company

17 West Washington Street, SPRINGFIELD, OHIO

Photo-Engravers *in all parts of the Globe use the* *Reliance Photo-Engravers' Proof Press*



because THEY KNOW (without any question, without any doubt, without any hesitation) in using the RELIANCE they are using the BEST they can get, because they are obtaining proofs that are unobtainable, EXCEPT ON THE RELIANCE.

Reliance Proofs are always **Perfect Proofs** of Half-tones.

SEVEN SIZES

Write for circular to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

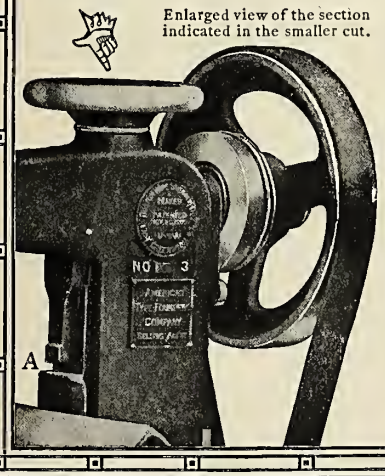
Also manufacturers of the Famous Shniedewend Printers' Proof Press and Reliance Lever Paper Cutter.

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.

SOLD ALSO BY ALL DEALERS

The Hand-Wheel

One turn of which *Simultaneously Adjusts All Parts* of the BOSTON WIRE STITCHING MACHINE

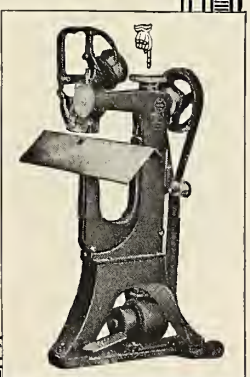


Enlarged view of the section indicated in the smaller cut.

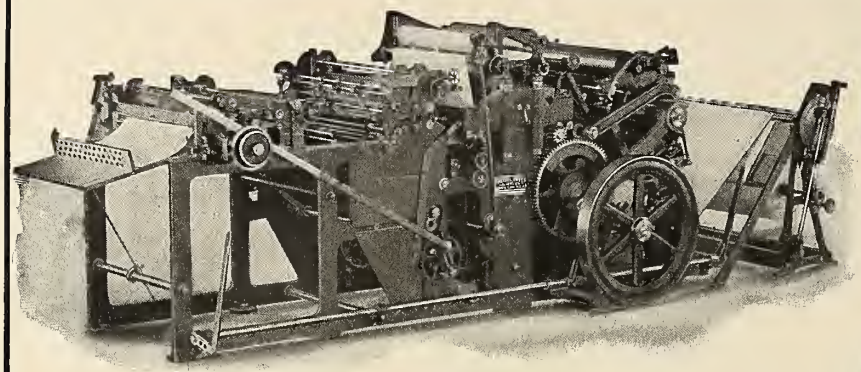
This is an exclusive feature, well worthy of careful consideration (assuming you are interested in wire stitchers). To adjust the "Boston" to stitch, say a 16p. booklet, the stock (4 sheets) is placed in the part marked "A," and the hand-wheel turned to just lightly bind it. In that one movement all adjustments are made. No other wire-stitching machine has—this—single,—*positive—adjustment!*

American Type Founders Co.

General Selling Agent [A pleasure to furnish particulars in detail]



No. 3, with Motor Equipment



Cut shows one of our Automatic Ticket Presses. Attachments for rewinding, etc., can be added.

AUTOMATIC PRESSES

BED, PLATEN OR ROTARY

for producing finished products in one operation

WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products

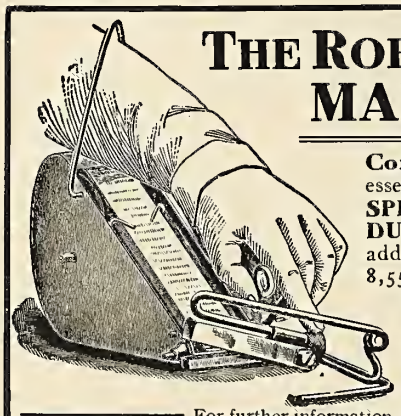
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls

SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.

FACTORY

944-948 Dorchester Ave., Boston, Mass.



THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

James White Paper Co.

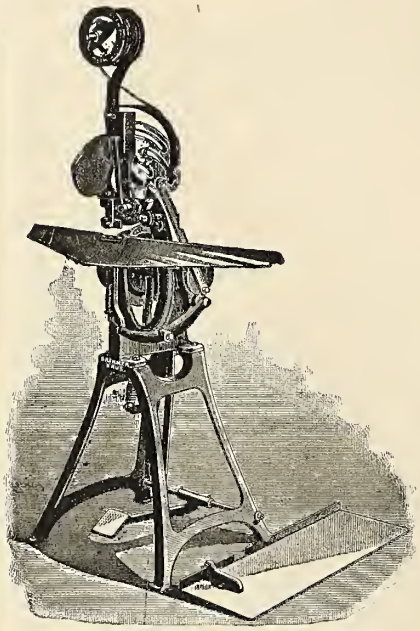


TRADE-MARK
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COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO.

SIMPLICITY MEANS TIME

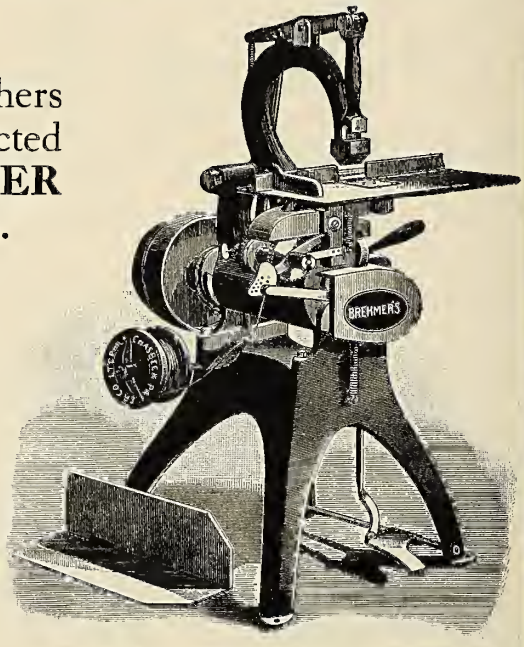


No. 33. For Booklet and other General Printers' Stitching.

There are no stitchers so simply constructed as the **BREHMER** Wire Stitchers.

Easiest to operate
Perfect stitching
Greatest output
Absolutely dependable

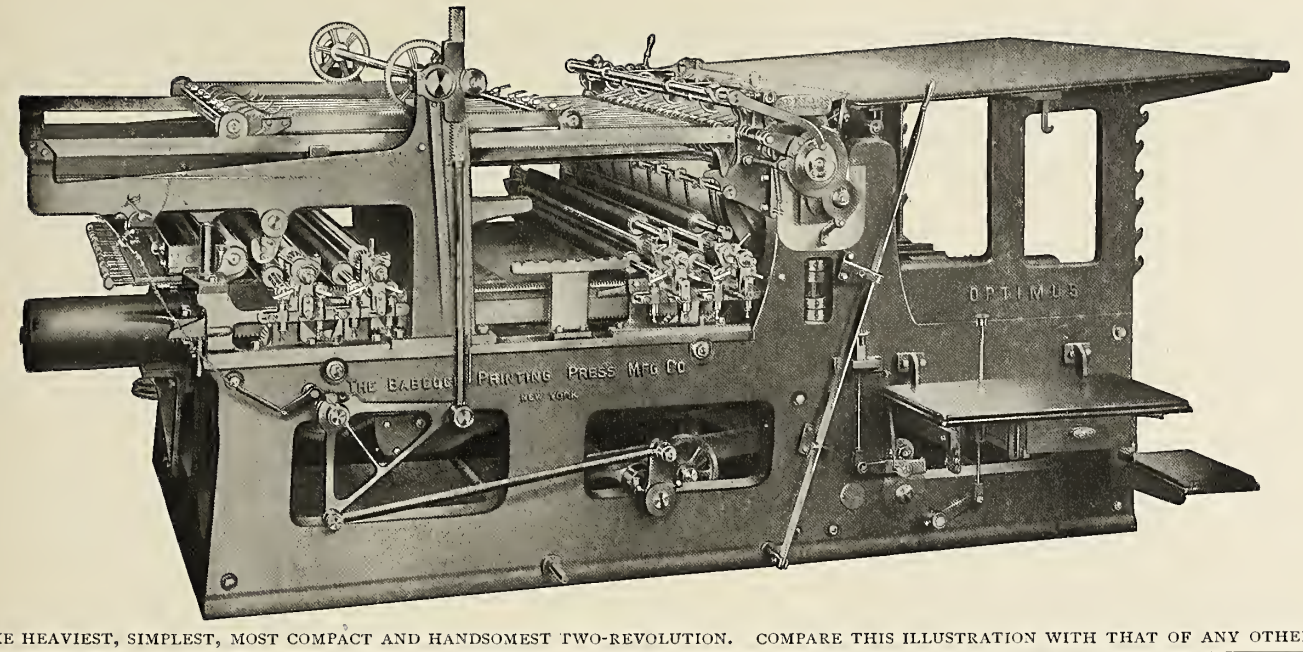
Over 30,000 in use



No. 58. For heavier work up to ¾". Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 Chestnut Street — **PHILADELPHIA**



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas. National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

Distribution never ceases between rollers and vibrators when an Optimus press is in operation. Position of the bed does not check it.

The ductor is a distributor one-half the time. Ink is deposited by it on first table vibrator at the instant bed is at the reverse *and vibrator still.* Contact, with rotation and vibration, continues until bed is at the opposite reverse, when ductor returns to the fountain *without rotary motion,* and remains during the second half of the impression. The ductor is utilized to the utmost, and its action preserves it in the best possible condition.

During the first half the ink is thoroughly broken and equalized between ductor, vibrator and the two forward table rollers. It is well distributed when it reaches the plate, where it is again worked between the four composition rollers, vibrators and table before it is taken up by the form rollers, their vibrators and riders. Undistributed ink cannot reach the form.

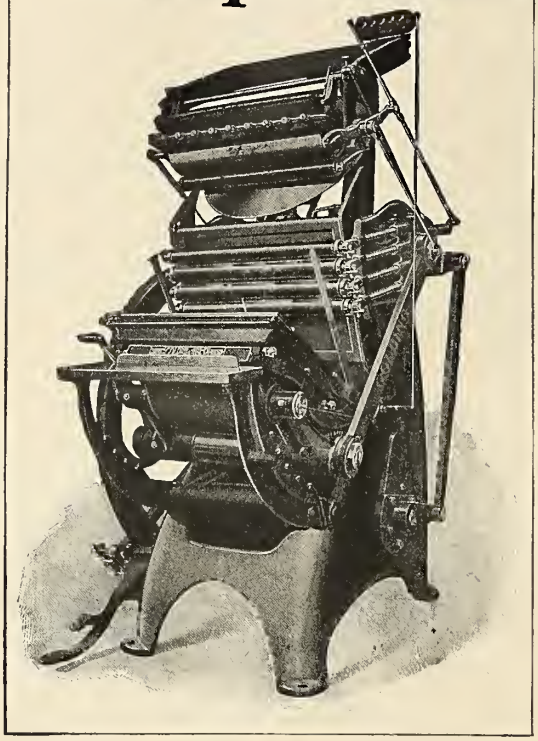
All composition rollers are interchangeable, even as riders; any roller can be used as a ductor—a handy and exclusive arrangement. Any form or table roller can be put out of service quickly and independently of any other without missing an impression. The delivery table is readily moved back to uncover the fountain and forward rollers.

The action is fast, easy, noiseless, and splendidly effective. It is a completely satisfactory distribution, fit for the hardest work, and worthily placed among the other superiorities of the Optimus. It is, besides, *decidedly economical in roller cost,* as a roller not best for the form may have a prolonged usefulness elsewhere.

The Babcock Optimus

SET IN ADSTYLE OUTLINE AND AUTHORS ROMAN

Duplex Distribution—



This means two distinct distributions from two separate points at each and every impression. One distribution for the rollers as they go downward over the form and an additional one as the rollers go upward on their return.

Duplex Distribution is a feature found only on the

Golding Jobber

The results obtained are identical to double rolling on all other platen press inking devices.

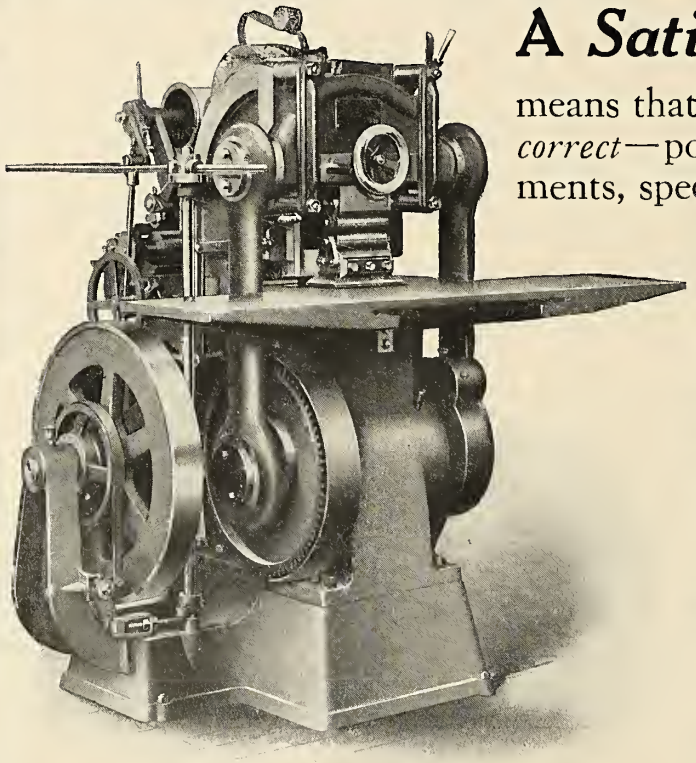
Duplex Distribution is an especially valuable feature on the

Golding Art Jobber

Which is adapted in strength, speed, distribution and quick make-ready features, for the economical production of high-grade half-tone or art work as well as the general line of commercial work.

This subject is interestingly treated from a practical standpoint in our booklet, "**For the Man Who Pays.**" We want all printers to request a copy of the book.

GOLDING MFG. CO., Franklin, Mass.



A *Satisfactory* Die Press

means that the press must be *mechanically correct*—possessing all present-day requirements, speed and efficiency. Our

Steel Die and Plate Stamping Presses

are built along lines of what constitute an up-to-the-minute, dependable press—the paramount accomplishment, speed, accuracy and character of its output.

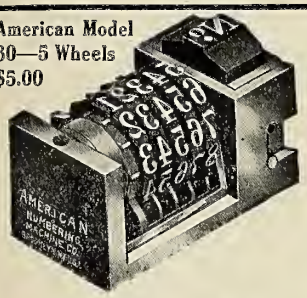
It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press.

The Modern Machine Co.
BELLEVILLE - - - - ILLINOIS

SOUTHWESTERN AGENTS
VENNEY PRINTERS' SUPPLY CO., 150 S. Ervay St., DALLAS, TEX.

American Model
30—5 Wheels
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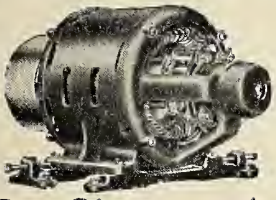
5241
Impression of machine with 1 inch figures

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We make high-grade machines exclusively and maintain only the highest standards. We design and construct Numbering Machines to suit any condition, and make a specialty of designing Numbering Heads for "high-speed" presses of any make. No proposition too difficult, and complicated problems are solicited.

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until the end of the work-day to record time spent on jobs and then let your workmen guess the figures.

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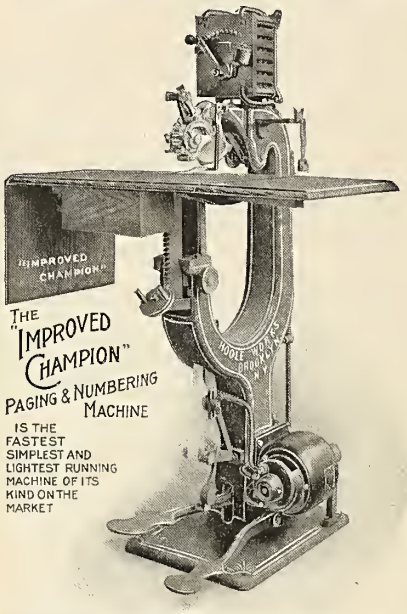
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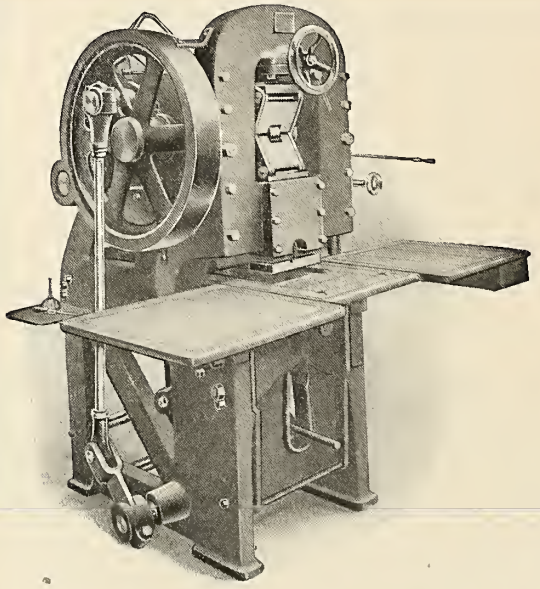
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IS unexcelled for quantity or quality of production, economy of operation, adaptability for variety of work, and longevity of service. Will stamp in the center of 18 x 20 inch sheet. A hair-line register is guaranteed. From 30 to 60 lbs. wiping paper practical for such purpose is used. The simplicity of our ink mixing and grinding fountain makes it the easiest and quickest for cleaning and changing colors. The rollers run at different speeds, giving a grinding or scraping action.

NOTICE.—*This* feature is protected by patents.

We make the following sizes:
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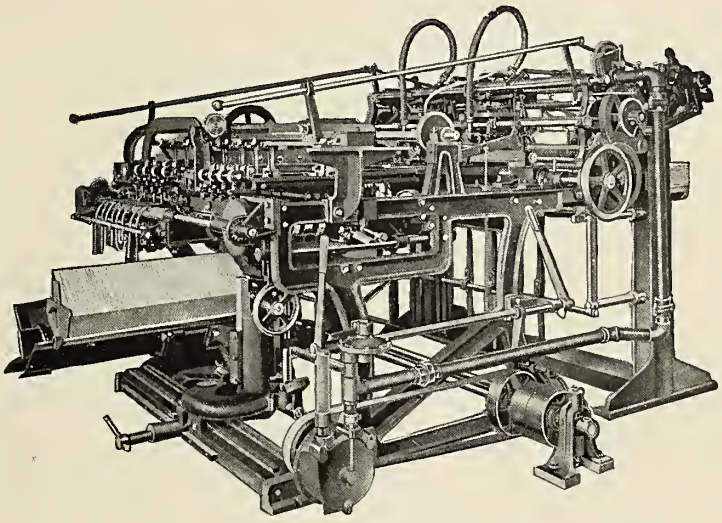
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No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches

The man who has never used a Drop-Roller Folding Machine may be unable to see much difference between a Chambers and some others. He often does not appreciate the value of these differences. The man in the bindery, however, who runs the machine, who has to get out the work, who makes the changes from one job to another and who is with the machine day to day, year in and year out — HE KNOWS.

His experience places the Chambers at the top on every point of merit.

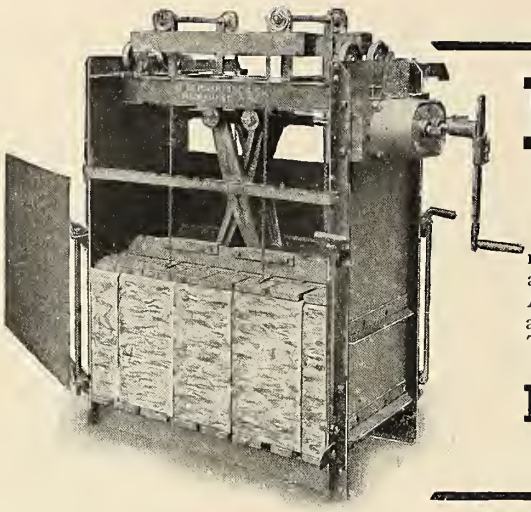
The new **440** is away beyond any previous production in the Folding Machine line. It sells on merit and on a smaller margin of profit for the builder.

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His attitude is representative of the business man of any community. He only has to know about them and where to get them. If you are prepared to furnish him the card, printed and bound in your own shop, you can always have his trade.

We furnish you the blank cards and the equipment for the binding. They are patented. They are always clean, smooth-edged when detached, and carried bound, in a seal leather case. Send for a sample tab of the cards, and let them convince you that they are the best thing in the way of a card that you can find.

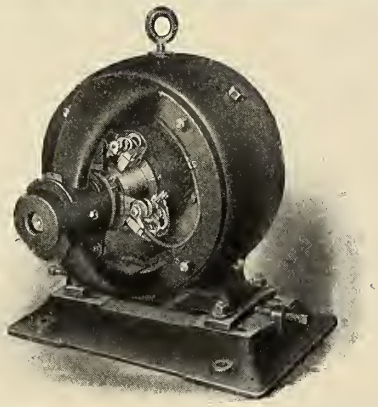
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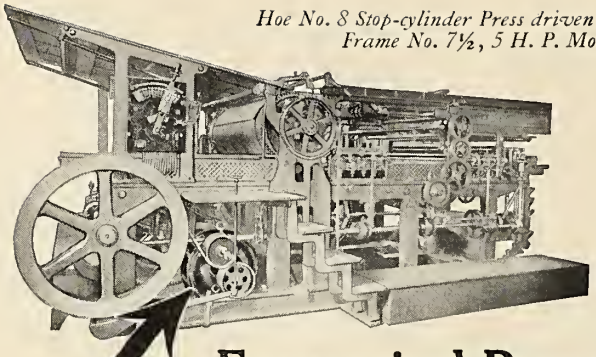


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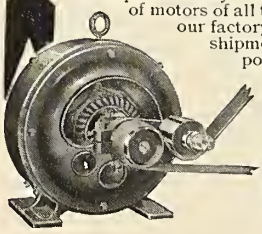
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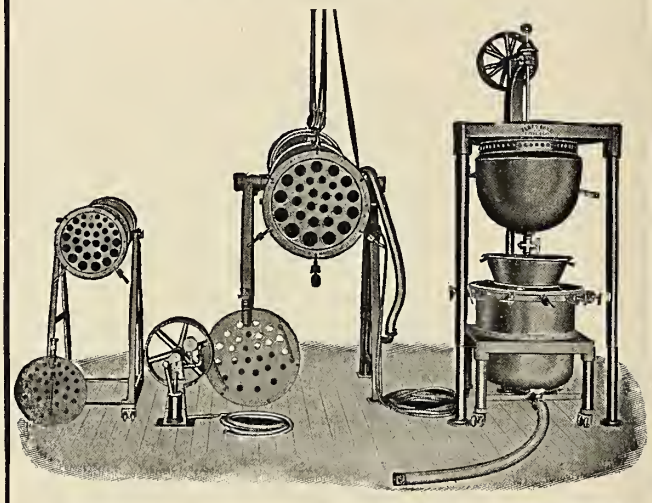
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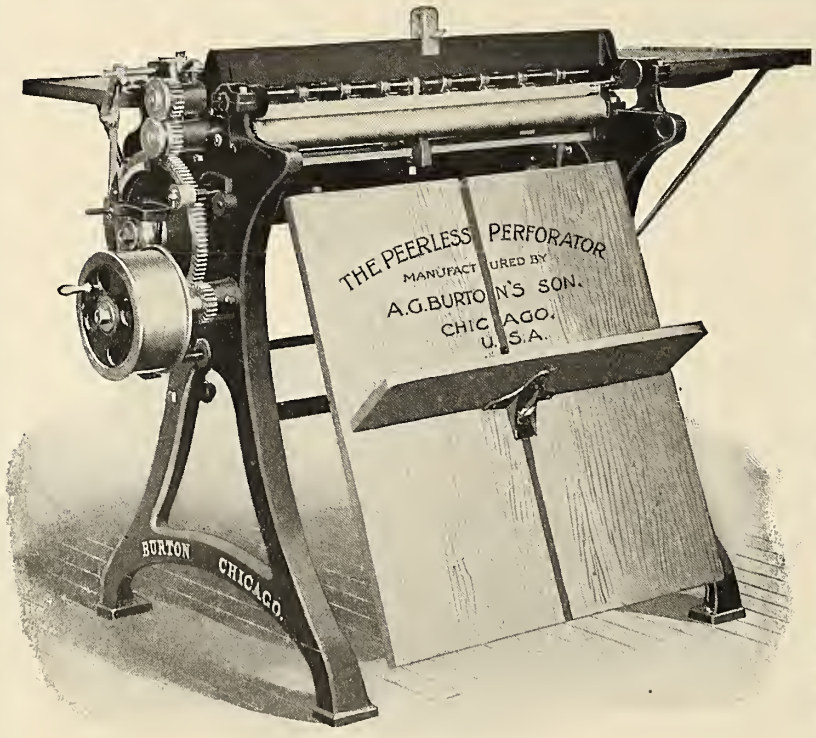
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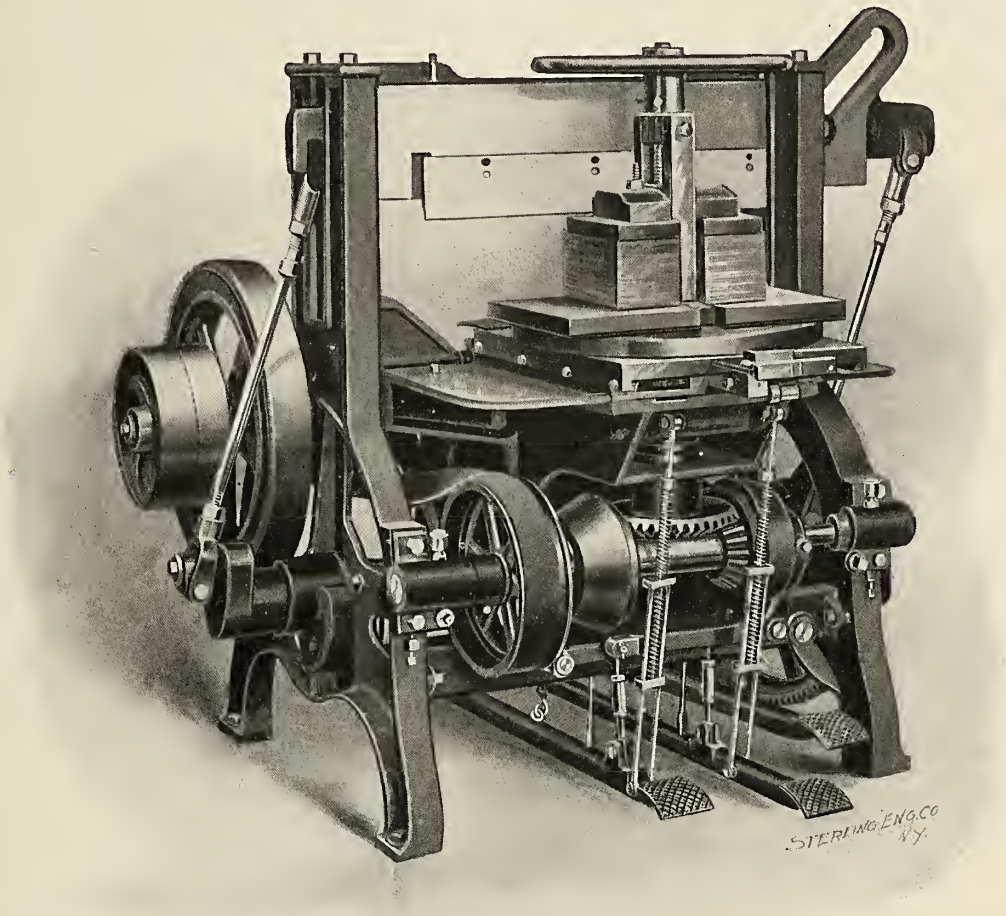
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Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

IS A FACTOR IN COST REDUCTION

ECONOMY IN THE PRODUCTION OF PRINTING.

From an address by Charles P. Carl, Superintendent of The J. B. Savage Co., Cleveland, before the Fellowcraft Club of Graphic Arts, Cleveland, Ohio.

TWO conditions inimical to the economical production of printing exist in many establishments, viz.: lack of equipment and obsolete equipment, and poor workmen and incompetent foremen, because of the old and oft-repeated statement that composing-rooms do not pay. If your composing-room does not pay, it is because your facilities and conditions are not right. You are too niggardly with this portion of your plant. If your foreman asks you for new material, you tell him to get along without it. Why invest more capital in a department that is losing money? Some eight months ago the establishment with which I am connected threw out all the old stones, old cabinets, etc., and replaced them with new cabinets, with type-cases on one side and a work top on the other side, so that a man setting type would not interfere with a man working on galley. Instead of having aisles eighteen feet long, we have reduced them to nine feet, thus saving the compositor half the walking distance. We have arranged the cases so that lead racks, furniture racks, rule cases and an imposing stone are within six or eight feet walking distance of the men using them. Six compositors have practically a small composing-room within arm's length. No man need leave the aisle in which he works, except to get a line of type not in his aisle. Book, tariff, commercial and catalogue work are each grouped in aisles by themselves, thus making it possible to place types in these various departments where they would be most likely to be used. We have now nine imposing stones where we formerly had sixteen. Under seven of these stones we have shelves that hold about two thousand galleys upon which we store pages. These stones are all designated by letters A, B, etc., and the galley shelves are numbered from 1 up. When the compositor has finished a page or small job he pulls a proof of same and marks upon the proof the letter of the stone and the galley number, and places the galley in its proper place under the stone. When proofs are returned from proofreader or the customer it is a simple matter to find the pages. The saving effected by the introduction of these stones, by the new cabinets and the unit plan of arrangement of cabinets, stones and types is approximately fifteen per cent over our old plan.

It requires just as much floor space to place a poor workman as it does a good one. It requires just as large an equipment of material for a poor one as it does for a good one. Good men produce more work at a less expenditure for investment and rental than poor ones. Every foot of floor space and every dollar invested in equipment should be made to produce its maximum in results. Don't expect a $10 man to give you the results that a $20 man would. Even if he produces half as much he is more expensive. The cheap man requires more overseeing that the good one. His work must be followed closer. In getting a foreman for this department, too often the wages to be paid him is a large factor in employing him. A good foreman is a rare article, and I sometimes think you do not half appreciate this fact. A good foreman must first have a good education. He must have somewhat of an artistic temperament, he must have mechanical skill, and, above all, he must be possessed of extraordinary executive ability. There is possibly no other business that requires all these points in one man. The details are very much greater in number than in any other business. The vexations, trials and tribulations of the composing-room foreman are infinite in number. Do not expect to find all these qualifications in a cheap man. A man possessing all these qualities in another calling would earn very much more than you pay him. Get a man for this position that is capable and efficient. Pay him well. Keep him satisfied and contented. He is the heart of your business. Let him be the judge of what he needs in the way of material and men. Do not dictate along these lines to him, because he knows more about it than you do. Extend to him the privilege of buying the ordinary things needed in his department. If he is the right man, he will not buy more than he needs. If you can not trust him with this he is not the right man. I would advise you to get another.

Discard all the obsolete and worn-out material, replace it with modern and up-to-date equipment. Get good and efficient help. Have your foreman plan and lay out the work for your men. Let him keep them supplied with work and material to do it with, and when you do this I believe your bank account at the end of your fiscal year will show that the old saying, that composing-rooms do not pay, is untrue and absurd.



WE WANT EVERY EMPLOYING PRINTER TO ASK HIMSELF THIS QUESTION:

What would a saving of 10 to 25 per cent in composing-room labor and 25 to 50 per cent in floor space mean to me?

If you are interested in this vital question, fill out the attached coupon and send it to us, or to your dealer, ask for a copy of "Composing-room Economy," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing plants in the United States.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

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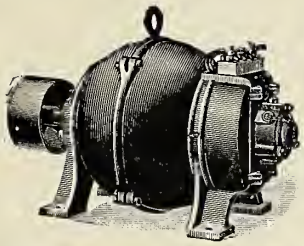
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Write to us for sample book, stating your requirements.

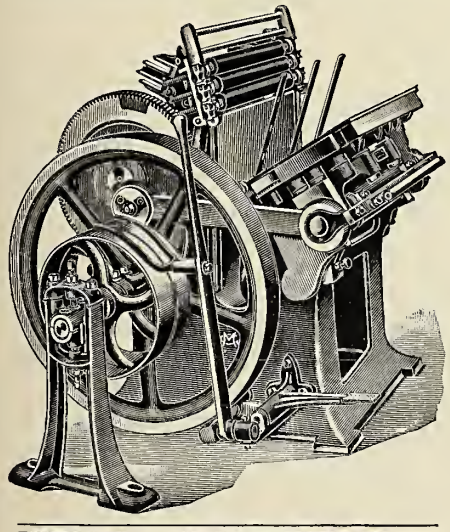
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Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

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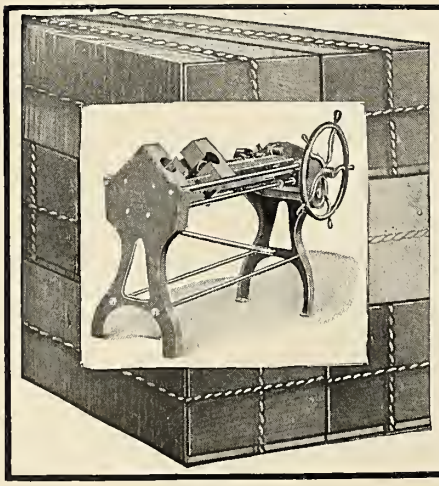
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As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

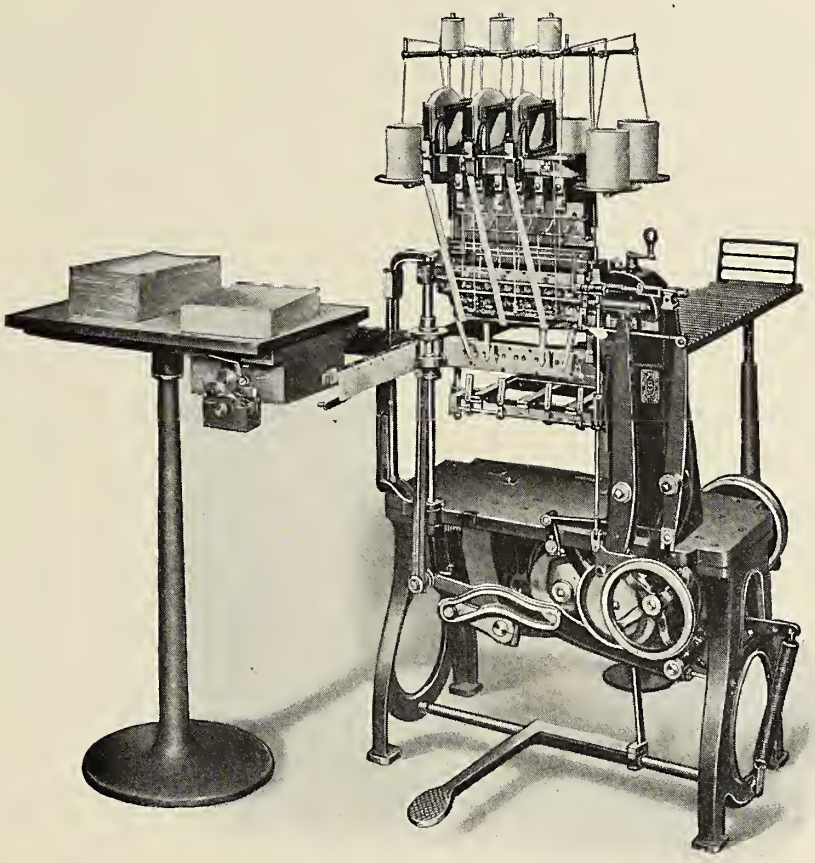
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Now is the proper time to make up your spring season ink demands. :: Get ready for the rush!

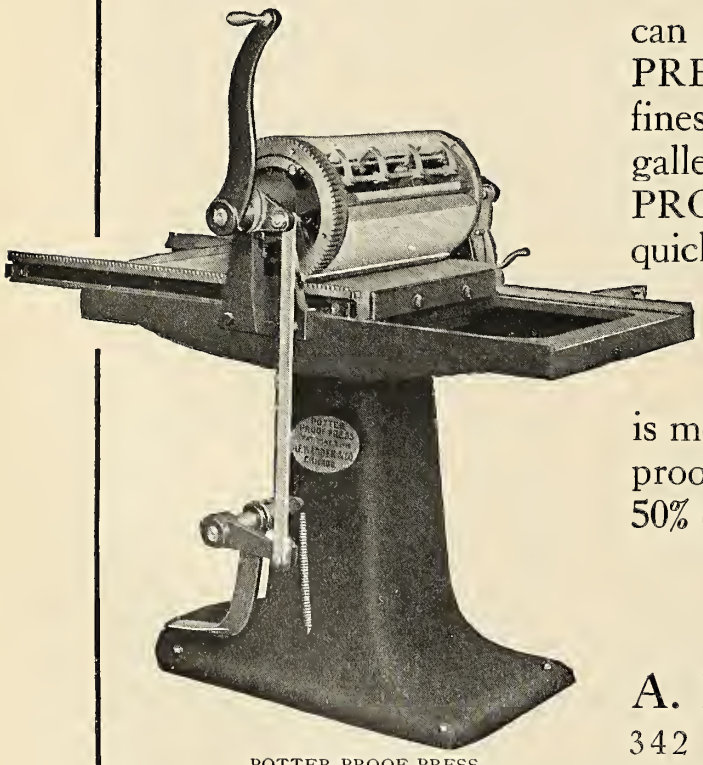
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Every Class of Work



POTTER PROOF PRESS

can be proved on the POTTER PROOF PRESS—hairline register work in colors, the finest half-tones, linotype matter, in or out of galleys, page matter, etc. The POTTER PROOF PRESS does this work better and quicker than the old-fashioned methods.

The Potter Proof Press

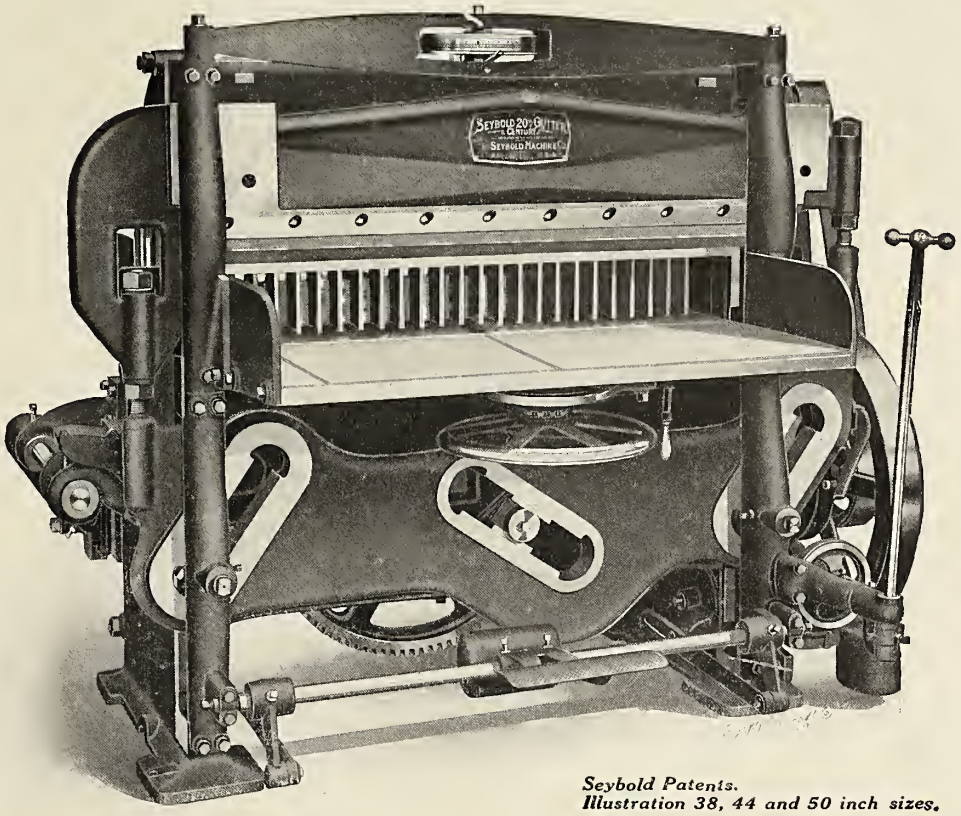
is more than a proof press; it not only takes proofs, but also enables its owner to save fully 50% of the make-ready time in his pressroom.

Let us send you our literature. It will interest you and save you money.

A. F. WANNER & COMPANY

342 DEARBORN STREET, CHICAGO

The Seybold 20th Century Automatic Cutting Machine



Seybold Patents.
Illustration 38, 44 and 50 inch sizes.

The Seybold 20th Century Cutting Machine represents:

Highest Efficiency,
Greatest Dependability,
Lowest Cost of Maintenance.

We are hopeful that during the present year your name may be added to our formidable list of almost *one thousand* users of 20th Century Cutters.

Limited space prohibits our mentioning the *many* points of *superiority* embraced in the construction and operation of the 20th Century.

Permit us to send a representative to fully and satisfactorily discuss your requirements.

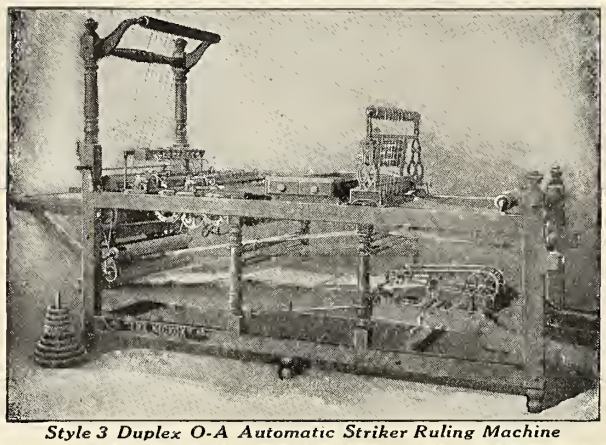
THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

Headquarters for Photo-Engravers' Supplies

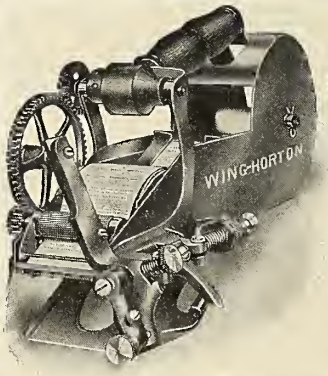
Williams-Lloyd Machinery Co.
124-126-128 Federal St., CHICAGO

Manufacturers of a Complete Line of

Electrotyping, Stereotyping and Photo-Engraving Machinery

We make a specialty of installing complete outfits. Estimates and specifications furnished on request. Send for Catalogue.

EASTERN REPRESENTATIVE
UNITED PRINTING MACHINERY COMPANY
246 Summer Street, BOSTON :: 12 Spruce Street, NEW YORK



"They Are Going Some"

Eight hundred and sixty-nine ***Wing-Horton Mailers*** were sold in 1909. They were all sold subject to approval, and not a Mailer was returned. If you are not using a ***Wing-Horton Mailer,*** perhaps your Mailing Department is not working to its best possible economy.

Full particulars supplied on request.

CHAUNCEY WING, Manufacturer . . Greenfield, Mass.

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

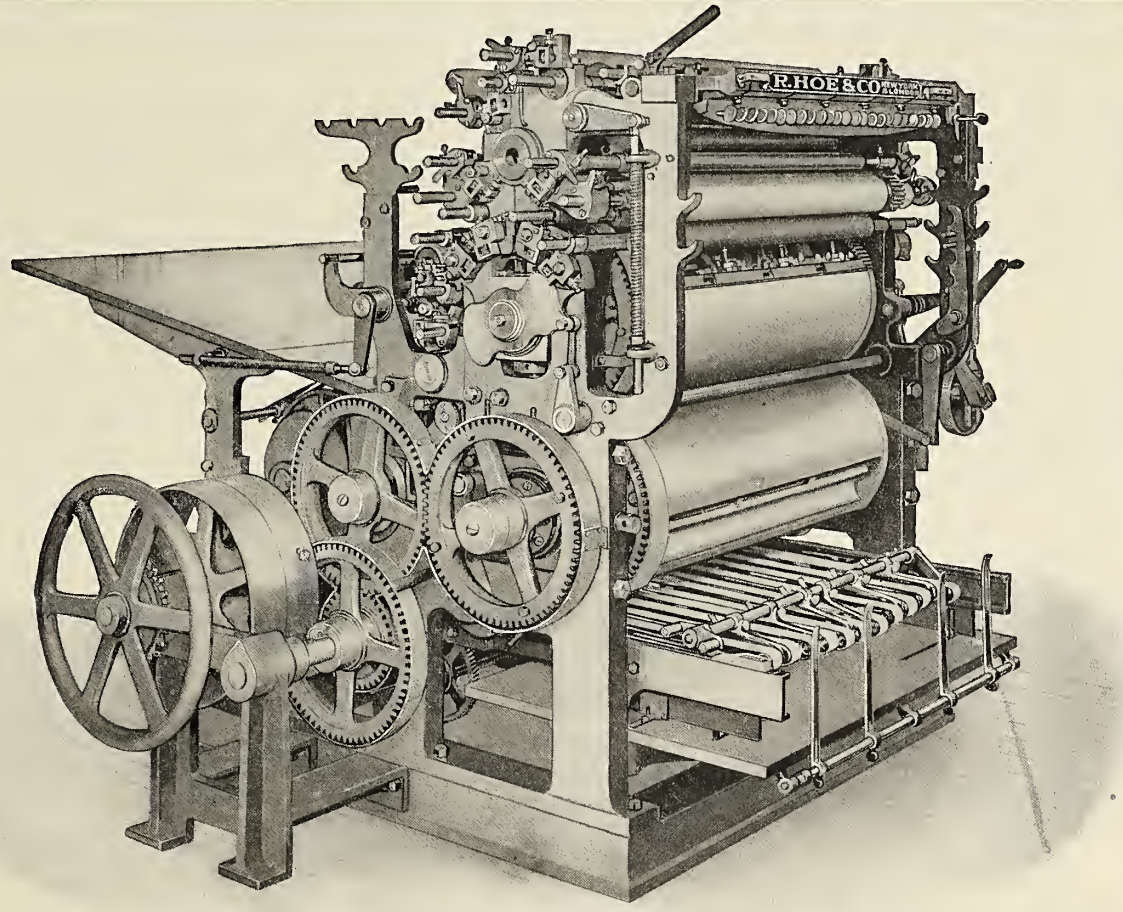
The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"



The STERLING MERIT

of every machine made in our establishment, that for a century has been known to the trade as HOE QUALITY, is just as fully exemplified in the

HOE ROTARY OFFSET PRESS

as in our other machines. Link the name HOE to this press and you know it stands for the best in materials and construction, with simplicity of design and convenience for operation. The HOE press does good work and plenty of it and will facilitate the economic output of your plant. It's HOE QUALITY backed by the HOE GUARANTEE.

Ask us about it.

R. HOE & CO., 504-520 GRAND ST., NEW YORK CITY

Also at

7 Water St. Boston, Mass.	143 Dearborn St. Chicago, Ill.	160 St. James St. Montreal, Can.	109-112 Borough Road London, S. E., Eng.	8 Rue de Chateaudun Paris, France

Cheltenham Medium

72 Point — 3 A $6 70 4 a $4 35 $11 05

ENRICH Scheme

60 Point — 3 A $5 30 6 a $4 80 $10 10

Regiment MERITED

48 Point — 4 A $4 05 7 a $3 55 $7 60

BRIGHTEST Composition

42 Point — 5 A $3 60 8 a $3 00 $6 60

Characteristic PRODUCTION

36 Point — 5 A $2 55 9 a $2 45 $5 00

PERFECTION Entirely Recognized

30 Point — 6 A $2 25 10 a $2 00 $4 25

SECURED PRINTING
Latest Distinctive Styles

24 Point — 7 A $1 70 14 a $1 80 $3 50

INTERIOR FURNISHINGS
Printed Instructions Desired

18 Point — 11 A $1 60 21 a $1 65 $3 25

DESIRABLE IMPRINT SOUGHT
Harmonious Decorator Emphasized

14 Point — 15 A $1 45 28 a $1 55 $3 00

STUDIES RENOWNED ACHIEVEMENTS
Quality Requirements Splendidly Answered

12 Point — 17 A $1 35 35 a $1 40 $2 75

PROCURES DISTINCT EXHIBITIONS
Cheltenham Medium Producing Results
Beautiful Prominent Display Advertising
Commercial Necessaries $1234567890

10 Point — 19 A $1 20 38 a $1 30 $2 50

PROPOSES ENTHUSIASTIC DISCUSSION
Leading Printers and Publishers Assembling
Possibly Determine Surest Estimating Method
Intelligent Legislation With Better Conditions

8 Point — 22 A $1 05 45 a $1 20 $2 25

AMERICAN LINE TYPE FACES COMPEL RESPECT
Everything Needed by Printers and Publishers Furnished
Proper Decorating Materials Increase Their Attractiveness
Advertising Valuations of Printed Matter Are Wonderful

6 Point — 26 A $0 95 50 a $1 05 $2 00

LARGE AND POPULAR FAMILY HAS ANOTHER INCREASE
Cheltenham Medium is The Happy Medium Member of The Family
Recommended to Advertisers For Its Pleasing Tone and Legibility
These Shapely Figures Are Cast On Uniform Bodies $1234567890

AMERICAN TYPE FOUNDERS COMPANY

Originator of the Cheltenham Family

Cheltenham Medium (Non-Kerning) Italic

72 Point — 3 A $6 85 4 a $4 55 $11 40

BRINGS Results

60 Point — 3 A $5 55 5 a $4 10 $9 65

Supreme PRINTER

48 Point — 4 A $4 25 6 a $3 50 $7 75

DESIGNER Endeavoring

42 Point — 5 A $3 65 7 a $2 90 $6 55

Having Beautiful NUMBERS

36 Point — 5 A $2 80 8 a $2 30 $5 10

MODERNIZED Display Creations

30 Point — 6 A $2 35 9 a $1 90 $4 25

STRIKING DESIGNS
Decorative Brass Rules

12 Point — 18 A $1 40 35 a $1 40 $2 80

NEWEST MEMBERS INTRODUCED
Cheltenham Medium and Italics Installed
Splendid Possibilities Offered the Printer
Neat and Legible Figures $1234567890

24 Point — 7 A $1 85 12 a $1 70 $3 55

HANDSOMEST GUARD
Enthusiastic Demonstration

10 Point — 19 A $1 25 38 a $1 25 $2 50

UNCOMPROMISING REMONSTRANCES
Manly Qualities Cancel Personal Grievances
Original Observations Come From Hoboken
Welcome Contributions to Historical Bureaus

18 Point — 10 A $1 60 20 a $1 65 $3 25

HUMOROUS REPRODUCTION
Magnificent Automobile Exposition

8 Point — 22 A $1 10 43 a $1 15 $2 25

PROGRESSIVE MERCHANTS SHOULD ADVERTISE
Newspapers and Magazines Prefer American Line Styles
Satisfactory Results Brought by Cheltenham Medium Italic
Leading Printers Buying Popular American Line Designs

14 Point — 15 A $1 50 28 a $1 50 $3 00

AMERICAN TYPE STYLES HONORED
Some Charming Typographic Arrangements

6 Point — 24 A $0 95 48 a $1 05 $2 00

SPLENDID LETTER FOR HIGH-GRADE ADVERTISEMENTS
A Businesslike Jobbing Letter for Newspaper and Magazine Display
Not Too Heavy and Not Too Light but Just Right for Certain Needs
Special Attention is Directed to These Legible Figures $1234567890

AMERICAN TYPE FOUNDERS COMPANY

Originator of the Popular Cheltenham Family

THE HOME OF WALTONES

ENGRAVERS

MAKERS OF

HALF-TONES

ZINC ETCHINGS

COLOR PLATES

ILLUSTRATIONS

ELECTROTYPES

THREE COLOR PROCESS PLATES

AND

WALTON PROCESS MUSIC PLATES



THE INLAND-WALTON ENGRAVING CO.

120-130 SHERMAN STREET

CHICAGO



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of $19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

Since that time his wages have risen steadily until now he is earning $35 a week.

Not everybody can do so well. But any union printer can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the I. T. U.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

Inland Printer Technical School

120-130 Sherman Street, Chicago, Ill.

To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York

Marquette Bond

A bond paper made to fill the requirements of all commercial uses, having the required printing and lithographic surface and range of purpose, possessing the liberal characteristics demanded by the printer.

We have studied the field closely—hence the ***Marquette Bond*** product, representing a fulfillment of the every-day demand.

For letter-heads, checks, and other commercial stationery the ***Marquette Bond*** is pre-eminently desired by reason of its uniform quality and the full measure of worth at a very reasonable price.

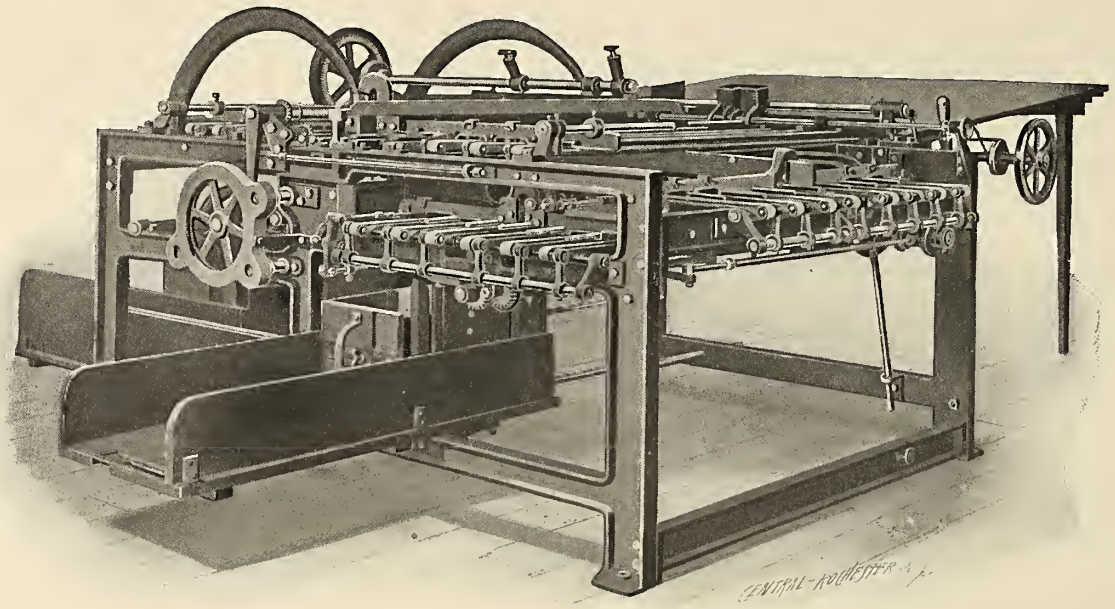
The printer should recommend only distinctive bond paper to his customers, for it's the character of correspondence that *makes* and *leaves* the proper impression.

Marquette Bond has the snap, crackle and finish found in some bonds sold at almost double our price.

We carry a full line in sizes and weights, white and seven colors, for immediate shipment, including a 13-lb. folio, also white and in seven colors.

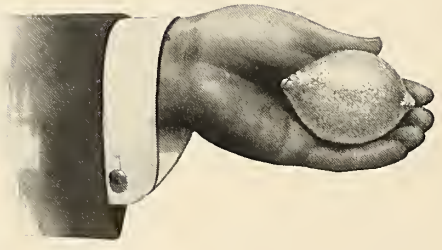
Swigart Paper Company

385-397 Fifth Avenue, Chicago, Ill.



New Model Jobber

for periodical and pamphlet work. Write for full particulars



We are not handing you a —



Brown Folding Machine Company

Erie, Pennsylvania

NEW YORK - - - - - - 38 Park Row CHICAGO - - 345 Rand-McNally Building

ATLANTA, GA. - - - - J. H. Schroeter & Bro.

Latest

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(Unexcelled)

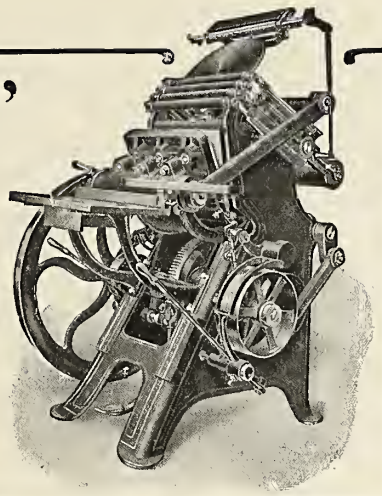
"Prouty"

Obtainable through any Reliable Dealer.

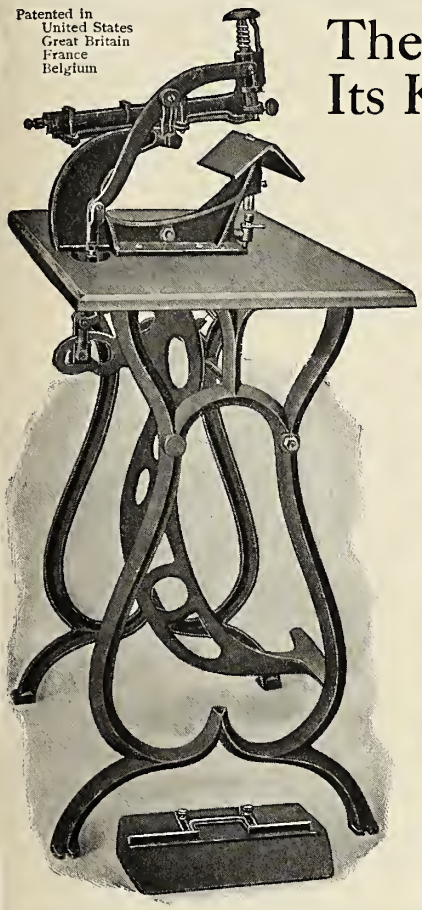
MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

OFFICE AND FACTORY
EAST BRIDGEWATER, MASS.



Patented in
United States
Great Britain
France
Belgium



The Best of Its Kind

THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

- Uses Fine and Coarse Staples.
- Binds to ¼-inch.
- Has Automatic Clinching and Anti-clogging Devices.
- Equipped with both Flat and Saddleback Tables.
- Holds 250 Staples at a charge.

Acme Staple Co.
LIMITED
112 North Ninth Street
CAMDEN, N. J.

The Mechanical Chalk Relief Overlay Process

is rapidly supplanting all other overlay methods, both hand and mechanical.

As contributory causes may be mentioned:

Ease of production
Containing relief on both sides of ground sheet
Superior printing results
Comparative cost, etc., etc.

Upwards of 12,000 Printing Plants, in all parts of the world, have installed the process

Among whom are—

The Curtis Pub. Co.	The Ladies' Home Journal The Saturday Evening Post
Butterick Pub. Co.	Government Printing Office
Mc Call Co.	R. R. Donnelley & Sons Co.
Scribner Co.	Chasmar-Winchell Co.
Doubleday-Page Co.	Zeese-Wilkinson Co.
Phelps Pub. Co	De Vinne Press
Crowell Pub. Co	Etc., etc.

For Samples, Information, etc., address

WATZELHAN & SPEYER
183 WILLIAM STREET . . . NEW YORK CITY

MEGILL'S PATENT

AUTOMATIC REGISTER GAUGE

$4.80



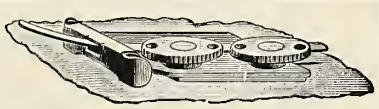
POOR REGISTER—SPOILED WORK—

Do You Know How Much It Costs You?

It's wonderful what accuracy this little low-priced device gives. It's quickly applied—a little practice enables one to apply it in a minute. And it stays, all parts fixed, yet is adjustable in getting colors in. On any job press at sight.

A money order covering price will bring these Gauges promptly by mail. Such orders will not be referred back. Est. 40 years.

E. L. MEGILL, Inventor and Manufacturer
FREE BOOKLETS. **60 Duane St., NEW YORK, U. S. A.**



MEGILL'S DOUBLE-GRIP GAUGE.

Strongest gauge in the world. No pin-points, no gluing, no patching. Holds for any weight stock and adjustable by easing nuts. Fastens through a vertical slit quickly cut in top sheet. Saves tympan. **$1.25 set of three,** including key and extra tongues.



Megill's Patent
SPRING TONGUE GAUGE PIN.

Real thing in a GAUGE PIN. Very handy. **$1.20 per doz., 40c. set of three,** including extra tongues.

IMPORTANT NOTICE

We find that in describing our best grade of Coated Paper, we have inadvertently used the copyrighted name "Swan." We have now adopted a new name for the grade—"Velvo-Enamel."

West Virginia Pulp & Paper Co.



A Quality That Leaves Nothing to Be Desired

VELVO-ENAMEL is a dependable book paper, because it possesses character, durability and wearing qualities—features looked for by publishers of artistic catalogues, in fact any high-class printed matter.

By the use of VELVO-ENAMEL the printer can obtain the rich effects desired by reason

of its exceptional splendid printing surface. If you are desirous of producing a decided distinctiveness in your printed matter, insuring pronounced individuality, our Coated Book is made for that purpose and fully answers such demands.

Printers will experience in the use of VELVO-ENAMEL easy make-up, easy handling both in pressroom and in bindery. Its perfect surface aids the printer in bringing out every detail in the *finest* plates.

Believing that we know of the requirements for a strictly high-class coated book at the *right price,* we feel that every Printer and Publisher should at least become acquainted by giving VELVO-ENAMEL a test before placing next order for coated book paper. We will gladly send liberal quantity and size of paper for test purposes, also specimen work in black as well as in colors.

Let us convince you either by samples or by a special appointment with our representative.

Complete stock carried in Chicago warehouse, ready for quick delivery, in case lots or more, in standard sizes and weights. Liberal sample sheets for your inspection and trial will be cheerfully supplied.

Let us figure with you for any quantity of paper desired.

West Virginia Pulp & Paper Co.

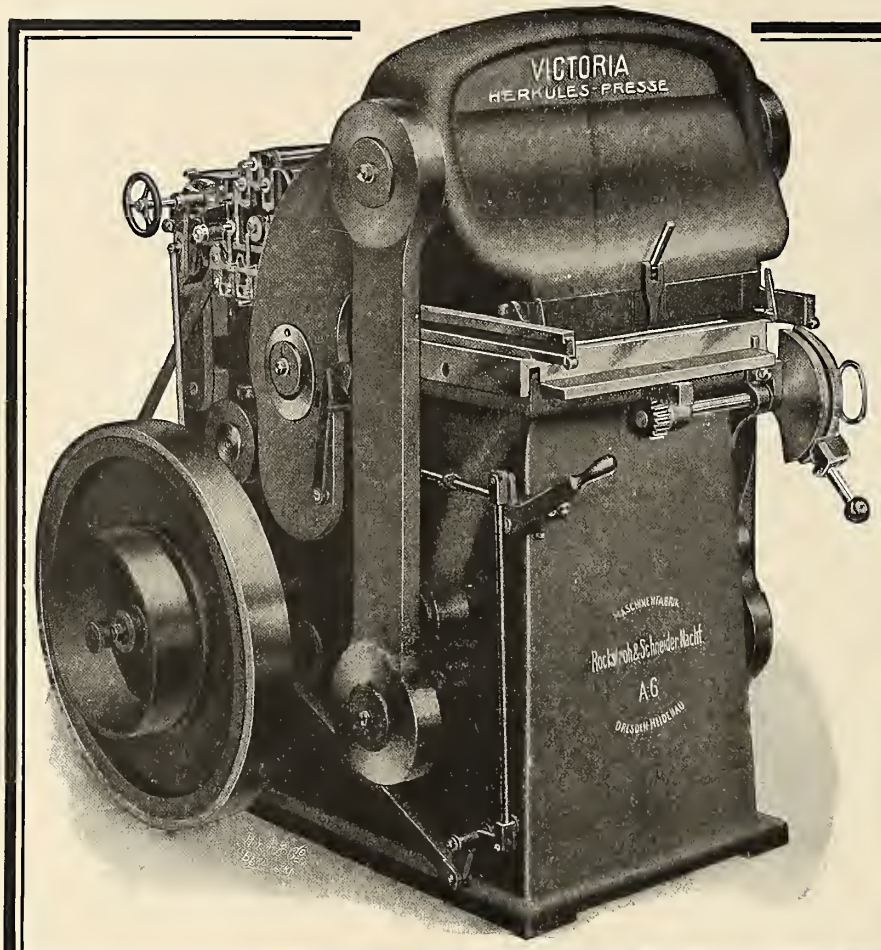
(Incorporated)

General Offices: 200 Fifth Avenue, New York

Western Sales Office: Marquette Building, Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.



Victoria-Herkules Embosser

Modern, heavy
Fast
Embossing Press
with and without
Inking Gear

For Embossing, Cutting
and Printing of Cardboard,
Wood, Metal, etc.

Victoria Press Mfg. Co.

Rockstroh & Schneider
Nachf. A. G.
Dresden-Heidenau
(Germany)

AGENTS WANTED

Did It Ever Occur to You

that to discard all belts and have my Automatic Spring Tension Feed Device substituted on your Duplex Press will save paper, time and money? Following is another decision:

Brantford, Canada, July 12, 1909.

Wm. Paterson, Schenectady, N. Y.

Dear Sir: — Just a few lines to let you know how your feed attachment is working which you installed on our Duplex press. It has been on now over a year and I have had a great many in to see and examine it.

It is the best attachment I know of, as I never have a break now since you put it on, for the reason that it does not buckle and crease the paper like the belts used to do.

The construction is simple and durable, besides being easy to adjust.

Would advise any firm having a Duplex press to have your feed device installed, and alleviate the awful troubles of their Duplex pressman.

You may use this letter as a recommend, for I am anxious to help my brothers in trade out of their troubles, in regard to web breaking, causing them delay in cleaning rollers and rethreading.

Have been over thirty years at the business; perhaps I have had a little experience with the troubles of the press. Wishing you success, I remain,

Yours truly,

THOS. E. CONVERY,
Foreman Pressman, Courier Office.

For Details, Address

Wm. Paterson Box 669 Schenectady, N.Y.

Canadian Address, 18 Churchill Ave., Toronto, Canada

Really Cheap Ink

Is only the ink that gives perfect satisfaction. Ink that satisfies the artistic mind and *saves its own cost* by its perfect working qualities is the cheapest ink regardless of its price per pound.

The beautiful catalogue of B. Altmann & Co., the leading New York Fifth Avenue Dry Goods House, was printed on D & C highly glazed enamel paper without slip-sheeting with

HUBER'S CLASSIC HALFTONE BLACK

THE RESULTS
Perfect Printing :: Perfect Halftones :: Perfect Solids
No Peeling :: No Offsetting

The Ink Not Needing Slip-sheeting
SAVED ITS OWN COST

J. M. HUBER 350 DEARBORN ST. CHICAGO
JOHN MIEHLE, JR., MANAGER
New York Boston Philadelphia St. Louis

Dinse, Page & Company

Electrotypes Nickeltypes AND Stereotypes

429-437 LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Your
WASTE PAPER
Is Worth
More Money
Than You Now Receive for It!

IT SELLS at $8 to $45 per TON if BALED in a

Reduce Fire Risk



Econ-omize on Space

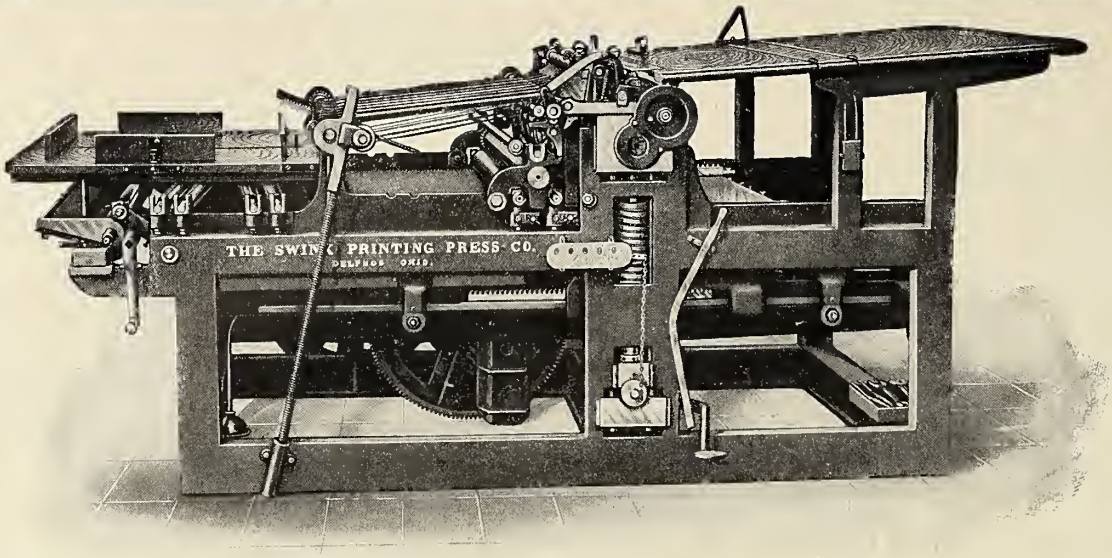
OUR FREE
Selling Service enables you to obtain the very highest prices

WE ALLOW 15 DAYS FREE TRIAL ON OUR PRESSES

Write and tell us what you now receive for your waste paper and we will show you how much more we can enable you to get for it.

DO IT NOW!

Little Giant Hay Press Co.
ALMA, MICH.



THE SWINK HIGH-GRADE PRESS—Two-revolution

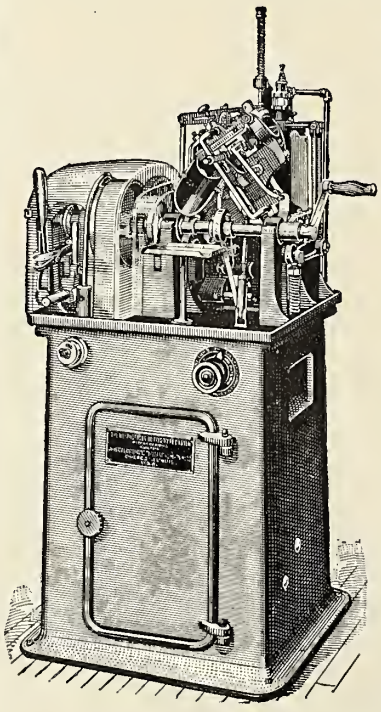
AN OVERWHELMING VERDICT!

The Practical Printer is the keenest judge of a good printing press in all the world. He *knows* because he's had *experience*. When he passes the *word*, whatever the word *is*, it's final.

And the Practical Printer has emphatically said—THE SWINK HIGH-GRADE PRESS is the best machine in printing press *value* that he has ever had a chance to *buy* and enjoy. There is no argument against this *verdict*, because the day-by-day *demand* for THE SWINK HIGH-GRADE PRESS is increasing by leaps and bounds. Why not give THE SWINK *your* verdict?

THE SWINK PRINTING PRESS CO. Factory and General Offices, **DELPHOS, OHIO**

Don't Worry About Sorts



Get a Real Typecaster

THE

NUERNBERGER-RETTIG

Casts from **5** to **48** point—TYPE, SPACES, QUADS

Absolutely Perfect—Sorts that *are* Sorts—Line, Body, Set—No Variation—Make Any Line or Any Position by Changing Line Plate—It's Easy!

ENDORSED BY THE MERGENTHALER LINOTYPE COMPANY

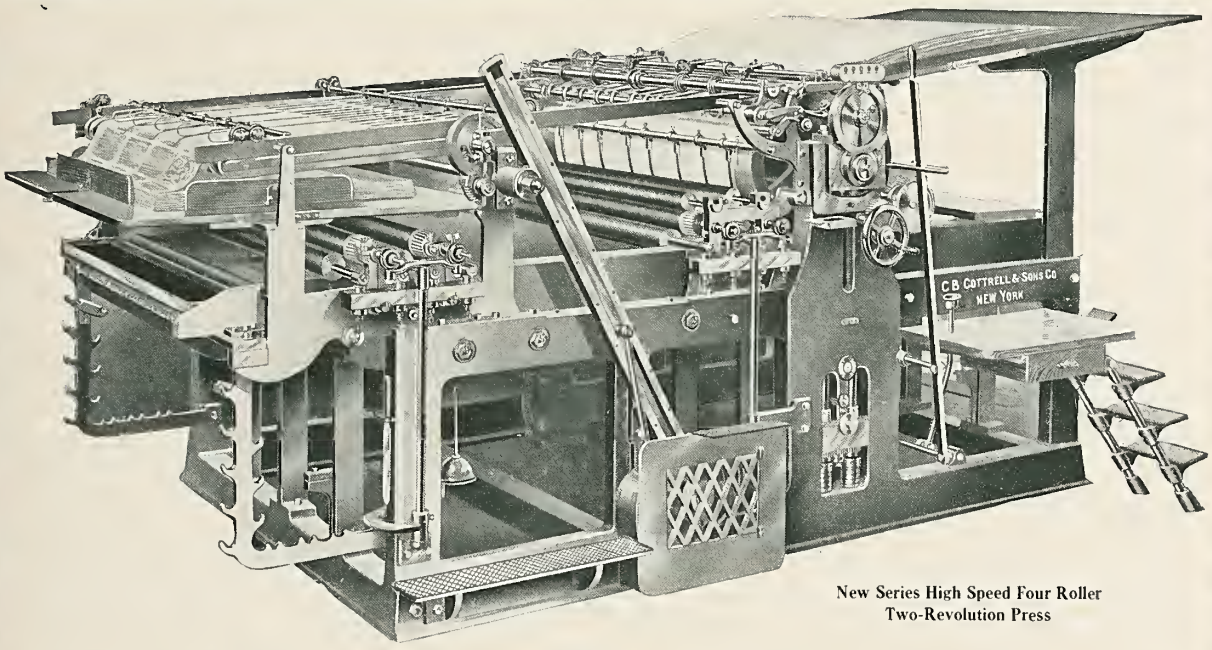
UNIVERSAL AUTOMATIC TYPE-CASTING MACHINE COMPANY

321-323 North Sheldon Street . . . . . CHICAGO

An Additional Building Erected at the Factory to Meet the Demand for

Cottrell Presses

Single and Two Revolution



New Series High Speed Four Roller
Two-Revolution Press

Improved and kept up-to-date along safe mechanical lines. Printers and publishers recognize the fact that the best presses are only possible when built under the right conditions and according to established mechanical principles. Described in two beautiful new booklets: "The Cottrell Single Revolution Press" and the "New Series Cottrell." A copy upon request.

C.B. Cottrell & Sons Co.

MANUFACTURERS

Works:
Westerly, R. I.

25 Madison Square, N., New York
279 Dearborn St, Chicago.

Keystone Type Foundry

GENERAL SELLING AGENTS

Philadelphia
Detroit

New York
Atlanta

Chicago
San Francisco

Set in Keystone's Caslon Bold Condensed with 18 Point Brass Rule No. 926; 20th Century Initial, Series 2. Printed on a No. 5 Cottrell

Caslon Bold Condensed

Seventeen Sizes Cast of Nickel-Alloy Metal on Universal Line

6 Point Font $2 00 — 26 A $0 95 52 a $1 05

WORTH OF THE CASLON BOLD CONDENSED SERIES TO PRINTERS

Like its worthy predecessors, it makes a place for itself in the composing rooms of the largest printing establishments. You are not experimenting when you add this type to your plant as it is now recognized as a standard

8 Point Font $2 25 — 24 A $1 10 48 a $1 15

THE KEYSTONE'S STRONG POINT IS "HURRY" ORDERS

Bear in mind the fact that the Keystone is noted for Prompt Service and careful execution of large orders. Put us to test

10 Point Font $2 50 — 21 A $1 20 42 a $1 30

SHOWING OF A MODEL SERIES OF TYPE

Caslon Bold Condensed Series is one of the few condensed letters that is useful for general work

12 Point Font $2 75 — 19 A $1 35 36 a $1 40

IRON COMPOSING ROOM FURNITURE

Specially Designed to Economize in Space

14 Point Font $3 00 — 15 A $1 45 28 a $1 55

OUR PARAGON STEEL CHASES

Made with Riveted-Brazed Corners

18 Point Font $3 25 — 12 A $1 60 22 a $1 65

BUY NICKEL-ALLOY TYPE

Figures 1234567890 Showed

24 Point Font $3 50 — 7 A $1 75 13 a $1 75

DELIGHT PRINTERS

Caslon Group Admired

30 Point Font $4 00 — 6 A $2 05 10 a $1 95

PLEASE CRITICS

Useful Type Series

36 Point Font $4 25 — 4 A $2 20 7 a $2 05

PURCHASING

Brindle Hounds

42 Point Font $5 25 — 4 A $2 65 7 a $2 60

Grand Estate

Keystone Type Foundry

Philadelphia New York Chicago Detroit Atlanta San Francisco

48 Point Font $6 25 — 3 A $3 20 6 a $3 05

Brave Maiden

54 Point Font $7 50 — 3 A $4 25 5 a $3 25

CHARMED

60 Point Font $8 60 — 3 A $5 25 4 a $3 35

Humiliated

72 Point Font $10 75 — 3 A $6 55 4 a $4 20

MINERS

84 Point Font $13 75 — 3 A $8 40 4 a $5 35

Rounds

96 Point Font $17 00 — 3 A $10 40 4 a $6 60

HONE

120 Point Font $20 60 — 3 A $13 20 3 a $7 40

Build

24 Point Black and White Border No. 11

SIMPLICITY

is so conspicuous a characteristic of

THE LINO-TABLER SYSTEM

of tabular composition on the Linotype machine, that *eleven* ten-minute demonstrations by a Lino-Tabler representative in a Middle Western city netted *ten* annual contracts for the use of the system in as many up-to-date printing establishments, while in New England *five* out of *seven* Linotype owners who saw the system in operation for the first time ordered its immediate installation in their plants.

While details of the Lino-Tabler Company's forthcoming

INTERNATIONAL TABULAR CONTEST

are being perfected, replies of several of those asked to act as Jurors of Award have been received, and are presented herewith:

AMERICAN PRINTING COMPANY,
St. Joseph, Mo.

The writer has noted with considerable interest the proposed contest to be pulled off by the Chicago Lino-Tabler Company. Having been a user of the Lino-Tabler system of composition for some months, we would find it difficult to do without this valuable acquisition to our plant. We believe a contest of this kind will inspire new interest in Lino-Tabler composition, and if, in your judgment, the writer is capable of serving on the Jury of Award, you are at liberty to call upon him at such time as you may decide to render such service.

With best personal wishes for a happy and prosperous new year, I am,
Yours very truly,
W. P. TRACY.

GOVERNMENT PRINTING OFFICE,
Washington, D. C.

I have the honor to acknowledge receipt of your communication of the nineteenth instant, relative to the tabular contest which the Chicago Lino-Tabler Company is planning.

I have felt a keen interest in the development of composing machines and particularly in devices designed to increase the efficiency of these machines in the production of tabular matter. In this connection I have noted especially the development of the Lino-Tabler method and shall be glad to receive the exhibits of tabular composition which will be submitted by those who enter the contest you propose.

I greatly appreciate the compliment you pay me in asking me to serve on the Jury of Award and thank you sincerely. Although there is no Government regulation that would prevent me from serving in such capacity it would be inadvisable for me to do so.

Wishing you success and regretting my inability to accept your invitation, I am, Very truly yours,
SAM'L B. DONNELLY.

GEO. G. FETTER COMPANY,
Louisville, Ky.

Replying to your favor of December 20, I can see nothing at this time that would prevent my serving on "The Jury of Award" as outlined in your proposition.

As soon as the details have been perfected, I shall be glad to hear from you further.

Thanking you for the compliment and with best wishes for the New Year, I beg to remain,
Yours truly,
H. C. WEDEKEMPER.

FREE PRESS JOB DEPARTMENT,
Winnipeg, Man.

I have much pleasure in accepting the position of judge in "Tabular Contest," and await your further desires in the matter.

Trusting the contest will prove successful, I remain, Yours truly,
G. H. SAULTS.

Compliments of the season.

R. G. McLEAN,
Toronto.

Replying to your favor of December 19, I will be pleased to act on the Jury of Award in the Tabular Contest. Yours truly,
R. T. McLEAN.

SMITH-GRIEVES TYPESETTING COMPANY,
Kansas City, Mo.

Replying to your favor of December 20, I shall be pleased to serve on the Jury of Award in the International Tabular Contest.

It occurs to me that such a contest must result in great good to all of us, for it is a fact that very few of the operators of to-day know anything of the principles of tabular composition, and a contest of this kind will undoubtedly be an inducement for more of them to tackle the subject.

Wishing you the compliments of the season, I remain, Yours very truly,
LAWRENCE E. SMITH.

STONE PRINTING AND MANUFACTURING COMPANY,
Roanoke, Va.

I have your very kind favor of the seventeenth, and really appreciate the compliment conveyed in your request, and I shall be very glad to do what I can.

It is always a pleasure to me to be brought in personal contact with a number of the master printers of our country. While there is a certain amount of work in connection with this sort of thing, there is also generally some pleasure and always some help to those participating, through the mingling of kindred spirits and interchange of ideas, etc.

And then, too, I take it there is a measure of benefit to the printers at large in obtaining the experience and judgment in matters of this sort just the same as there is in connection with cost congresses, national conventions of the Typothetæ, and so on.

Awaiting your further command, and wishing you the compliments of the season, I am, Very truly,
EDW. L. STONE.

TOLEDO TYPE-SETTING CO.

It will give me great pleasure to act on your Jury of Award, or in any other capacity where I can be useful to my fellowman.

Wishing you the compliments of the season in abundance, I am,
Yours truly,
E. J. TIPPETT.

WOODWARD & TIERNAN PRINTING CO.,
St. Louis, Mo.

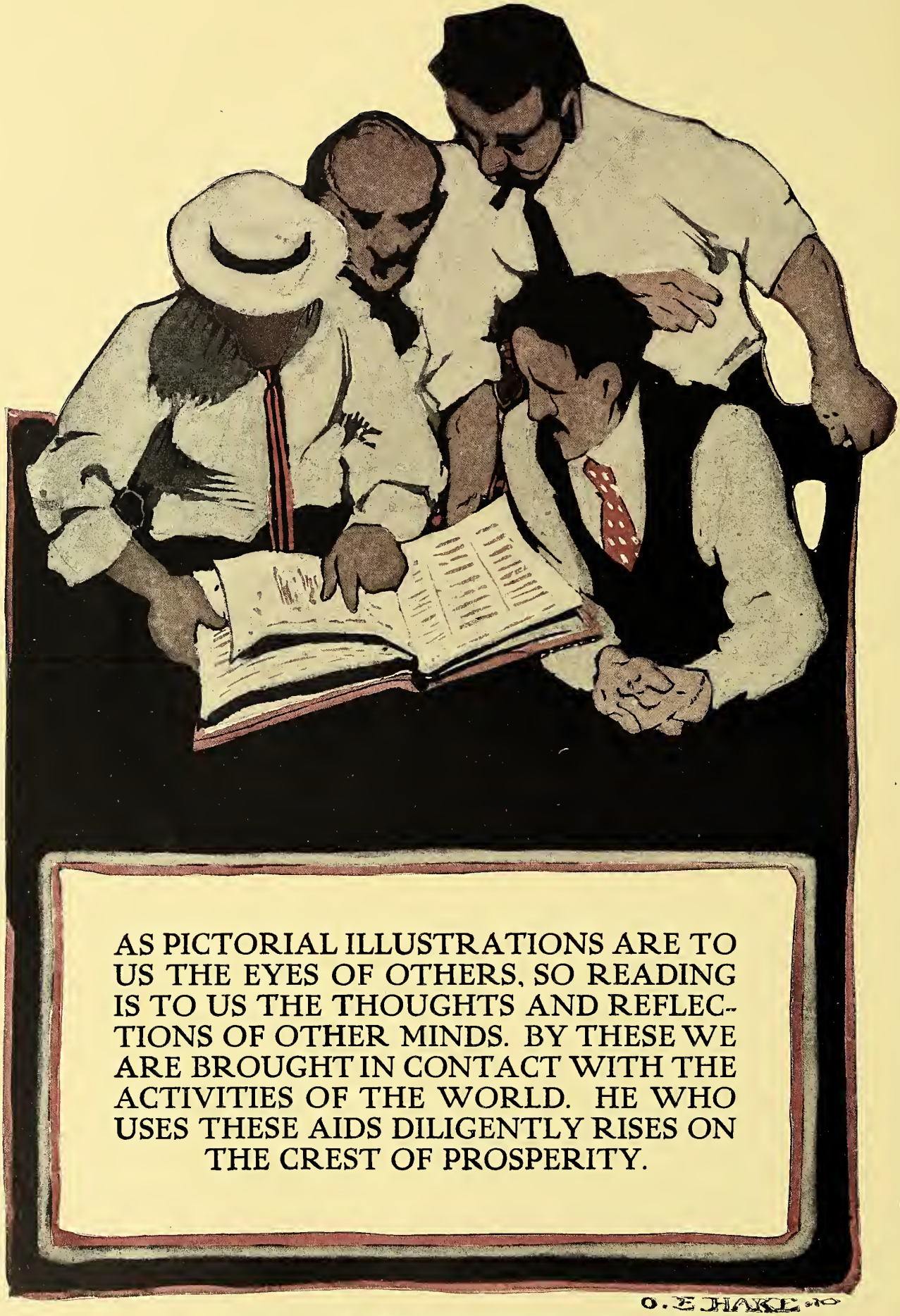
I appreciate the courtesy of putting me on the Jury of Award for your International Tabular Contest. I am afraid, however, that I will not be able to give this matter any attention from the present outlook. I sincerely hope the contest will be all that you could desire.

Wishing you a happy and prosperous New Year, I beg to remain,
Yours very truly,
L. B. WOODWARD.

NOTE—The "Linotype Bulletin," in both November and December issues, explains the simplicity of the Lino-Tabler System, and the manner of correcting standing matter.

CHICAGO LINO-TABLER COMPANY

1729 Tribune Bldg., New York City **128 Sherman Street, Chicago**



Designed by O. E. HAKE, Palette and Chisel Club, Chicago.

▽

Printed by The Henry O. Shepard Company,
Printers and Binders,
130 Sherman Street, Chicago.

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The Inland Printer for February 1911

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Vol. XLVI. No. 5. **FEBRUARY, 1911.** Terms { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

ABUSE OF THE ITEMIZED ESTIMATE.

BY A PURCHASING AGENT.

IT is sometimes most embarrassing to a printer to apply the good old rule which says that detailed estimates must be refused. The customer usually can not or will not see the reasonableness of this rule, and when the printer tries to explain, his reasons do not always ring true to the prospective buyer, who has never given this phase of the printing business any study. The condition of the trade in some localities where there is a multitude of small offices — in New York city, for example — is such that the buyers of printing have been taught by the printers themselves to expect separate figures on the most trivial jobs. This proceeding works to the detriment of the whole printing industry. One of the manifestations of this abuse is seen in the common practice of playing one printer against another for the purpose of getting a low price.

During an unusually busy period in the affairs of a company for which I bought the printing, it was found advisable to overhaul and reprint a somewhat expensive catalogue. The new edition was to be fifty thousand copies, and as the old one cost nearly $2,500, an appropriation of $3,000 was set apart for the new lot. I was about to send the order to our regular printer, feeling certain that his price would fall well within the appropriation, and that the work would be well done, when I was called to the general manager's room. Here I found the sales manager and the auditor, who had been invited to confer on the publication of the revised book. None of these men knew anything whatever about printing, but they had a good deal to say about the cost of the new job. The sales manager brought it up with the remark, "Now, don't let us cut this too fine in the matter of cost. Give it to a good printer and let us have a first-class job."

"Yes," interposed the auditor, "but let us find out how much it will cost. Now," he went on, "we are selling a lot of machines to Finch, the agent for a big paper mill. He met me the other day and asked me to have us specify his paper in some of the jobs of printing we are giving out. I think we ought to buy his paper whenever we can."

"That reminds me," said the general manager, "I have a letter here from a man named Bangs, a nice young fellow, school chum of my boy, who's just opened a nice little printing-office up-town. He says he can do work for us as cheap or cheaper than we are paying. I'd like to help him along. Suppose you get figures from him, too."

"Is he equipped for such a big job as this?" I inquired. I had never heard of the nice young fellow.

"I don't know; you might go up and see him and get his price."

I took this in the nature of an instruction, and, in order to be entirely fair, I notified Mr. Bangs and three other printers that we wanted estimates. I was very exact in the specifications, but carefully refrained from asking for detailed figures. Bangs' reply was remarkable, and caused

all the trouble. He addressed his letter to the general manager, personally, and in it he gave separate prices on composition, paper, presswork and binding, and a tentative estimate on the cuts. He closed his letter with the words, "Now, Frank, if my estimate is not satisfactory to your advertising man, I will agree to do any part of the work for the prices given for each item."

When all the estimates were in, I showed them to the general manager, who naturally was interested in Bangs' bid. He noticed that all the other bids were in a lump sum, but that the aggregate of Bangs' bid was high. He told me to get bids from the others for the purpose of comparison, and when I broached this delicate subject to the other three printers, one of them withdrew his bid in contempt, while the other two, after considerable wrangling and protest, consented to give itemized estimates. The fight was now confined to three printers, and when the revised bids were reluctantly handed in, I tabulated them, and as nearly as I can recall with the assistance of memoranda, they looked something like this:

	Paper.		Composition.	Printing.		Binding.	Cuts.	Total.
	Insides.	Cover.		Insides.	Cover.			
Brown..	$465.00	$190.00	$640.25	$700.00	$120.00	$180.00	$175.00	$2,470.25
Smith..	510.00	200.00	508.50	592.00	200.00	100.00	135.00	2,245.50
Bangs..	400.00	160.75	675.50	688.30	255.00	190.00	150.90	2,520.35

Our regular printer was out of it, for he flatly refused to submit any detailed figures, simply saying that he would do the job in first-class style for $2,900, flat. So we let him alone, and proceeded to analyze the other prices. We had about decided to give the work to Smith, when the auditor, who had been working on the back of an envelope, burst out:

"These printers don't know how to figure. Look at the difference in the cost of this paper, for instance; and in the binding. They're just guessing. Bangs says he'll do any part of the work. Let us give him the job for the paper and the cuts, and let Smith and Brown have the rest, whichever is lowest. Smith can do the binding and presswork for the insides; he ought to have the composition, too, for it is $167 less than Bangs' bid."

The only way I could see to save the situation was to assert positively that any juggling of this kind was sure to result in an unsatisfactory job, and we would be held up at every point where portions of the work were transferred from one printer to the other. The general manager saw my point, and when I suggested making a counter-proposition to the printers that we would give the work to the one who would do it all for $2,016.25, I thought everything would go through. I arrived at this price by taking all the low figures, item by item, and deducting the sum of them from the total of the lowest bid — that of Smith — $2,245.50. However, I reckoned without the auditor. It seems that his friend Finch, the paper man, had been keeping an eye on the progress of the job, and at the right time made a proposal to furnish paper for both the forms and the cover for $450. This was $110.75 less than Bangs' offer for the paper, and, by deducting the entire cost of the paper from the price at which we offered the job, we got it down to $1,566.25.

I found it convenient to be absent when this proposal was put up to the three struggling printers, but I learned that they all accepted it, saying there wasn't anything in paper, anyway. It was the general manager himself who decided the matter by giving the work to his young friend Bangs.

Written for THE INLAND PRINTER.

THE TIME-SHEET.

BY FRANK E. CLINE.

Each sheet a shroud for that departed day
That down Time's long and silent halls has fled
To join that throng, so vast, now passed away
With years that form the ages past and dead.

No tale of stricken fields with slain strown
Of captains, kings, or plundering chiefs of old,
Nor ladies fair, nor lover's plaint or moan,
But labor's simple story, briefly told.

Sheet follows sheet — how gently glide the days —
Life's span is short in Time's unceasing flight;
The end is reached at last, the parting of the ways,
Our time-sheet filled, we pass into the night.

THE SHREWD PEASANT.

Amélia Rives, who pictures Italian country folk in her new novel "Pan's Mountain," tells this anecdote of the blithe and shrewd peasant character: "A large stone lay half-buried on the land of a very avaricious old man, and there were curious characters and numbers cut on its face. The old man became convinced that treasure was hidden under it, and so he sent for some learned people that he knew, and they made out that the inscription meant that it would be a good thing to move the stone from its bed. He got many workmen and gave them much money, and at last, behold! there was the stone turned over on its side upon the grass. They found no treasure, but they found more writing on the other side. It said: 'You did well to turn me. My side ached!'"

EFFICIENCY IS THE BASIS OF ALL PROFITS.

Only efficiency in men and material can keep a business profitable. Cultivating efficiency through the plant yields the largest possible returns on the investment. A man should be paid for what he does. This should not be measured by the time he puts in. The only way to measure what a man does is by measuring what he accomplishes, and only such a system is fair to all concerned.—*A. M. Glossbrenner.*

Written for THE INLAND PRINTER.

MODERN METHODS IN INK BUYING.

BY ARTHUR K. TAYLOR.

AS has been noted often, the printing business is of the nature of a most intricate manufacturing proposition, probably for more than any other one reason because in it, unlike in most other manufacturing enterprises, each piece of work is either different from the one that went before it, or if it does happen to be a reprint job it may come in under such altered circumstances as virtually to make it another proposition. Where a concern is engaged day after day and year after year in turning out the same article, it is possible for it to be continually putting into effect refinements in the different processes that reiterated experience suggests, resulting on one hand in a reduction in the cost of manufacture and on the other hand in an improvement of the product. This it is possible to do only to a small extent in the printing business, and it has been almost the unvarying experience of those whose business it is to systematize manufacturing plants that the propositions encountered in the printing business are those that present them their greatest difficulties, and, generally speaking, their most satisfactory results have been obtained in the domain of improved methods of accounting and cost finding.

There are, however, in the printing business certain concrete opportunities for the effecting of savings, and the buying of inks is one of these. Probably as little attention has been given to this subject as to any other one operation in the conduct of the business, but there is hardly any phase of the trade that lends itself so readily to standardization, or in which its results are so satisfactory when the work is done thoroughly.

In the first place, after making due allowances for actual differences in value there is a great lack of uniformity in the selling prices of inks, not only between the different manufacturers but in the prices the same manufacturers quote to different purchasers, although in justice to the dealers it must be admitted that conditions have greatly improved in this respect in recent years. As is the case in the buying of any kind of goods, the shrewd buyer always has the advantage in price over those purchasers known as "easy marks."

Notwithstanding the saving that often can be effected by ordering at less frequent intervals but in larger quantities those standard colors that are called for in the every-day run of work, it is too frequently the case that orders are made up of a little of this, that and the other color, due probably more to the salesmanship of the representative of the inkmaker than the actual needs of the consumer; it being admitted, however, that the need will frequently arise for particular shades, tints, colors and inks for special requirements.

Few printers know the actual performances of the colors that they buy, taking in most cases the perfunctory reports of their pressmen, who may or may not be able to give the information requisite for the forming of an opinion as to their values.

The worth of an ink depends upon a number of its properties nearly all of which are readily susceptible of test. In comparing inks in order to arrive at their relative values, the most important point to determine is spreading power — how much surface will they cover? Then as to their working qualities — are they ground fine? Will they work freely in the fountain and how are their drying qualities? Are they transparent or opaque, and how will they stand the light? It is only when you actually know as to these points that you are able to make intelligent and conclusive comparisons.

It is not difficult to make the requisite tests, but for them to be of any value they must be conducted painstakingly and thoroughly, but the results should more than repay you, unless your purchases amount to too little to make it worth while. In justice to the competing manufacturers, when you send to them for the samples that you desire to test, state to each what the requirements of the ink call for — if it is for general jobwork, labelwork on coated stock, or for the ordinary run of work on cylinder presses. In any event give the manufacturer the opportunity of submitting to you what his diversified experience dictates as being the best for your particular requirements. It is well to send samples to be matched approximately.

When all samples have come in it may be well to transfer them to your own cans, designating each sample by a number, after making a record of the manufacturers' designations and the numbers you have assigned them.

Select a considerable quantity of a good white enameled stock, being sure that the coating does not easily "pick," as the inks being tested must not be reduced or "doctored" in any way. An equal quantity of an English finish stock is also desirable. As it often happens that stock is not finished uniformly on both sides of the sheet, before it is cut apart the full sheets of both kinds of paper should be gone through, turning over every other sheet; this will help to make the condi-

tions of your test uniform; for the same reason it is well to prepare enough stock for the tests that may be necessary, extending over a considerable period.

Have a plate engraved — a good size is about four by six inches — one-third of the surface being solid, the remaining two-thirds graduating from solid black to white, this gradation being made by having this portion of the plate cut on a ruling machine, as plates made in this manner are better for testing purposes than those that are etched. It is also an advantage to lock up in the same form a vignetted half-tone with screen not coarser than 150 lines to the inch. If a few good electros are made of this form the plates may be discarded before they are worn sufficiently to interfere with their value for testing purposes.

A platen press of the Gordon type answers admirably for making ink tests. The form should be well made ready and the press inked up with the first color to be tested and then washed up thoroughly. Weigh carefully on an accurate balance two ounces of your ink, which can be put on an ink slab. Note the temperature of the press-room, which should not be colder than 75°. Ink up the press, using a brayer on the disk with just enough color to cover the solid portion of the cut without materially filling up the first fine lines, but being careful to roll the form only once for each impression. Just as soon as the impressions show indications of the color not thoroughly covering, stop the press, add a small quantity of ink to the disk and distribute it thoroughly all over its surface with the brayer, start up the press again and continue to repeat the operation until you have used all the color set apart for the test. It is desirable to test all your reds, for instance, at one time, as it will enable you to be sure that all the different samples are printed from the same make-ready. In testing for transparency run a few sheets of some dark-colored stock, and the relative change in color is a pretty fair gage as to its density.

Directly after each sample is run make a record of its working qualities, covering such points as drying, picking, offsetting, filling up, and as to whether the ink is short in texture or tacky. Count the number of sheets each sample produces on each kind of stock. In testing inks for their sunproof qualities it is an advantage to wait until you have proved all your samples, keeping them away from the light in the meantime. Select one sample from each lot run and expose side by side to the direct light of the sun for probably a week or so, making a note of the approximate hours of sunlight to which they have been subjected. As the strength of sunlight differs so greatly in the different seasons it is very essential that the samples be exposed as much as possible under identical conditions, so it is best to test as many as possible at a time.

In order to formulate the results of your investigations, if you take up first the point of covering quality, ascertain which sample produced the greatest number of sheets, and add say 100 sheets to it, as it is entirely within the range of possibility that you will sometime try a better sample. Consider this number as representing one hundred per cent. For example, if your best sample produced 250 sheets, and you have decided to consider an ink as being perfect in this respect only when it produces 350 sheets, then your best sample only reaches, to be exact, to a degree of excellence represented by seventy-one and three-sevenths per cent. When you have figured out all your samples in the same way you have arrived definitely at one of the most important factors to determine in the matter of ink economy. As to the working qualities of your colors it will not be feasible to arrive at your information in such an exact way by figures, but it may be best to describe these qualities as best you may. Of course, you may record in terms of time how long it takes an ink to dry so that it will not rub, and you can know pretty accurately how many sheets may be piled upon each other before offset begins to make its appearance. The resistance of inks to the fading action of sunlight should be graded. Take all the red samples, for instance, that have been exposed to the sunlight, and place by the side of each a fresh sample that has been protected from the light; select the one that shows the least deterioration and mark it number one, the next best as number two, and so on down the line.

In order to have the information that you have gathered by these tests in a convenient and accessible shape, it is best to resort to the expedient of the well-known card index, modifying it to your special requirements. Probably as good a plan as any is to print a suitable form on a stout, large-size coin envelope, having proper spaces for filling in the name of the ink, and the number under which it was tested; then should follow the record of the ink's efficiency and its working qualities. In the envelope may be filed a number of the sample sheets, including in them the one that was exposed to sunlight. It might also be desirable to enclose a card form on which could be recorded all purchases of this particular color. These envelopes will prove a great convenience, as they will enable you to refer at a moment's notice to a sample of any ink you have ever tested.

The results from testing inks will doubtless surprise some printers who for years have been

victims of the idea that cheapness has to do only with the consideration of first cost. They will probably discover that some relatively high-priced inks are the most economical, and it will not require a very profound knowledge of higher mathematics to appreciate that if an ink that costs $1 per pound prints 400 sheets it is a better investment than a 50-cent ink that produces only 150 impressions.

Even after you have decided by means of your investigations where to buy your colors, if you are wise you will take samples from each lot that you buy in any considerable quantity and subject them to the same tests as the original samples. The most careful of manufacturers sometimes makes errors in formulas, and this course of procedure will enable you to know to a certainty that when you mark "Jones' Geranium Lake" on the reprint work-slip for that finicky customer who liked it so well on the last order that he will get precisely the same shade of color he had before — that is, unless the pressman went wrong, and if you can even prove that it will not be without its advantage.



DESPLAINES RIVER, NEAR CHICAGO.

Photograph by Rev. W. B. Rose, publishing agent, Free Methodist Publishing House, Chicago.

"MEANING OF FUDGE."

"Fudge!" — which we are to imagine Lord Rosebery remarking at intervals as he sits by his quiet fireside — is a word with a history. There are prosaic etymologists, as there always are, who derive it from a Gaelic word meaning deception; but Isaac Disraeli's view is much more interesting. He derives it from a certain Captain Fudge, who seems to have been a marine Munchausen. "You fudge it" is said to have been his crew's equivalent to the modern "Rats!" In a collection of some papers of William Crouch, the Quaker, published in 1712, it is recorded that one Degory Marshall informed Crouch that "in the year 1664 we were sentenced for banishment to Jamaica by Judges Hyde and Twisden, and our number was fifty-five. We were put on board the ship Black Eagle; the master's name was Fudge, by some called Lying Fudge." — *London Chronicle.*

WHY THE BOOSTER BUSTED.

We are suprised to learn that the Dunning "Booster" gives up with this weeks isues and discontinues.

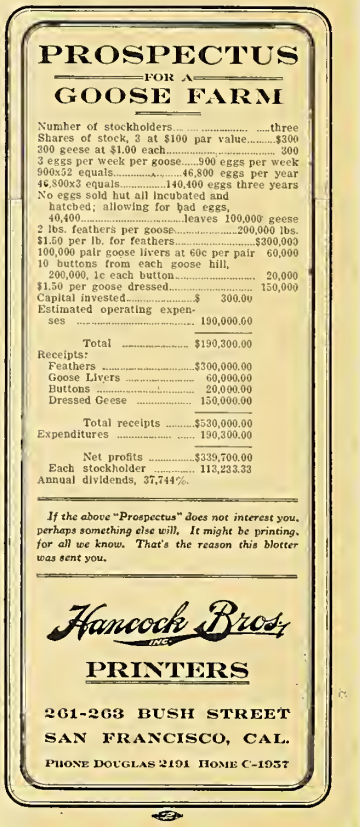
This is to be regreted and Bro. Wadhams has our sympathy, but there's a lesson learned. 1st the plant was too expensive, no one could make it pay. 2d. Mr. Wadhams had a tendency to delirate, and insinuate, a metaphorist, sacrificing on the altar of frivolity, mistaking it for humor. 3d endeavoring to issue a metropolitan paper in a small village.— *Elsmere (Neb.) News.*

Written for THE INLAND PRINTER.

HUMOR IN ADVERTISING.

BY VIRGINIA FISH.

THE makers of the blotter here reproduced, Hancock Brothers, printers, at 261 Bush street, San Francisco, say that the issue of this humorous prospectus has done them more good than any others they have made, although they have been distributing their advertising blotters at intervals of two or three weeks for the past four years, with noticeable results. In explanation of the success of the blotter, they write that "the idea of appealing to a person's sense of humor and at the same time showing him that you deliver the right kind of goods, seems to be an excellent one."



Humor in advertising is a ticklish subject. Ideas of what is funny vary so widely, but it will scarcely fail to appeal if clean, short, new and pointed. The Goose Farm idea in the prospectus blotter fails somewhat, because it is not new. But sometimes a stale idea can be freshened. For example, the prospectus could have been given a touch of life by the addition of a sketch of a goose I once saw, drawn from life. The artist, while suggesting the humor of the bird's absurd appearance — waddle, squat body and dignified action — had drawn the pathos of its personality so well that the contrast between these opposing traits made an illustration which was funny to the last feather.

And therein, after all, lies the secret of real humor: the dramatic contrast of differing characteristics. That laughter and tears are allied, that joy is akin to grief, that pleasure and pain intermingled produce exquisite feeling, is common but unexplained knowledge, and humor, laughter, wit, irony are produced by these apparently unrelated elements.

Material for humorous advertising is everywhere for the man with a "funny bone" in his make-up, but, like most good things, it is found unexpectedly. To try to be funny is usually to succeed in being something unpleasantly tiresome or silly, and most of us are most amusing when we are just natural. Few have failed in appreciating the world-famous advertisement of Quaker Oats, "The smile that won't come off." No one had to understand English to get the humor of that advertisement. Just a healthy smile and a homely line, but the success it commanded produced thousands of smiles from advertising imitators. A quarter of a century has not taken the edge of humor from the painting of the tramp writing a letter to a famous soap house in gracious testimony that he had used their soap three years ago and had not used any other since. Such a dramatic contrast between fact and fiction! A well-known piece of humorous advertising, "His Master's Voice," owes very much of its appeal to the natural pose of the dog's head as he listens. These are bits of nature which suggest the contrasts of ordinary life, and they would fail if they were less true, less commonplace.

If the desirable emotion in humor is natural, healthy sentiment, then it is well to speak of at least one bit of advertising that exemplifies what should not be used. Recently a little, ugly, distorted image made from an idea born of a badly trained imagination, bearing an unholy scrap of pagan philosophy as a title, had much popularity. To a normal nature there could be nothing attractive in such an object, much less humorous. Such advertising has no excuse for existing, for it arouses no pleasant emotion in the beholder and is likely to do harm. The devil, too, has been given some exploitation in connection with canned goods named for him, but usually the artists have shown him with such a lack of evil suggestion that probably he has been mistaken for a real advertising agent. But it is safe to say that goods do not sell through force of evil suggestion, nor has humor which is "off-color" any lasting popularity with the buying public.

Advertising should be humorous to-day, when only religion and politics are taken seriously. It employs the writer, the artist, the poet, the musician, the printer, and these people are all joking in their best work. Cartoonists and jokesmiths flourish, the orchestras play musical caricatures composed in the best taste, portrait-painters amuse themselves by laughing at unimaginative patrons in the pictures they make of them, and wherever

men and women gather the lion of the hour is the humorist with the largest collection of funny stories. We laugh at everything, but it is a laugh without malice or envy, with human kindness in it. Best of all, we have that happy habit which is the habit of humor — we laugh at ourselves to amuse ourselves.

All the good humor printed in America has the atmosphere of good talk about it. We are a nation of talkers, and our humor seems most genuine, most characteristic when it is spontaneous, in the laughter lent by the happy occasion, the favorable moment. Not very much of this spirit has found its way into advertising as yet, but so far the use of humor is conservative, almost timid, the subject-matter often flat and in bad taste. But it is coming on. To be really successful it must have the quality to be remembered, must hold itself in the public mind. To effect this, do not use the bright remark that brought the horse-laugh in a crowd of men — that is not humor, it is buffoonery. Select a bit of talk, an incident, a character study that makes you chuckle or smile every time you think about it, that you feel impelled to tell the most intelligent friend you have. Most of all, let it be first of all humor that amuses you. Then make a practical application of its point to the business in hand. Probably there is the most difficult part of advertising: judicious, sensible application, in good taste. Also, it is well to remember that humor makes itself known as much by what it leaves out as by what it suggests. At any rate, we know that any attempt at humor which makes ridiculous honest sentiment or cheapens the ideals of plain people has no place in advertising or anywhere else. Bad manners are never funny.

SOME COLLEGE-BRED SPELLERS.

A few months ago THE INLAND PRINTER criticized a statement of the Omaha *World-Herald* that "There will be an advantage to employing printers in having college graduates, who can spell, to do their composition work." In concluding our criticism we said:

"With the Omaha editor, we welcome the college graduate's entry into the printing-office. His general education will be an asset of value both to himself and the trade. And when he comes, we will teach him how to spell and punctuate and divide words, adding to his education that which he failed to acquire at the college."

Strong evidence that we were not far astray in our assumption that the college graduate would need a course in spelling after his entry into the printing-office was given recently by a distinguished university professor — Montrose Whipple, Ph.D., of Cornell — in the *Journal of Educational Psychology*. "Perhaps I am becoming hypercritical," says Professor Whipple, "but I have the conviction that present-day college students spell far less accurately than did those of a decade ago, and I infer that the teaching of spelling in the schools must either be deprived of its proper allotment of time or be conducted by inadequate, if not incorrect, methods."

The professor then illustrates his contention with the use of a list of 160 misspellings culled from fifty-eight examinations. An epistle from one of the graduates is prepared, in which it is assumed that this graduate is guilty of all the errors found in the fifty-eight examinations, and the result is almost terrifying. If a printer's "devil" in his first year had penned such a letter, it is only reasonable to expect that in his third year he would indignantly refuse to acknowledge its authorship. Here is the letter:

DEAR AUNT,— Today I recieved my diploma, and now, thank fortun, I am educated. I have not yet intirely detirmined my carere. Wheather I shall finaly earn my livlihood by going into the solliciting business as my uncle's pardoner will dipind on his perferenees. At any rate, laborous and humuliating manuel pursuits are furtherest from my intentions, as I am concious allready that the university invironment has prooved particulary valuable to me in evry way. My intellegual equippement has been advansed harmonously; by immetation of the best sholars my vocabular has been strengthened; suberstitions allmost as bad as those of the heathen have been analised and prooved incorect to me; my inaetiative has been arroused and intencified; socialy I am well acquiped and incidentily the rough eges I used to show have been eleminated; again, the diseipline I have recieved from the practice work in the labratories of physsics and chemistery, where persistance, courtsy, couragiousness and similar quallities are definately emphazed, and the knowledge I have recived from the leetures and disscussions of my proffessors in botnay, rhitoric, mathmatics, phisiology, ect. shoud be a sourse of inestimatible benifit to me from whatever angel it is regarded. In fact, aunty, untill you have been here, you would never suspieion how desirable and influencial a college eduecation is even to a person who has been given by heridity a meerly adverage amount of nural placticity and a comparatively poor mental calaber. In the light of my pratieal expirienee, however, I can testify that a college education is alright.

It is to bad that the epedemic of diptheria and scarlet tina and the confussion and fuss of fumugation should have involentarily kept you from coming to the exersices. You inquire about my helth: during my eourse, as you probibly remember, I have been ill but seldem; an attack of measeles with some nauseau and other unpleasant symtoms during the Christmas hollidays, and one spell of thrachoma, due, I think, to my astigmation, are the only deseases I have had, as this is a very intelegent and hygenic city, notible for its clenliness. One of my friends, however, an engiuiere, has not had the happeist lot; he lived in a room oppisete mine, with a very low cieling, where tramsons were the only devises for ventalating, and even these were ordinarally neeleeted, as they were of no earthy use. Hense he was unable to brake up an attack of typhoid, and was compeled to loose quite a bit of his scholl work. They could not traee the sourse of the desease itsself, but put him under quarentine, as they said he might be a neucleus or focas for the developiment of other cases.

I have to go out now to walk for a peace with my ehum, so good-by,

Your obedient nephew,

A recent Boston dispatch adds emphasis to the condition portrayed by Professor Whipple. The deficiency in ability to spell and punctuate among college girls at Wellesley has taken on such serious aspect that penalties are being inflicted by the faculty. Hereafter when a student has three misspelled words, or three mistakes in punctuation in a theme, she will be required to join a Saturday class and forfeit the pleasure of attending afternoon matinees or operas. It is to be hoped that, if this scheme prove successful, a "Saturday class" may be established in every school and college in the country.

THE PRINTER'S OFF DAY.

The following item appeared recently in a Peru (Ill.) paper:

Exepting on invitation from the Sunday $chool of the evagelical sehurch at Granville, to there intertainement to night; the shoir of the Ev. churcli Zions church at La Salle left late this afternoon to rander a fed selleetions there. The party, whish consisted of 15 members were met by a farmer of the Granville churcli on the corner of Eight and Joliet Streets whit a large sleigh,; by this faverable wetter it is eertainly an enjoyable ride. The choir is unter the leadership of Rev., who is an musieion, edukated in Europa and this is surly a excellent opportunity for young people for development of there talent.



AN INTERESTING APPLICANT — THE LADY "COMP."



A. H. McQuilkin, Editor.

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SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

MUCH lies in the point of view. If the printer will reflect that his best waking hours — the hours in which his faculties are at their keenest — are spent in the printing-office, he may be inspired to make that place as neat and attractive as the dignity of the craft demands.

Whatever plans are adopted to keep track of work, to keep a record of what is being accomplished and of what has been accomplished, keep this fact constantly in mind: *they will not run themselves.* Method is useless unless it be sustained. Efficiency is obtained only by a constant effort, but methodize the effort and it becomes easy and not irksome.

The country printer is prone to regard the metropolitan printer with more or less envy in the belief that the city man has so many advantages in the way of material. With type well selected, with good paper, with good ink, with a good press — and with brains, *brains,* BRAINS, and a taste and love for the art, the country printer need not take off his hat to any other craftsman.

Consider what is said of the Spanish printers by M. Jean Russell in a recent issue of *Resorgimento Grafico.* He says: "In Spain we are completely stuck in a rut as regards the artistic side of typography, because we do not infuse our own tastes and personality into our work. The average Spanish printer usually is anxious to procure as many typefounders' specimen sheets as possible, not so much to serve him as a guide as to provide him with models which he slavishly copies."

To "Get out of the rut" in decorative printing the only way is to study the principles of letter shape and letter combinations. Learn what makes for shape harmony, the effectiveness of arrangements, and the laws of color. There need be no groping in the dark — no "slavish imitation" — but simply a willingness to give the matter time and attention. The art of printing has no royal road to its highest achievement. The country printer is really at a greater advantage than the metropolitan printer — for he has more liberty and a broader field and is given quicker recognition for merit in his work. We want to hear from country printers. The Inland Printer wants to aid them to find themselves. They have the brains and the ability — but they let them rust. Why? Because the metropolitan printer has "the material." Write and let The Inland Printer know what is your chief difficulty. Do it now.

Do you control your business or does your business control you? The man who controls his business has planned an accurate record of all his transactions. The specimen sheets of the typefounders, of the paper house, of the press-builders, of the supply houses, are filed neatly for ready reference. They are not shoved in a drawer and forgotten, or tossed into a waste-basket. The time will come and come quickly when they will be needed and badly needed. Will they be on hand to meet the need? Little things beget confidence. A supply man will not think so well of your credit if you cut out a leaf from his expensive catalogue in making an inquiry about some of the specialties listed therein. He will be much more complaisant if you refer to the article by number and catalogue page. The "slack-twisted" printer neglects the little things. So the big things control him and his business drives him. Are you a driver or are you being driven?

An amazing feature of the so-called "hours dispute" in Great Britain was the contention of the employers that the forty-eight-hour week should be established by statute and applied to all trades. That looks like out-socializing the socialists, but the action shows that the old doctrine of *laissez faire* is fast losing ground in the home of its birth. The employers freely said a reduction of hours is desirable, but trade conditions are so parlous that this particular social reform is impossible in a competitive state of society. Latest news from across the seas is that the employers and employees are in conference on the hours dispute, and there is hope of an amicable settlement.

Mr. Henry Lewis Bullen in an address before the New York Master Printers' Association, in December, according to our contemporary the *Printing Trade News*, seems to place interior management and workroom efficiency before cost-keeping in importance to the printer. The *Printing Trade News* thinks Mr. Bullen's conclusions mistaken, and asserts: "There is nothing so important as to abstain from selling the product at a loss, and that will occur without a real cost system." This seeming divergence of opinion recalls the old fable of the dispute between the eyes and the nose as to which one the spectacles were made for. The wise Judge Owl decided in favor of the nose with the proviso that when the nose put the spectacles on the eyes should be shut. When cost is ascertained accurately it will often appear that there is a much greater expense attached to the product than the printer can hope to receive. It is right here where he must turn his attention to the "interior management and workroom efficiency," for his cost accounting is merely a record of what he is doing. Inversely he may be watching the economies of his plant very carefully and basing his selling prices on the bids of competitors. If he tests his results by a cost-accounting system he may find that he has relied too much on the good sense of his competitors, but he will not have to revise his figures to sell his product at the ascertained cost plus his profit. It is just at this point that the collective experience of the allied printers saves the trade from disaster. "Cost and Method" must go hand in hand. Ascertain cost and practice shop economics by good methods.

Cost Accounting Demands Money and Effort.

The perversity of humanity is proverbial, and perhaps it is no idle dream that some printers have abnormally developed bumps of perversity. One of the gentlemen who are installing cost systems says that while it is not so difficult as formerly to interest people in the cost-keeping proposition, yet they still are obtuse and lacking in interest when it is suggested that this undoubted money-making system is worth paying for, even when it is sold for less than cost. More or less, that is the experience of pioneers in any field of endeavor. We are, however, pained and surprised to hear that there is so much lack of enterprise as to question the advisability of paying for this installation. Possibly advocates of cost accounting have not put sufficient emphasis on the monetary value of such a system in an office. We have dealt too much in generalities — being content to say that Mr. So-and-so never made money until he found his costs. In most cases where this has been done it has been mentioned as an incident in a speech or an article. From some important points of view that feature should be made the principal subject of speeches and articles. That it will come in time as the agitation ages, there is no doubt, for we can not make over the conservative printer. Perforce we must take him as we find him, and shout aloud any and every truth that is likely to appeal to his understanding.

Another reflection of the cost expert was that many appear to have been convinced against their will of the benefit of a cost system. After one is installed they are prone to lose interest when they find that it does not work automatically. They seem to expect to sit down and see the profits roll in. This is another misconception which cost prophets will have to battle against. Those who have systems and advocate them are so joyous in the propagation of their faith that they forget to mention with sufficient forcefulness the work and

worry which accompanied their installation. We have the assurance of scores of houses that when their systems were first installed there was a regular where-are-we-at time. The revelations were astounding, and there was some wonderment as to how affairs could continue and meet the needs so clearly shown by the cost-finding system. All these experimenters concede that it needed courage and capacity. The system of itself did not do anything for them. It did, however, show them what had to be done, and how to do it. On this information they proceeded to revise prices and methods, and during the revisional period they found the cost system was not an Aladdin's lamp. It led the way to some hard thinking and stern doing, but the results were so many and pleasing the beneficiaries have so far forgotten those disagreeable incidents that they forget to place proper emphasis on them.

Private Printing Plants.

Printers are becoming wise to the fact that they have allowed conditions to rob them of their profits. That admission — and it is generally admitted — is the first step toward a reform in selling prices. Buyers of printing in large quantities are said to be alarmed at the prospect and some are contemplating the establishment of private printing-offices.

That this should look plausible and feasible to them is natural. The wide disparity in the figures presented by printers when bidding for a job leads buyers to think there is much money in the printing business. Under the influence of cost agitation and the knowledge of costs, these disparities are gradually lessening, and consequently prices are stiffening. Mr. Buyer looks over the field, scans conditions in his own or some other industry and concludes that the printers are forming a combination to maintain exorbitant prices. In his mind there is nothing surer than that he will be victimized by the printer. He does not stop to think that a close combination in the trade is practically impossible — that the great number of offices and intercity competition preclude an effective extortionate-price combination. Mr. Buyer laughs to scorn the truthful assertion that the cost agitation is what it professes to be — an effort to put the industry on a business basis — as it is beyond his comprehension that there is need for such a movement among men so highly lauded for their intelligence.

In this attitude of mind, Mr. Buyer is easy prey for all and sundry whose personal interests will be subserved by the establishment of a printing-office in connection with his plant. Notwithstanding the large interests that Mr. Buyer represents — successful man that he is — we opine that with rare exceptions he is due to learn something about the printing trade. The amount of idle capital represented in unused material and space and the constant drain of paying for more material and machinery to keep the plant up to date will present the situation in a new phase to Mr. Buyer. If he desires particular printing, he may find it necessary to keep some comparatively high-priced labor on the pay-roll when there is nothing to do. If Mr. Buyer will have none of these things, he will find the quality of his product falling below par. In ninety-nine cases out of a hundred — the exceptions being unusually large users of printing, such as big mail-order houses — if he keeps accurate track of his costs, he will find that his printing will be more expensive than the same quality obtained from a commercial house that has its material and machinery to supply the printing needs of a dozen manufacturing concerns. We must admit there is a certain amount of eclat in even a large manufacturing concern having its own printing-office, but the price is too high for the resultant honor and advertising.

When this is discovered and Mr. Buyer becomes dubious about the usefulness of his printing plant, those interested — and there is a considerable number by this time — will begin to talk about the service and the beauties of having things done "just as we want 'em." When the boss urges that it costs too much money, his advisers are prompt to say they will surely remedy that in future by taking some outside work to fill in, and probably the next year will show a profit, for idleness of material and men will be reduced to a minimum. These theorists will find that it takes money to get work, and as the plant is limited in its resources, the expenditures on that account will be abnormally large. And customers of private shops must have service. Here will come a clash between Mr. Buyer's printing and his customer's work. If one gets service it will be at the expense of the other, so if outside work is done at a profit the serviceability of the private printing plant to its owner is impaired.

As some fear, we suppose there will be an increase of private plants. Here and there they will make inroads on the business of this or that office, but in the end they will not materially affect the commercial-printing business. We have seen such plants closed out, and we have excellent reasons for believing that a certain pride which prevents the admission of failure is responsible for others continuing in business. In these circumstances it is difficult to say what proportion of these plants pay, but we are sure that if any firm or person contemplating establishing one would

consult a commercial printer in whom he had confidence, he would pause before making the departure.

Recognition of Ability.

A most notable example of stubborn determination to retain the services of a faithful and efficient officer was the election in December of William J. Hartman for the sixth consecutive term as presiding officer of the Chicago Ben Franklin Club. Primarily it was not an evidence of friendship for Mr. Hartman, nor an expressed desire still further to honor him because of his untiring service during past years. It was purely an expression of deep devotion to the organization itself.

The Ben Franklin Club movement has reached an important period in its history. Now, more than at any time since its inception, is there need for aggressive and conservative leadership. And as Mr. Hartman has been preëminently the moving spirit in the Chicago organization, which in turn has played so large a part in making the movement nation-wide, the membership of the club could not see its way clear to permit him to step aside, and elected him almost unanimously, notwithstanding his vigorous protest and the fact that his name had been erased from the ballot.

We trust that before the close of another year Mr. Hartman will feel well repaid for his unexampled devotion to duty, and that when he retires as the head of the Chicago Ben Franklin Club there shall be firmly established an institution which will stand as a monument to his unflagging energy.

The Printers' Health Foe.

In Bulletin 108, issued recently by the Census Bureau, Washington, D. C., giving the mortality statistics for 1909, figures are presented which show the relation between occupation and tuberculosis of the lungs. In the printing trades, according to the report, the dread disease finds its most fertile field. The statistics cover the "area of death registration," which represents more than half of the population of the United States; and, of the deaths from all causes among compositors, lithographers and pressmen, between the ages of twenty-five and thirty-four, 51.5 per cent are credited to tuberculosis. In manufacturing and mechanical pursuits, the percentage of deaths from consumption among workers between the ages of twenty-five and thirty-four is 36.8; and this is the highest tuberculosis death rate, with the exception of that among printers. In agricultural pursuits is found the smallest percentage of consumption victims, which is given at 26.2.

As we digest these figures, we begin to realize more fully the importance of the work begun some years ago by the International Typographical Union, which is now being supplemented by similar efforts on the part of the pressmen's international organization. The membership of the trade at large owes a debt of gratitude to the pioneers in this work, and the organizations bearing the brunt of the battle against the fraternity's common enemy deserve unstinted praise and encouragement, not alone from employees, but from every one connected with the business, as well as from the public at large.

But the building of these two international homes for the care and cure of consumptives, as well as other unfortunates, is a small thing in itself when compared with the educational work it has promoted in the *prevention* of consumption. Printing craftsmen, through lectures, literature and exhibits — the work of these organizations — are beginning to understand what insanitary conditions mean to them, both in their homes and in their places of employment, and are therefore waging an intelligent warfare on contamination and bad ventilation. And this campaign has been stimulated by many public-spirited and sympathetic employers, who are doing everything in their power to establish healthful conditions in their workrooms.

Poverty, of course, is a strong ally of tuberculosis, and chaotic business methods in the trade have had much to do with its poverty. But the recent activity of Ben Franklin clubs and cost congresses should, in the course of time, help materially in the elimination of poverty and disease-breeding printeries, thereby becoming another agent in staying the ravages of the white plague.

All in all, the future looks bright for a gratifying reduction in the number of tuberculosis victims among printers.

THE RETORT BIBLICAL.

The officers of "Big Six" [New York Typographical Union] have just received a resignation from membership which for uniqueness stands at the top of its class. Here it is:

"I hereby hand in my resignation as a member of Typographical Union No. 6. Have concluded that I can not consistently go on with unionism in the light I have as a Christian. See II. Corinthians, vi, 14: — 'Be ye not unequally yoked together with unbelievers, for what fellowship hath righteousness with unrighteousness, and what communion hath light with darkness?'" — to which President Tole replied with a quotation from Joshua xxiv, 13: "And I have given you a land for which ye did not labor, and cities which ye built not, and ye dwelt in them; of the vineyards and olive-yards which ye planted not do ye eat." — *Brooklyn (N. Y.) Eagle.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. III.— BY W. E. STEVENS.

Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 120 Sherman street, Chicago.

THROUGH A MODERN COMPOSING-ROOM.

THIS month I am going to take my apprentice readers on an imaginary trip through a well equipped composing-room. That the trip will be interesting and instructive can hardly be questioned, for out of the thousands of printing-offices in this and other countries which THE INLAND PRINTER reaches, there are comparatively few composing-rooms that contain all the up-to-date, labor-saving tools and furnishings.

Looking back, not so many years ago, to the first year of my apprenticeship, I can see a certain shop, equipped, or I might say unequipped, with a miscellaneous assortment of crude wooden racks, cases and frames; old tools which were always causing trouble; home-made reglets, cut to odd sizes; wooden furniture and wooden quoins — an equipment which wasted time in picking out the material for any work. Like most apprentices I gave little thought to the printing business outside of that one little shop, and never had a desire, nor was I asked, to look over a typefounders' catalogue or a trade journal. As a result of this neglect I suffered a great deal of embarrassment when I started to work in a more modern establishment.

Many printers have had this experience. I feel sure, therefore, that a description, together with illustrations, of modern tools and equipment will be welcomed by my apprentice readers — giving useful and necessary information.

Before we start on this trip I want to introduce all you boys to Johnny Green, who will accompany us. This little lad is always doing something wrong or saying something foolish, and perhaps you can profit by his mistakes. I will speak to him and answer his questions and you can all listen.

Well, Johnny, here we are in what is considered to be one of the finest and best equipped composing-rooms in the country. Isn't it a wonderful place? Just look at the neat and orderly arrangement of everything. "A place for everything and everything in its place" is the motto of this shop, and you can see that this is strictly enforced.

To your left is the proofroom. In there all the proofs are read and corrections indicated, and you will notice that it is situated as far away from all noise as possible so that the copyholders can be heard distinctly.

On your right are the Monotype casting machines. These are in a separate room, so that the fumes and gases from the metal will go out of a ventilator instead of circulating around the room.

Now look over to where I am pointing. See that long, double row of machines? Those are the job presses. Each one of those machines is run by a separate motor. Quite an improvement over the old shafts and belts and the foot-power machines that many of you are familiar with, isn't it?

No, Johnny, that isn't a washing machine, it's a bronzing machine. To be sure the bronzing pads do equally as good work, but in this shop they do a great deal of bronzing and it wouldn't pay to do the work by hand. Might as well think of printing every job on a proof press.

Who told you that they raised chickens here? Where's the incubator? That isn't an incubator, Johnny, it's a patent overlay cabinet. Instead of cutting out overlays for their half-tones they take a proof of the half-tone on a thin sheet of prepared zinc. After a preliminary "fixing" the zinc is placed in this cabinet and etched in a bath of nitric acid. It is eaten away to an extent depending on the density of the ink on the surface. In the deepest shadows the zinc is the full thickness, and through all the different tones it is etched accordingly. In the high lights it is almost as thin as tissue-paper. This overlay is easily adjusted and is much more satisfactory than the old method.

Now before we start to examine closely the tools and equipment just take a general survey of the whole room. As you look toward the back of the room note that the compositors on your left face the back, but on your right they face this way. That is so the light will fall over their left shoulders. Just figure out for yourself what the advantage is.

See how orderly the imposing-stones are arranged and how convenient they are to the form-lift that runs down to the cylinder pressroom on the floor below.

Isn't that a pretty row of Linotype machines over by the Monotype room? That long cabinet back of them is called the "bank." It is used to hold the galleys of slugs before the bank-boy proofs them and places them in their proper cabinet or on the galley-racks.

The proof presses, composing and distributing stones, galley-racks, form-racks, furniture cabi-

nets, etc., are, as you can see, arranged for the utmost convenience in each department, and no employee need interfere with another in the dispatch of his duties. Truly this is a *wonderful place.*

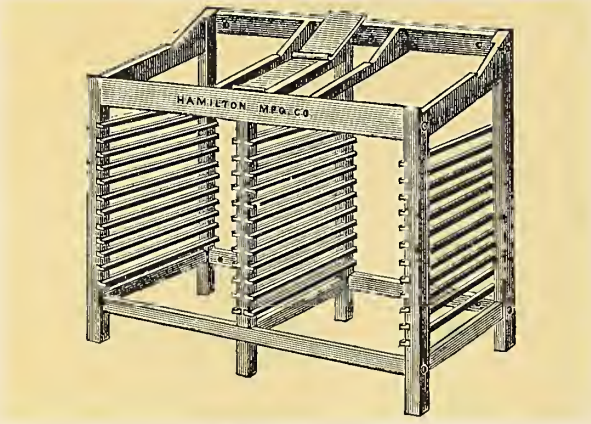


Fig. 1.— Case stand.

Now we will make a closer examination of the tools and equipment. Don't hesitate to ask questions, for undoubtedly I may overlook some of the simple questions that arise in an apprentice's mind.

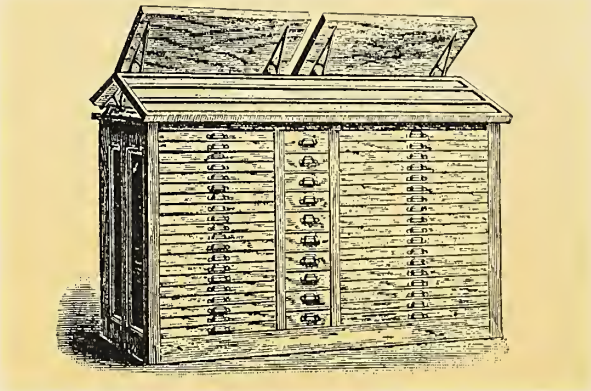


Fig. 2.— Cabinet.

These stands (see Fig. 1) [which Johnny calls "desks"] are known to printers as *case-stands* or *frames.* They are used to hold type-cases below and also for two, four or six cases on top, according to the length of the stand. In job-offices the top is used for galley rests (which are generally type-cases turned over), lead and slug cases, rule-cases, quad-cases, etc., according to the arrangement which will best facilitate the work. In book-work or newspaper work, where there is a large amount of straight matter to set by hand, the top is utilized for cases to "set" from. Note that the stands are of such a height and the top is of such a slant that it is easy to reach every character in the cases. That "rest" between cases is used for galleys, thin-space cases, composing-sticks, etc.

There are many different styles of case-stands, but perhaps these you see are as well known and as largely used as any. They are strong, compact and inexpensive, and while this firm only uses them for old type, still they have been a good old stand-by for years.

Now we will go over and look at the more modern case-stands, called *cabinets* (Fig. 2). These are used for the same purposes that I have explained in regard to case-stands, and are built in a great many different styles and arrangements. They are costlier, but cleaner and more sanitary than the stands. The thin metal runners between cases, making them fit snugly together, and the paneled front and sides make these cabinets "dustproof." By being so compact they effect a saving in floor-space and will hold more cases than the stand. See how nicely the cases slide in and out and note the long galley-banks on top and the sort-drawers between cases. Neat, isn't it? Johnny, if you don't stop kicking those cases in with your foot I'll punish you. It's just as easy to bend down and shove them in with your hand as to kick them in and scrape off all the varnish.



Fig. 3.— Upper case.

The type-cases which I have spoken of and which you can see in the stands and cabinets are made to hold type in the most convenient way. The little boxes hold one character each, and are so arranged and of such sizes according to the amount of each character that is generally used. The entire arrangement is designed for as much



Fig. 4.— Lower case.

speed and as little energy as possible. Many different arrangements of the boxes are used throughout the country, but those which I will explain are the ordinary or most used kinds.

This case (Fig. 3) is called the *upper case* or *cap. case*. It is divided into ninety-eight compartments, all the same size, and is used to hold capitals, small capitals, fractions, reference marks, commercial signs, braces, dashes and brackets. The capitals are nearly always on the right and the small capitals on the left. Some printing-offices have different methods of arranging the characters, aside from the capitals and small capitals, and if you are distributing type in a strange shop you should always go slow when "throwing in" the cap. case, so as not to mix the characters and cause a waste of time in composition.



A VALENTINE.

Reproduced from a drawing in colored crayon, by A. David, metal-boy, with The Henry O. Shepard Company, Chicago. The drawing is reproduced with its frame, also made by the artist, from selected paper-crate lumber, mortised at corners and secured by two-inch nails, cleated.

Now commence with the fourth row and pick out one letter from each box. You see, they run alphabetically with the exception of J and U. These are placed at the end, as they were the last letters added to the alphabet.

This is called the *lower case* (Fig. 4). It is divided into fifty-four compartments of four different sizes. The largest box holds the letter "e," for the reason that in ordinary matter more of this character is used than any other. All these boxes are arranged to hold the different characters in proportion to the amount of each that is generally used and to save time in composition. This case holds the lower-case letters, figures, points, quads and spaces. When used for one font of type the upper and lower cases are called a "pair" of cases.

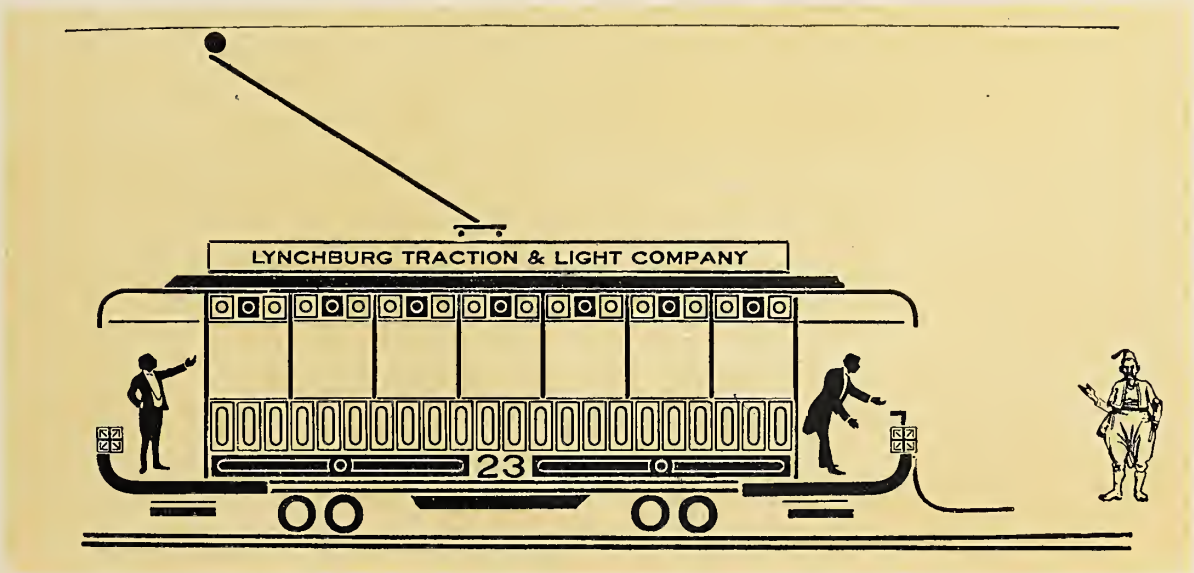
TO APPRENTICES.

In this simple article I have left many loop-holes for you to ask questions and I hope you will take advantage of them. Don't be afraid to ask any and all questions that arise in your mind.

Can you answer the questions which are given below? If so, you have absorbed the contents of the preceding article, "The Story of a Type," in an excellent manner.

What is type-metal composed of? What is type-high? What is the Aa system? What is a weight font? Explain the point system? Give the names of type from four-point to twelve-point.

(To be continued.)



A TYPOGRAPHICAL STREET CAR.

Designed and set from type, rule and ornaments by Edwin R. Dillard, apprentice, with Brown-Morrison Company, Lynchburg, Virginia.



From a photograph by Von H. Lennart.

APPETITE IS ITS OWN SAUCE.

Reproduced from a half-tone plate by Von Brend'amour, Simhart & Co., Munich and Dusseldorf, in the *Archiv fur Buchgewerbe.*

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. I.—BY F. J. TREZISE.

The purpose of this series of articles is to consider methods of typographic expression in advertising matter by which the points of interest may be graded according to their values, and the advertisement in itself maintain its individuality among other advertisements on the same page.

FROM the time, some three thousand years ago, when the Egyptians used hand-bills and posters made of papyrus to give descriptions of runaway slaves and advertise rewards for their return, through the periods of the illiteracy of the masses when signs were used to indicate the goods for sale, past the periods of the crier advertising orally, and down to the present time, advertising has ever been a prominent feature in the business world.

Advertising became associated with printing soon after the invention of the latter, and the imprint or printer's mark early became a feature of his work. These devices were but trade-marks, used as means of identification. That they were considered valuable is shown in the fact that they were subjected, as they are even at the present time, to imitation and theft.

A large question — and an elusive one — this question of the typography of advertisements.

One billion dollars is spent each year in the United States for advertising purposes.

The yearly appropriation of single firms reaches as high as $500,000.

Seven dollars an agate line, or nearly $100 an inch, is paid for space, and even that is not the maximum.

A "double-page spread" at $7,500 is a common occurrence.

A page advertisement at $5,000 is an ordinary thing and excites no comment whatever.

One is inclined, in view of these figures, to question whether or not such advertising pays.

This, of course, depends upon what percentage of the total sales goes into the advertising appropriation.

One New York department store is said to spend $500,000 a year in advertising — on a three per cent basis. The average is perhaps two per cent. The average for salesmen, however, is from five to ten per cent.

The effects of this advertising hardly can be estimated. Things which in the ordinary course of affairs one hardly ever hears of, become, after the insistent bombardment of facts from the advertising pages of dozens of magazines, necessities. Advertising has, time and again, changed our habits as a people. It has, in thousands of homes, substituted for the old-time breakfast of coffee, meat and potatoes, one of cereal drink and breakfast foods. It has, to a large extent, put the barber out of business by the enormous demand for safety razors which it has created.

Advertising, as we know it to-day, is a necessity due to modern conditions. In the old days of handwork, before the introduction of the labor-saving machinery and devices which characterize our factories of the present time, the problem was not how to sell goods but how to make them fast enough to supply the demand. The man who made furniture by hand was concerned in filling his orders — in making, by his tedious processes, enough to supply the demand. With the introduction of improved machinery and labor-saving devices the problem was reversed. It became a question of creating the demand. And this advertising does.

Emerson wrote, "If a man can write a better book, preach a better sermon, or make a better mouse-trap than his neighbor, though he build his house in the woods, the world will make a beaten track to his door."

But that doesn't apply to the present time. It applied to the days of slow processes of manufacture. The man of the present day who can make better mouse-traps than the other fellow, can make them in such quantities — and must make them in such quantities in order to meet competition — that the tedious business of waiting for the world to make a beaten path to his door wouldn't do at all. He must go to the world — and that by advertising.

And now we come to the part the printer plays in all this publicity. Upon him falls the problem of presenting these things to the public in a manner that will attract attention. And even that is not sufficient — it must be *favorable* attention.

Many printing-houses fail to give sufficient attention to the typography of their advertisements. The copy may be most carefully gotten up by a specialist — and some of these specialists are paid as high as $1,000 a week for their services — but when it comes to presenting this costly message to the public it is done in a haphazard manner.

In justification of this condition, some one comes along and says, "Oh, well, it doesn't pay to put too much time on the composition of advertisements."

Doesn't it?

John Jones is going to run the same advertisement in six different magazines.

He pays $6 an agate line in each of them.

In ordinary display and average size type he may average three words of copy to one agate line of space.

That means that for each word of that advertisement Jones will pay $12.

At that rate, can Jones afford to have anything but the best of typography?

Just pause for a moment, Mr. Ad.-compositor, and let the question of the cost of advertising get thoroughly into your system. Put yourself, for just a few moments, in the shoes of the man who pays for the advertisements, and if looking at things from his viewpoint does not bring to you a realization of what good, careful typography means to him, then, indeed, ad.-composition is not your line.

One can not get away from the fact that the compositor plays no unimportant part in the effect of the advertisement on the reader. The psychologists who have turned their attention to advertising lay great stress upon the effect of the *design* upon the mind. True, they do not minimize the importance of the words, but the first impression — the basis from which they must start in their psychological deductions — is the design.

Advertising is not, as yet, an exact science. Get a group of ad.-writers or ad.-compositors together in the discussion of certain advertisements and you will find as many opinions as there are persons present. Like job-printing, the composition of advertisements has been in a more or less chaotic state, but happily we are now getting it on a sound basis of principles. And it is with these principles and their application to the typography of advertisements that these chapters will deal. As before stated, the compositor is a prominent factor in the completed advertisement, and his treatment of it does much to enhance or detract from its effect on the prospective buyer. If he can get — and this is possible — certain acknowledged fundamental principles of design to apply to his work, it will give him a solid foundation upon which to build. *(To be continued.)*

A PROSAIC INTERPRETATION.

Professor Brander Matthews, of Columbia, in one of his brilliant addresses on the drama said of an unimaginative and prosaic dramatist:

"He it was, I am sure, who in his youth on being asked in examination what Shakespeare meant by the phrase 'sermons in stones,' wrote in reply:

"'When passing by a tombstone you may learn the name and the dates of birth and death of the departed one and also from the inscription a valuable moral lesson from his or her life. Walking along a road you may see from the milestones the number of miles to the nearest towns and thus acquire geographical information. Heaps of stones by the roadside indicate that repairs are to take place and so indicate a lesson in neatness.'" — *Detroit Free Press.*

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. XII.— BY F. HORACE TEALL.

IN the centuries before printing began words were spelled in whatever way a writer happened to think of at the moment of writing, and even varied in the same writing in more ways than any one could now imagine. Credit for instituting and establishing approximate uniformity has been given to the printers by many philologists, and the printers undoubtedly are entitled to a good share of the credit. But it seems more reasonable to attribute the influence to the practice of printing rather than to the printers. The uncouth appearance of unruly spelling in print could not fail to attract the notice of scholars much more effectively than writing ever would, though probably even writing would have been standardized eventually.

In Samuel Ramsey's "The English Language and English Grammar," page 143, we find this: "For ages spelling was quite irregular. In the absence of all authoritative standards, each writer made his own spelling as he went along. It was quite common to write the same word differently even in the same sentence. This fluctuating orthography continued till the sixteenth century, and has not yet entirely disappeared. But for the last three hundred years spelling has been becoming both more simple and more uniform. The uniformity at least has been greatly promoted by the printers."

In 1858 and 1859 George P. Marsh delivered some lectures in Columbia College (as it then was), New York, and later published them in a book entitled "Lectures on the English Language." Two of them have the title "English as Affected by the Art of Printing." These two lectures contain much that would interest any studious reader to-day, as well as some assertions that may have been correct enough when made, but which are not true now. Of course we can not here give even a summary of what he said, but some things are well worth quoting, especially if, as seems likely, most of our readers have heard or read as little of their kind as the writer has.

"The material conditions to which the art of book-making, in all its branches, is subject," says Mr. Marsh, "have not only been powerfully instrumental in the modification of single words, and in determining those minor questions upon which the ready and commodious use of a written or printed volume depends, but they have exerted an important influence upon the more general forms of

literature, and even upon the character and tendency of mental action." He then describes some early circumstances of difficulty in printing, annihilated long ago, which necessitated irregularities that are never necessary now. There is so much of what we desire especially to bring to attention that it is hard to decide just how to quote a little of it, especially as it refers to a condition not now so common at it once was — namely, the subjection of authors and publishers to the preferences and prejudices of printers in matters of style.

"Modern ingenuity has contrived methods by which appearances may often be saved without a too palpable sacrifice of the author's, or rather printer's, principles of orthography and punctuation. But at a somewhat earlier stage of the art the convenience of the compositor overruled all things, and in spite of the improvements to which I have just alluded, there are few writers who do not even now sometimes suffer from the despotism of that redoubtable official." "The dictionary-maker and the printer, who lord it over the forms of our words, control the grammar of our language and the philosophy of its structure."

Mr. Marsh was not alone in asserting that printers would not then allow authors to have their own way as much as they should always have had it, but this has been rectified by the customers' assertion of their rights, and orders to follow copy are much better obeyed. The printers understand now that their only privilege is to suggest changes, not to make them without permission. The day when dictionary-makers and printers "lorded it" has gone. Nevertheless some harm is done through conditions for which machine-work is chiefly responsible.

Before we had machines the use of accents was not sufficiently well understood, and not only were the printers at fault, but many writers also failed in this respect. Use of accents in machine composition is so fussy that the operators very naturally avoid it as much as possible, and too often they are allowed to do so in cases where an accent is essential to correctness. Often in foreign words the use of letters with no accent involves misrepresentation, in varying degrees of importance.

In French words the accent generally indicates a certain sound of the vowel over which it is used, and the unaccented letter is either obscure or silent. And in many instances these differences are the only distinction between really different words. Employé, for instance, primarily a participle meaning employed, as a noun means a male employee, and employée means a female employee. This French word happened to be used at first in English instead of the word that could have been made of English elements independently, employee, and which is now thoroughly established. Many people have persisted in thinking that the French form is the only correct one, and some who thought too little of the significance of the accent simply dropped it, and the word has been so often printed employe that many now think that form is correct. It is not. Employee is the only right form as English, and those who still wish to use the French form should make it employé. As French this word with an accent is three syllables, and without an accent only two syllables. One French word is à, a preposition, and an entirely different word is a, a form of the verb avoir (have).

In Spanish accented vowels are not so important for occasional uses of words in English print, as they are used only to show irregular accentuation of syllables. But ñ stands for the sound of ny, and should not be printed without the mark, unless a y is added, as in our common spelling canyon for cañon. Substitution of the two letters for the original one is hardly admissible in any word consciously used as Spanish. Canyon is used as a word that has become naturalized, like depot instead of the French dépôt.

The German umlaut is as much misunderstood as any such thing is, notwithstanding its simplicity of function. It is expressed by two dots over a, u, or o, and is interchangeable with ae, ue, or oe, but not properly represented by a single plain letter. All that can be expected of compositors or proofreaders is that they shall follow copy, and not make the erroneous substitution when copy is correct. Of course the correct use of the umlaut properly rests with the writers, and some of them are not careful enough, but they can not demand correction by printers. Göthe is the preferred German form of what is most commonly Goethe in English print. Gothe is simply an ignorant error. Another name may be either Schäfer or Schaefer, but not Schafer, which to a German would spell a very different sound. So the word fräulein might be spelled fraeulein (though Germans do not spell it so), but never fraulein, nor, as some who do not know what the dots mean, fraülein. The right form (either one) represents the sound froiline, and the wrong one would spell frowline to a German. So Tannhäuser or Tannhaeuser is sounded tanhoiser, and with plain hau in the middle the syllable would sound how, which is wrong.

We have made no attempt here to do more than to show by a few examples that accents are important in many uses, and that the practice of ignoring them is unfortunate. For other words than those mentioned, the dictionaries should be con-

sulted when in doubt. As in other cases of doubt, when there is no time to consult books or to submit queries, the safe procedure is always to follow copy. Ultimate responsibility always properly attaches to the writer or editor, at least when it is not particularly given to the proofreader. And even when the proofreader is specially authorized to make final decisions, he is foolish to make anything differ from his copy when there is a legitimate doubt.

Some writers are whimsically addicted to too much use of accents, but many printers are more whimsical in ignoring them. The printers would do better by allowing writers to have some occasional unnecessary accents, rather than striving to omit them altogether. Most of those unnecessarily written are simply unnecessary, not erroneous.

(To be continued.)

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XI.— BY E. C. ANDREWS.

THE COLOR SOLID AS A BASIS FOR COLOR COMBINATIONS.

VARIOUS solids have been used by psychologists and writers on color in endeavoring to classify colors with regard to hue, value and chroma. The sphere was used by Runge over a century ago and in many ways it is best adapted for this purpose. It has, however, two objections. First, it limits the chromas of the colors shown on its surface to the chroma of the weakest pigment. Mr. Munsell in teaching his color system to school children uses a sphere but brings all the five fundamental colors to a chroma of 50, the chroma of his blue, and further equalizes the values of the five colors, making them all 50 in value. These five colors he places around the equator of the sphere, and above he shows a lighter value and below a darker value of each fundamental color. As these fundamental colors and their lighter and darker values are equidistant in hue, when the sphere is rotated, they blend into three bands of neutral grays. In the July number of THE INLAND PRINTER, Fig. "B," Plate I, are shown the colors used in painting the sphere.

The middle value and middle chroma colors are, as Mr. Munsell so logically argues, the best colors for training the color perceptions of a child, as they are constantly found in the masterpieces of painting, Oriental rugs and Japanese prints. The crude yellows, reds, and greens, etc., used in decorating a child's toys, could no more be combined into a scale of color than one note from a cornet, one from a trombone, one from a flute, would furnish a harmonious musical scale. These crude colors of higher chroma he is obliged to locate outside of the color sphere and indicate them as projections. Vermilion, for example, may be represented by sticking a pin in the section occupied by middle red, the length of the pin indicating that vermilion has a chroma of 90 — 40 degrees beyond the surface of the sphere.

The printer's color problems are not those of a teacher instructing a child, however. While the middle-value colors have their place in printing, and, if used more often, would result in better colorwork, the printer is also obliged to know how to handle the colors of higher chroma. Much of the colorwork of the average printer consists in adding a decorative or initial color to a page of black typematter, and, if the customer specifies red, the printer at the present writing would be considered lacking in color sense if he showed a proof of middle-value red; he will do well if he is left to select the proper brilliant red and to keep the customer from using it on every other line.

The second objection to the sphere for the printer's use is that colors when they approach white in value do not necessarily lose in chroma as when they approach black; that is, a very light tint, near white in value, may be made from a powerful lake color, such as yellow lake, which

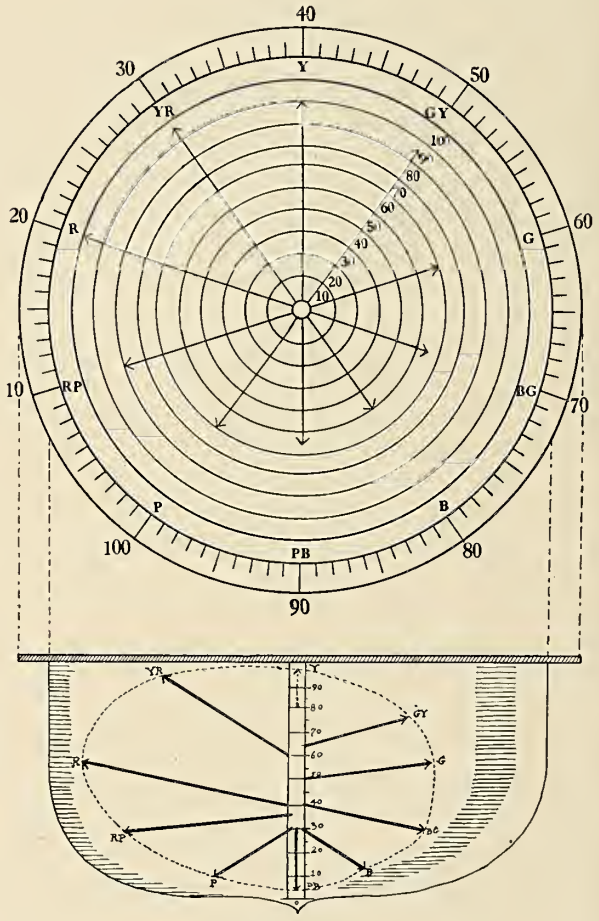


FIG. 30.

would give the mixture a fairly high chroma. Taking this point into consideration in constructing a color solid leads us to some such form as is shown in Fig. 30. It starts from a point where neither light nor color exists, absolute black, and gradually increases in size until the diameter is more than great enough to accommodate the plotting of the colors of the highest chromas and then straight up to white. Obviously absolute white has neither hue nor chroma, and the extreme end of the neutral axis at white may be supposed to project slightly above the top of the solid. The top view of Fig. 30 was shown last month in Plate II in color, except that the chromas of only five fundamentals were indicated, each at the value where the fundamental color reaches its highest chroma. These lines to the points of highest chroma are shown in the lower part of Fig. 30 and the dotted line connecting the extreme points forms an ellipse, tracing a path which varies in value and chroma as well as hue. It is on this elliptical circuit

that practically all color systems have been established. Apparently the sole object of standardization has been one of hue, with the red in highest chroma showing no trace of purple or yellow, the green also in its highest chroma exactly midway between yellow and blue, etc. An example of such a standardization will be found in the Milton Bradley school papers.

A color solid such as shown in Fig. 30 standardizes hue not only in one value, but in all values and chromas, and leaves room for the location of new colors of high chroma, which may be discovered in the laboratory at some future time. This color solid also enables the classification of color harmony into three typical paths and their combinations. Suppose that we start with blue, at a value of 30 and a chroma of 50. *Moving around the color solid* in the same chroma (distance from the center), and at the same value (distance up and down), we find blue-green, value 30, chroma 50, on the right, and purple-blue at the same value and chroma on the left. These two are exact analogous colors to the blue and will harmonize with it. *The second path is vertical*, leading us through different values of blue. This is illustrated by using what is commonly called the shade and tint of a color, one of the safest methods of obtaining color harmony for the beginner. There are no complications of contrast of hue, the sole problem being one of balancing values. For example, the blue of 30 value mentioned above, when used for type-matter may be combined with a blue of 70 in value, used as a solid tint-block. In this case the type is as much above black as the tint is below white. In fact, any number of values of blue may be used, providing they are properly balanced. Where white stock serves as a background and the 30 value blue is used for type, a decorative blue of like area will balance if it is 65 in value, or, to be more definite, half-way between the type (30) and stock (100). By combining a vertical path with the lateral we have analogies where one end of the sequence has a higher value than the other end. Instead of using blue, value 30, chroma 50, with blue-green or purple-blue of the same value and chroma, we may use that blue with the blue-green or purple-blue of higher or lower values. *The third path is toward the axis of the solid* through decreasing chromas until we reach neutral gray, and then out on the other side through the increasing chromas of the complementary hue. This third path may be varied by moving through the adjacent colors of the complement to the right or left after leaving neutral gray. The third path is the most difficult for the novice, as it combines constant change of chroma and a change of hue without a change of value. Adding the third path to the lateral and vertical enables us to obtain color harmony by analogy or contrast in various degrees of hue, value and chroma.

The balancing of two or more colors depends upon the area of each used, and as a general rule colors of high chromas should be confined to small areas — the higher the chroma the smaller the area — and vice versa, a large area should be somewhat neutral. Secondly, the values should be balanced with each other as explained in the June, 1910, number of THE INLAND PRINTER. Thirdly, the hue should be selected with a knowledge of the result of simultaneous contrast, in order to avoid glaring effects. If all the hues in a combination are not analogous or contrasting, in the limited sense I use the words, there must be a compensating hue in the color-scheme in order to hold the hue not falling in the above classifications in its proper place. This last method of obtaining color harmony is sometimes called Harmony by Color Chords. It will be taken up in detail later.

(To be continued.)

THE BOSS' JOB.

Oh, the life of the boss is the life for me!

Gets down to work when he darn pleases, anywhere from 6 A.M. to 7 A.M., if he's a mind to, and stays only as long as he likes — say midnight, for instance.

Nobody to scowl at him when he's late — and he doesn't have to puzzle his brains to cook up excuses.

And when he does come to the office, there's nothing for him to do but to sit around and sign checks, count his money, look wise and talk to people.

He makes other people do the *work* — does the boss — he does the heavy thinking.

Nobody to criticize him; oh, no!

If he's kind to his help, he's a "soft-head," and a poor business man; if he's strict, he's a tyrant.

If he is generous with his money, he's a spendthrift; look out for him, he'll be sure to go broke; if he's careful with his pennies, he's a miser — too mean to live.

If he pays high wages, he does it because his help is so valuable he's afraid he'll lose them; if he doesn't, he's a grouch.

If he's gracious to his lady employees, he's a "flirt"; if he isn't, he's "no gentleman."

If he takes an afternoon off once in a while to play golf or to go to the country with his family, he's neglecting his business; if he doesn't, he is neglecting his own health; too grasping even to save his own life.

The men on the road are a little more loyal to the boss, as a man; distance lends enchantment, you know; but the *goods* — ye gods! "Not half as good as So-and-so's, and yet the 'house' has the nerve to expect me to get equal prices. Nothing but the most brilliant brand of salesmanship can do that, and if I were ever to leave this territory I don't know what would happen."

If the boss takes a drink once in a while, he's a "drinker," setting a fearful example to his employees; if he doesn't, he's lacking in good fellowship — too "hard" to be a good fellow.

If he goes to church of a Sunday, he's a hypocrite, using religion as a cloak; if he doesn't, he's an atheist and a dangerous man.

If he's generous with sick-leaves, he maintains a perpetual absentee hospital; if he isn't generous in this particular, all the nice old ladies in town speak of him as a "brute."

And no flat little pay envelope for the boss! He gets what's left — if there is any.

When times are hard if he saves himself by laying off help, he's a cruel monster; if he doesn't, it's because he's afraid he can't get people of equal ability when the storm is over — so valuable to the firm, you know.

If he employs relatives — particularly his wife's — he is playing favorites, robbing better men and women of places they deserve and should have; if he doesn't, his family circle "says things."

Oh, the life of the boss is a gay life!

Who wouldn't be the boss? — *The Liquid Bottler.*

ESPECIALLY JOURNALISM.

Both matrimony and journalism are wide, deep seas, beyond whose shores no one can see until they have safely watched the tide and cast anchor in the harbor beyond the storms, but their many friends wish them bon voyage. And when they reach the sunset coast may they find their love painted picture of youth's rosy dream fully realized.— *Caruthersville (Mo.) Democrat.*



BRUCE MONUMENT — STIRLING CASTLE, STIRLING, SCOTLAND.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

INDIVIDUAL DRINKING-CUPS IN A PRINTING OFFICE.

To the Editor: CHICAGO, ILL., January 4, 1911.

We enclose photograph showing individual drinking-cups that we have installed in the different departments in our printing-office as a sanitary measure.

A list of the employees of the department is posted near the cups, and there is a number in front of each cup, also above the hook on which the cup hangs.

We have had this scheme in operation for several months and found it to be very satisfactory. REPORTER PRESS,
M. W. MOREAU, *Manager.*



INDIVIDUAL DRINKING-CUPS IN THE PRINTING DEPARTMENT OF THE REPORTER PRESS, CHICAGO.

THE INLAND PRINTER congratulates the Reporter Press on its foresight and solicitude for sanitary conditions. In this connection the following circular, issued by the Chicago Department of Health, under date of December 22, will be of interest:

COMMON DRINKING-CUPS.

The Department of Health believes that the State of Illinois and the city of Chicago should follow the example already set by other progressive States and municipalities and take legal measures to abolish the common drinking-cup. Especially should legislation of this kind be made to apply to public and parochial schools, railway and steamship lines, hotels and all public resorts.

There is no longer any doubt but that disease is spread among school children by the use of the common cup. Disease-producing bacteria may always be found in the mouths of many well persons. It is known that those who are supposedly recovering from diphtheria or grippe will have the germs of these diseases in their mouths and throats for weeks. Because of these now well-known facts, the fight against the common drinking-cup is on and will not cease until this recognized agency in spreading the dangerous communicable diseases has been abolished.

The substitutes offered for the common drinking-cup are, first, the bubbling or flowing drinking-cup, and second, individual cups. These latter are usually made of paper and intended to be thrown away or discarded after a few usings. It is not believed, however, that they are as good as the bubbling or flowing cup. It is also certain that in the long run they would cost a great deal more than to install or maintain permanently flowing or bubbling drinking receptacles.

There are now several makes of bubbling cups or fountains on the market, as the manufacturers of plumbing supplies have been quick to meet the demand for something of this kind. Some of them are simple in design and inexpensive, too. One style we have seen is a fixture that may be attached in the place of the ordinary faucet, and, in fact, is a faucet elongated and curving up with a bubbling cup attached, from which the drink is served. These are readily attached to any fixture and are also equipped with a spring or automatic shut-off, thus avoiding unnecessary waste of water.

The use of the common cup in Chicago and throughout the State should be abolished. It is every one's duty to help bring this about.

HEALTH AND ACCIDENT INSURANCE PLAN OF THE UNITED TYPOTHETAE.

To the Editor: PHILADELPHIA, PA., January 12, 1911.

My attention has been called to the editorial in your January issue on the health and accident insurance plan recently adopted by the United Typothetæ of America, and perhaps I can throw some light on the psychological question which you raise.

So far as our experience has gone in attempting to place this insurance, we have not yet found in any plant that there was any disposition to regard the plan as being subject to "the taint of patronage." Nor can I see why it should be. It is in no sense a philanthropic scheme, except in so far as it was conceived and adopted in a sincere effort to better the condition of employees of Typothetæ members. Those who avail themselves of it pay cash for the protection, and it can involve no sacrifice of manly independence that, by reason of the strength of the Typothetæ organization and the large number of employees, they can get more for their money than if they applied for this insurance as individuals. The death benefit provided by the United Typothetæ is to furnish protection not covered by the insurance policy. It is not a charity, and there can be no reason for taunts and sneers from friends and neighbors of the man who wisely and prudently devotes part of his earnings to provide for possible sickness and accidents and the ultimate certainty of death.

The provident man can not contemplate with serenity the possible melting away of his slow accumulations in the savings bank through accident or disease, and to provide for these contingencies is no more than common prudence. It would be a pity if the suggestion in your editorial should induce any man who needs it to forego this necessary protection, particularly since there is no reasonable ground for the imputation of patronage or the acceptance of favors.
HENRY C. SOMMERS.

Our correspondent misinterprets the spirit of THE INLAND PRINTER'S comment on this effort of the Typothetæ. The plan and its conception are alike admirable. THE INLAND PRINTER stands for the most cordial coöperation and organization for betterment in the printing trades. At the same time it recognizes the disposition of workmen to look askance at beneficial plans which are voluntarily submitted to them by employers. To be successful in the introduction of beneficial measures it is the part of wisdom to recognize the character and extent of the opposition which they may meet. THE INLAND PRINTER did not make a "suggestion"—it simply stated a fact that its own experience with employees proves to exist. The prejudices may be overcome. We are glad to know they have not cropped out so far as our correspondent can discern. Our warning will be helpful, we trust, in making the good work go forward with due heed to the pitfalls in its way.—EDITOR.

AN INDIVIDUALIST BY NECESSITY.

To the Editor: CINCINNATI, OHIO, January 13, 1911.

I have always admired THE INLAND PRINTER for its fearlessness of attitude toward the different interests in the printing industry.

Notwithstanding that I am an employer of nonunion men, fair treatment, in my opinion, has always characterized the policy of your magazine in matters relating to labor. I have no quarrel with THE INLAND PRINTER on this score. For the welfare of the business as a whole, it has followed the only course which an honest trade journal could pursue in justice to the craft, including both journeyman and master.

Yet in all fairness to those of us who are now refusing to recognize unionism, I want to say that generally it is not the principle we are fighting. Organization, if a good thing for the employer, is also a good thing for the employee. But every natural man has within him the fighting spirit, and the whole trouble is the outgrowth of too much personality injected into the movement. And unfortunately this personality has had a detrimental effect on our organization as well as on that of the journeymen. But when the spirit of antagonism is once aroused, dollars seem small indeed, and the struggle is kept up from year to year with heavy loss to all concerned.

A ray of hope has come recently, however, in the suggestion that commercial printers adopt the same plan as that in effect between the International Typographical Union and the American Publishers' Association. If differences of opinion can be carried away from the immediate vicinity in which they are harbored, for final settlement, I am sure that much of the bitterness would finally be eliminated and that all would be satisfied to abide by the decisions.

But until conciliation and arbitration are firmly established principles in the adjustment of wage disputes and working conditions, I believe that there will continue to be a large number of employers who will refuse to have anything to do with collective bargaining, even though it may be a bad business policy looking at it from the standpoint of dollars alone. FIGHTING SPIRIT.

THE NEWSPAPER AND ITS NEWS.

To the Editor: CHATTANOOGA, TENN., Jan. 11, 1911.

I am sending you "Yellow Journalism as a Business Disturber," trusting it will have your approval and that it will appear in THE INLAND PRINTER with editorial comment. Given this publicity, kindly send me a copy for use in my fight for newspapers fit to come into our homes as well as to carry our advertisements. Sure you will do this gladly. EDWARD A. ABBOTT.

"Yellow Journalism as a Business Disturber," is a reprint from a letter in the *Southern Furniture Journal*, and is given in full hereunder:

YELLOW JOURNALISM AS A BUSINESS DISTURBER.

SADDENS LIVES AND LESSENS THE EFFICIENCY OF WORKERS OF ALL CLASSES.

Editor Southern Furniture Journal: Besides your publication, eight other trade journals have come to me carrying my letter, "How's Business?"

Editorial comment and personal letters all deplore the prevailing pessimism about which I wrote. "Unreasoning fear and unwarranted apprehension" they all say is what ails business. Whence comes this foreboding of evil — this cloud that is hindering a return of prosperity — and when and how may it be dissipated?

The editors and my correspondents make no answer to this inquiry.

Wall Street says the muck-raking attacks on corporations make the depression, and it is partly right; but nobody stays scared long because Wall Street invites such a scare. The fright that lasts has its origin outside the little street of tall buildings and high finance.

How the "yellow terror," as it may in this connection be called, is hurting business was told me by a negro woman. The woman is several times a grandmother and has been in my employ fifteen years. She can read, write and count, and is faithful and efficient in her humble place. One day when she was counting some dishes for me, I noticed her usual accuracy was lacking. On being asked the cause, she said, "Mr. Abbott, I'm all broken up." Then, with tears wetting her wrinkled face, she told me she had read in the morning paper about a "white man up in Illinois" who, whisky crazed, had stamped his little baby to death.

If so humble a worker is, by this cruel publication, so distressed that she can not count cups and saucers and plates, what must be its effect on her employer, higher up in the scale of intelligence and responsibility? Who can estimate the money loss I, and perhaps a million other business men, suffered on the day the Associated Press sent that dreadful story into our homes and offices? The mental suffering it caused is unthinkable and not to be measured in dollars and cents. But I am discussing this case on a commercial basis, leaving the newspapers to discover, if they will, the heartless cruelty they are daily visiting on their fellow creatures — as well as the stupendous losses business is suffering from lessened efficiency of all the workers from the negro grandmother to those who work in the places highest up.

To-day it is the story of the baby stamped to death; to-morrow, it will be killings in a dozen but little less dreadful ways. There'll be suicides and robberies and columns of vulgar scandal and impending calamities and every kind of dirty and ugly happening that has been gathered from all the world by experts in filth, rottenness and crime.

If we read our morning paper, we go to our stores and factories with minds shocked by the doings of criminals, soiled by the vulgarities of the divorce courts and filled with fear and apprehension by doubleheaded stories of defaulting cashiers, unfaithful employees and no end of other commercial iniquities. At night we are disturbed by the terrors of the day that we have read about in the evening paper, that follows us to our homes with stories even more yellow and more shocking than those that went out with us in the morning.

After a while maybe the priests and preachers, the Y. M. C. A. and the Women's Clubs will cry out against this yellow streak that is discoloring our thoughts, poisoning our lives and lessening our efficiency.

Here and there may be heard a man crying, "Shame, shame!" and now and then a woman, in the name of little children, begs for cleaner and saner conditions, but these offenses against decency still go on.

Agreeing with this statement of the case, you will ask me, "What are you going to do about it?"

Without hope of help from those in high places, in church and society, I propose to take the case to the advertiser who, in buying space, is paying the press to hinder his business and delay the return of those good times we are all looking for.

I shall ask the trade journals of the whole country to furnish the publicity and help to convince the storekeepers and manufacturers that murder and suicide, larceny and divorce, disease and death are not good companions for their advertisements. Together we will show those who have things to sell the wisdom of cultivating a clientage that is optimistic, joyous and clean-minded — not one that is fearful, saddened and vulgar.

We shall ask the advertiser to put the knife in the Yellows' and Muckrakers' most vulnerable spot — the cash register. We shall not ask in vain. This is my prescription for the "unreasoning fear and unwarranted apprehension" that is hurting business.

EDWARD A. ABBOTT.

Chattanooga, Tenn.

Mr. Abbott conducts a house-furnishing store in Chattanooga, Tennessee. On his business stationery appears this quotation from the *Century Magazine*, December, 1910:

In his remarkable letter to his sister concerning the attempt upon his life, Mayor Gaynor added to his distinguished public services in nonpartisan activity, another of supreme value, which it is to be hoped has set men and women thinking as never before on the subject of sensational journalism. There are prominent and well meaning citizens who pooh-pooh the assertion that the "yellow" newspapers are both a direct and an insidious incitement to disorder. With an optimism that is half-cowardice and half-indolence, they go on supporting these organs of lawlessness, if not by advertising with them, at least by buying them and apologizing for them. Through their vulgar pages these fathers of families, both perceptibly and imperceptibly, infect their sons and daughters with false notions and wrong standards, which, till one gather figs of thistles, can not fail to work the destruction of most that is wholesome and beautiful in life. If these tainted journalists undertake any public work of value, it is only donning the livery of heaven to serve the devil in. Hypocrites and egotists as they are, they turn everything to their own gain and glorification. As a mere matter of editorial routine they foment class hatred, defame character, invent lies, distort the truth, spy at key-holes, and play fast-and-loose with ordinary decencies. They demoralize the men and women of their staffs by imposing these policies upon their self-respect, and, prating of liberty and honesty, poison the mental food that bears their hideous label.

Recently an eminent clergyman of Chicago declared that the daily press was a greater power for reforming business and social conditions than the pulpit. Publicity is conceded to be the most effective cure for evil practices. It

must be admitted, however, that "featuring" crimes in the daily press is not wholly for reform purposes, but because the newspaper publishers believe that illustrated and elaborate accounts of revolting crimes are desired by the reading public. The newspaper is a business proposition to-day. Its prosperity depends on circulation. The policy is to "give the people what they want," so that newspapers may obtain readers who are profitable to the advertiser. The question is, does the public want its reading to consist largely of records of evil-doing? — EDITOR.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

THE Linotype & Machinery Company, Limited, employs fourteen hundred men in its works.

A GERMAN paper has been started at Manchester, to serve the many citizens of that nationality residing in northern England.

MR. KEIR HARDIE, who some time ago announced that he contemplated the issue of a Socialist paper, one of the conditions being a subscription fund of £10,000 ($48,600), now reports that matters are progressing favorably and that the new paper will appear as an evening sheet at Manchester, about May 1.

THE St. Bride Foundation's technical library on printing and allied arts has over twenty thousand volumes and pamphlets on its shelves. Why should not the printers' organizations of the larger cities of the United States mutually arrange to maintain similar large technical libraries? New York, Philadelphia, Chicago, St. Louis and Boston ought each to have extensive libraries of graphic-trades literature.

THE Postoffice Department reports that in the year ending March 31, 1910, there was a decrease of 199,600,000 in the number of copies of journals carried in the mails as compared with the previous year, the reduction amounting to 1.3 per cent. The average number of copies to each head of population in Great Britain is stated to be forty-four per year. This is, of course, aside from those delivered by carriers and those sold on the streets. This decrease, one may venture to say, must excite the envy of the United States Postmaster-General.

IN the King's Bench Division an interesting judgment was delivered in an action wherein the question arose as to the right of the defendants to reproduce in an altered form as a poster a drawing supplied by a member of the plaintiff firm. The drawing was supplied as an advertisement and the plaintiffs alleged that it had been so altered as to bring discredit upon the artist. His lordship held that there had been alteration, which the defendants had no right to make, and that by publishing the alteration they had rendered themselves liable to a penalty of £10 ($48.65) under the Artists' Copyright Act of 1862. He gave judgment to the plaintiffs for that amount, and granted an injunction, with costs.

THE Edinburgh Master Printers' Federation Association has sent out the following circular to other similar organizations, no doubt being prompted thereto by the unrest among the workmen in the trade: "A strong feeling exists in this and other towns that no time should be lost in amalgamating and strengthening all the forces at the disposal of the masters in the above trades [printing and allied]. If your association is in sympathy with this movement we invite you to send two delegates to a conference to be held in Edinburgh at a date which will be intimated later. This federation would in no sense be antagonistic to the Master Printers' Federation of the United Kingdom of Great Britain and Ireland, but, on the contrary, it is hoped that it will add greatly to its power and effectiveness."

NEWSPAPERS in England must be very careful to avoid making improper statements, or be heavily mulcted in the courts. For instance, the managing director and the assistant editor of the Sheffield *Weekly Telegraph* were fined £100 ($487) for prematurely referring to Doctor Crippen as a murderer; the news editor of the London *Daily Chronicle* was fined £200 ($973) for incorrectly stating that Doctor Crippen had confessed to the murder, and the editor and subeditor of the *Evening News* had to pay £200 for falsely suggesting that, although the prosecuting counsel was cross-examining the accused to show that there was no such person as a certain quartermaster alleged by the prisoner to have been in league with him for his escape, the quartermaster was in London and had just left the prosecutor's chambers. In the last instance, it is said the judges were not satisfied that the fine was sufficient punishment.

IT would appear that the present strife between the employing printers and the printers' unions, over the shorter-workday question, will be a very strenuous one. The unions have had a vote on it, and with large majorities decided to insist upon a demand for fifty hours beginning with 1911 and forty-eight hours beginning with 1912, while the employers have met in their organizations and almost unanimously declared that they would resist the demand. It would be too long a tale to quote the discussions and resolutions of both sides; suffice it to say at present that with such displays of grim determination matters will be engagingly interesting for a while among our kindred on the British isles. Perhaps a resort to an extra-territorial commission for arbitration will later on be advisable. The masters might get some valuable lessons if they would study the shorter-workday struggle in the United States.

AN English printer, traveling on the continent, reports as follows to the *Typographical Circular:* "Our party came across a German workman who spoke the English language pretty fluently, and had been some time in English manufacturing towns. We had a long conversation with him, and the following are some of the things he said to us: 'You workmen in England have shorter hours of work, fifty-two or fifty-three instead of sixty, but the workman over here gets much more for his money. I will tell you what I mean — much more intellectual value. What do so many English workmen do with a relatively large part of their wages? They bet and spend their money on whisky, while our men don't spend too much on beer; they pay only for what they consume themselves. A German workman pays from 3 to 4 shillings for entertaining himself and his family to music of an afternoon or evening, and his drink, which is beer, costs him from a little over a penny to about three half-pence. Our workmen, as a class, would not dream of considering it a pleasure to go and stand and drink whisky or gin; and mind you, what you chaps have is for the most part dangerously adulterated whisky and gin. How in the world your men can put up with the neglect of your Parliament in the matter of adulteration of food and drink has always been a puzzle to me. You say we are governed by officialdom. This may be so; but our officials see to it that the people get unadulterated

food and drink, good bread and good beer, and some provision is made for them against sickness and old age by the State.'"

FRANCE.

THE new daily, *La Démocratie,* a Catholic-Republican organ, pays its force no fixed wages and makes no distinction as to the product of the individual workers, but pays them according as they are single persons or have smaller or larger families depending upon them. Naturally, one may wonder how long such a régime will last.

CONSTANT LAGUERRE, a printer and publisher at Bar-le-Duc, has donated 200,000 francs ($38,600) for charitable purposes, one-half of the amount going to the hospital in his city and one-half to an asylum for aged people. It is said that most of his fortune was made in the publishing side of his business — which is readily believable.

THE Ecole Estienne, of Paris, is preparing to establish a graphic-arts museum. The courses of instruction in this typographic school are attended this season by two hundred pupils. The specimens of the work done in previous years by the pupils of this school, which were on exhibition at the Brussels Exposition, were totally destroyed by the fire of last August.

AT a recent congress, held in Orleans, of the master printers of mid-France, a resolution was passed having for its object the hindering of supply houses giving credit to coöperative print-shops which are established by workmen during strikes. It was even counseled that the furnishing of material and supplies to such ventures be forbidden the supply houses.

THE celebrated Deberny typefoundry, of Paris, is transferring its factory to a suburb of the city, and will there provide itself with all modern appliances. The move is due to the complaints of its old neighbors over the noise of the machines and the fumes from the furnaces. A fight of several years' duration, based on these complaints, had been maintained in the courts.

ACCORDING to a new compositors' scale, recently effective, the rate of pay for operators, case and stone hands on the English newspapers of Paris is 110 francs ($21.23) per week for all those employed on the morning dailies, and 100 francs ($19.30) for all employed on the evening or weekly sheets. On the morning papers the week consists of six days of seven hours each.

SEVENTY of the leading caricaturists of France are reported as having associated themselves for the purpose of bettering their condition. To gain more equitable remuneration, it is said they threaten to go on a strike, and thus deprive the humorous and other publications of their cartoons. The leaders of the movement are the noted designers, Willette and Léandre.

THE National Printing-office of France, formerly under the direction of the Department of Justice, has been transferred to the Department of Finance, which has charge also of the country's other national industries, such as tobacco, matches, etc. It is expected that this change will be highly beneficial to the printing-office, as the officials of the financial department have a record for strictness in their care of the economic interests of the government.

THE proposed Parisian municipal tax upon posters and dodgers is viewed from different sides. On the one hand the printers naturally protest against it, as seriously affecting their interests. But on the other hand those who like to see clean streets, sans poster-decorated walls and boards and sans pavements littered up with dodgers, would rejoice to have the tax in force. The latter also argue that those wishing to advertise or make announcements could just as well use newspapers, even to better advantage, and in that way return to the printers the patronage they would lose under the taxation régime.

THERE is no uniform wage-scale for printers throughout France; nor is there to be noted any corelation between the size and importance of the various cities and towns and the scales obtaining therein. The following comparative table shows the wages of the three classes of workers — compositors, clickers (make-ups) and pressmen, and the average rents paid by them in the places listed. The amounts are translated into American money values:

	WAGE PER HOUR				RENTS	
	Compositors. Cents.	Clickers. Cents.	Pressmen. Cents.	Feeders. Cents.	For Family, Per Year.	Single Room, Per Month.
Paris	15.44	17.37	17.37	11.58	$77.20	$5.80
Sens	9.65	11.58	11.58	6.75	....	2.90
Tours	8.68	9.65	9.65	....	....	1.93
Saint-Brieuc	8.68	....	8.68	....	33.77	3.86
Moulins	8.68	9.65	10.23	....	....	....
Ch.-Montligeon	8.68	9.65	9.65	7.72	19.30	1.93
Etampes	10.61	12.54	12.54	7.72	34.74	3.86
Méru	11.58	12.54	12.54	9.65	38.60	3.47
Nantes	12.54	14.47	12.54	....	34.74	3.86
Reims	11.58	15.44	15.44	7.72	38.60	3.86
Fontenay	7.72	....	10.61	7.72	....	....
Saint-Dizier	8.68	9.65	9.65	....	38.60	2.90
La Rochelle	10.61	10.61	....	....	34.74	3.86
Arras	7.72	9.65	9.65	5.79	28.90	2.32
Morlaix	8.68	....	10.61	....	28.90	1.93
Montauban	8.68	....	8.68	....	19.30	1.93
Mantes	10.61	13.51	13.51	....	42.46	1.93
Meaux	10.61	15.44	13.51	6.75	48.20	2.90
Clermont	9.65	10.61	12.54	5.79	46.32	2.90
Coutances	8.68	8.68	8.68	....	....	2.90
Lille	10.23	11.20	11.20	....	48.20	2.90
Laval	8.68	9.65	11.58	....	27.00	....
La Roche-s.-Yon.	10.61	12.54	12.54	8.68	46.32	2.90
Soissons	10.61	....	12.54	....	....	1.93

The difference between the rates of Paris and those of the other places is very striking — in instances being one hundred per cent. Such differences obtain not only in the printing but in all the other trades.

GERMANY.

THE publishing house of J. M. Richter, of Würzburg, has donated 50,000 marks ($11,900) for the establishment of a home for cripples.

LINOTYPE machines with three-letter matrices are now manufactured in Germany, in both the single and double magazine styles. Thus a board of 90 keys can command 540 letters.

THE city council of Leipsic has again made an annual appropriation (of 7,500 marks or $1,785) to assist the German Book Trades Association, which has its headquarters and building in that city.

MOST of the German technical writers in speaking of the "offset" press have adopted the English word in naming it. German press manufacturers are producing various styles of this machine.

A *Reichsverband der Deutschen Presse* (national union of the German press) was organized in Berlin recently. It was brought into being at a conference of representatives of the authors', journalists' and editors' associations, and as their leader is expected to better further the interests of the writing craft.

"REFORM-AUTOTYPIE" is the name given by its inventor, C. F. Staud, Jr., of Stuttgart, to a new illustrative process, which reproduces the pictures in lines instead of points. The method is not to be confounded with line-screen work.

Through its use, as is claimed, a unique restfulness of color-tones is obtained, while another advantage is to be gained in the durability of the plates.

At the auction of the book-mark collection of Eduard Stiebel (deceased), held last November in Leipsic, about 32,000 marks ($7,600) was realized. The highest bids were made for two woodcut *ex libris* of the sixteenth century, made for the episcopate of Constance, 710 marks being offered for one and 450 marks for the other ($172 and $107). A large collection of specimens of printing of various sorts and ages was also included in this sale, whose particulars were described in a richly illustrated catalogue of 272 pages. A lot comprising 1,200 business, visiting and congratulation cards brought 2,150 marks ($512), being about 42 cents each.

The *Zeitung*, of Lippstadt, on November 26 last, celebrated its two hundredth anniversary by printing a jubilee edition, including as a supplement a reprint of the issue of December 21, 1723. The first number, that of November 27, 1710, appeared with the title *Ordinarie Lippstädter Zeitung*. Even in its initial year it attained a circulation of two thousand copies, and was up to the time of the French domination the most read journal of western Germany. Because of the French oppression the circulation dwindled, until in 1810 the paper had but 409 subscribers. From now on the *Zeitung*, which for some time was a tri-weekly, will be issued four times a week.

PORTUGAL.

As yet but three dailies in Lisbon employ linotype machines. In all there are 114 printing-offices in that city.

The stamps now issued by the postoffice have attraction for the collectors, in that the face of the deposed King Manuel II. is surprinted with the word "*Republicas*." A new series of stamps will probably not be ready before 1912.

The organ of the printers' union of Portugal publishes this plaint, which throws some light upon the condition of the craft in this country: "The situation of printerdom in Portugal is truly sad. The methods of work have neither rule nor control. Exploitation takes the most varied forms and sacrifices everything, health, strength, life and typographic art. One works only to produce, without regard to quality, having but one aim, that of gain. . . . There is an office in Lisbon which has twenty-eight apprentices and two journeymen."

It is reported from Lisbon that because of the change of Portugal to a republic seven journals which had served the cause of royalty have suspended publication. Others which were royal in sentiment have simply changed their disposition and kept on. Naturally, a lot of printers were thrown out of work. The compositors' union of Lisbon then sent a deputation to call upon the President and the Secretary of the Interior, with a petition that they help them to obtain work. The prayer had a favorable result, and it was promised that the out-of-work members would be placed, at least temporarily, in the national or the municipal printing-office. For those not members of the union (in whose behalf the deputation had also petitioned), however, no such relief could be granted. As a consequence, the nonunion printers applied almost en masse for membership. The union has now begun a general agitation for a nine-hour workday.

ITALY.

The next International Press Congress will be held at Rome, early in May of this year.

As is well known, the differentiation between i and j, and u and v, is comparatively modern. The old Romans knew neither j nor u. It is not until the Middle Ages that we first see the use of j (mostly as a final i) and u (as an evolution of v). But the scribes followed no set rules as to their use, and thus it came about that early printers fell into the same disorder. An Englishman, a Mr. McKerrow, has taken pains to investigate the subject, to ascertain what printer first brought order in the use of these additions to the alphabet. He believes that the "Epistola" of the poet, G. Trissino (died 1550), printed in Rome, was the first document in which v always represented the consonant and u always the vowel, and that in another and later "Epistola," also by Trissino, the i and j were rigidly differentiated. This, therefore, makes erroneous the belief held heretofore, that Ludwig Elzevir (died 1617, in Leyden) was the first to thus differentiate i, j, u and v. In this connection it may be stated that in a number of the early printed books the capital U had the same shape as the present lower-case u. How the one form of capitalized u lost out and the present capital U persisted might be a subject for further interesting investigation.

BOHEMIA.

The lithographers of northern and western Bohemia are actively agitating for an eight-and-a-half-hour day, fixed minimum wage, increased rates for overtime, payment for holidays, regulation of the apprentice system, etc. About two thousand employees are concerned in the movement. Of course, the employers are opposing the granting of the workmen's demands, because of which the movement has assumed a serious phase.

In addition to the courses in typographic designing and book and job composition, taught under the auspices of the Chamber of Commerce of Prague, there will be repeated this winter the course in calculation which was so well attended last spring. A similar course will be inaugurated for its members by the local union of German printers. The local union of foremen of printing-offices and type-foundries has also started a course in calculation, which is being well attended. The central association of the printers has established courses in organization and the German language; the latter, owing to the large attendance, had to be divided into two classes.

HOLLAND.

In an article in the *Zwiebelfisch*, Doctor Enschedé, of Harlem, says that a certain Henric, at Delft, is, so far as known, the earliest craftsman who (in 1490) made a separate business of the art of typefounding. He assumed the title of "*lettersnider*" (lettercutter), and in 1496 moved to Antwerp, where his business attained large proportions.

The new buildings of the Holland Government Printing-office, erected at The Hague, are now occupied and the office put in running order. The installation was celebrated with appropriate ceremonies. The buildings occupy a floor-space of 3,800 square meters, with a frontage of 60 meters. Two rotary, twenty-seven cylinder and five platen presses have been put in. The motive power is electricity.

SWITZERLAND.

A Herr Margueron, a builder, while visiting a friend, a photographer in the Orell Füszli Art Institute at Zurich, asked him jokingly if he had anything to drink. The latter answered affirmatively and filled a glass at the water-faucet. Herr Margueron, not to be thus bluffed, drank the water. He died almost instantly under the greatest of pain. Unfortunately, there had been some remnants of a cyanid of potassium solution in the glass. The photog-

rapher who thus unwittingly caused the death of his friend was with much difficulty prevented from committing suicide in his distress over the event.

HUNGARY.

THE first Hungarian printer, Nikolaus Kiss-Miszttótfalusiensis (which name is probably a mixture of Hungarian and Latin), will soon be honored by a monument, to be erected in his native town, Miszttótfalu. But the man who really first printed in Hungary (in 1473) was a German named Andreas Hesz, who printed for the art-loving King Matthias Corvinus the "*Chronica Hungarorum*"; but as at present Germans are so much hated in Hungary he can hardly be expected to receive honors.

SPAIN.

THE lithographers of this country have been hitherto organized only into local unions. At a recent meeting of representatives from the unions at Barcelona, Lerida, Madrid, Murcia, Sabadell, Saragossa, Valencia and Vigo, having a total membership of 648, a central union was formed, after the pattern of the French central union of lithographers. Its activity began January 1. It was also arranged to establish connection with the international organization, whose headquarters are at Berlin.

AUSTRIA.

THE Austrian National Printers' Union, which has fifteen local branches, in the third quarter of 1910 paid out 218,971 crowns ($44,889) in sick and out-of-work benefits to 8,930 members, as against 225,072 crowns ($46,140) to 9,651 members for the same period of the previous year. The total membership in the year has increased from 14,618 to 14,898. As against this, there are but 514 non-union printers in the country.

ARGENTINA.

BUENOS AIRES, which has grown from 91,500 inhabitants in 1853 to over a million in 1910, has about three hundred printing-offices and seventy-seven periodicals, among them seventeen dailies (eight Spanish, three Italian, and two each English, French and German). The illustrated weekly, *Caras y Caretas*, has attained a circulation of one hundred and twenty thousand.

BULGARIA.

A STRIKE was recently declared by the printers in Sofia, for better wages and working conditions. Full details are not at hand, but "that there's a reason" may be judged from the assertion that there are printing-offices in Bulgaria where, for a working day of sixteen hours, 80 cents is paid as the maximum wage.

MOROCCO.

THE Sultan recently expressed a desire that a printing-office be placed in his palace, in which should be printed whatever he has so far written. According to reports, the material, mainly from French sources, has now arrived and the office will shortly be in operation.

RUSSIA.

ACCORDING to a report made to the Duma, of the appropriations desired for the budget of 1911, there are seventy-four governmental printing-offices in Russia. Their income for the year is estimated at 3,194,223 rubles ($1,660,995) and their expenditures at 3,360,545 rubles ($1,747,483).

NORWAY.

A NATIONAL press association was organized at a meeting of eighty representatives from all parts of the country, recently held at Christiania.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Penrose's Process Diary for 1911.

If one once uses a Penrose pocket-diary it will be found indispensable. It contains so many formulas and facts that every processworker should have for immediate reference. The new edition is a great improvement over those that have gone before. The only fault to be found with it is that it does not reach this country before the holiday season, as it would make a most acceptable Christmas present. It is bound in cloth and costs but 50 cents. It can be had from The Inland Printer Company, Tribune building, New York, and 120 Sherman street, Chicago.

A Rapid Recovery from Fire.

The Electric City Engraving Company, of Buffalo, has done a notable stunt in restoring its plant after a most destructive fire. The fire was caused by a main power-belt which went through its floor enclosed in a box. The belt becoming loose slapped against the sides of the box and the friction set the box on fire. This occurred after working hours, and, notwithstanding a sprinkler system, it required twenty-three engines to put out the fire. Just as soon as the insurance companies permitted it sixty men were kept at work for a week, eighteen hours a day, clearing up the nearly three thousand feet of floor-space and rebuilding, so that negatives were being made there in one week after commencing work. The day after the fire the company secured privileges in a neighboring engraving plant and was delivering cuts to customers in three days. Its remodeled plant is one of the show places of Buffalo.

Bichromate Poisoning Once More.

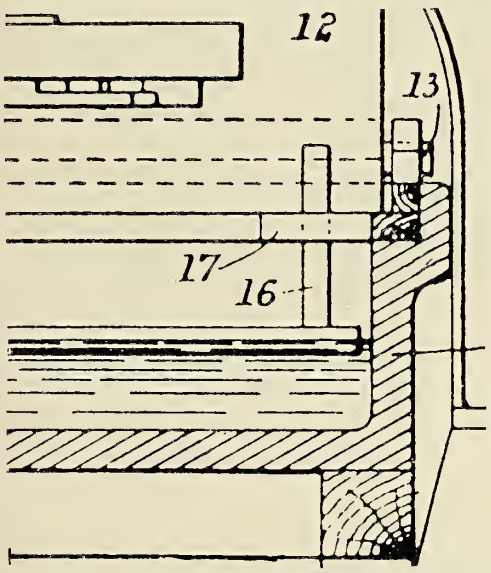
J. A. K., Boston, Massachusetts, writes: "I am having great sores break out on my hands, particularly in the winter time, which I know is poison from the bichromate. I am using at night an ointment recommended by the druggist which helps me greatly, but will not some fellow sufferer from this poison tell if there is any way to get rid of the trouble entirely without giving up the business, which I can not afford to do at present?"

Answer.— This subject has been written about many times in this department, and various remedies given. The writer has remarked that it is the workman who is not particular about washing his hands frequently that is the one most subject to these horrible sores. Mr. J. Gaskin Wood in the new *Penrose Pictorial Annual* gives a remedy that should be known in every process-shop or wherever bichromates are handled: "Being very sensitive to it, I was at one time seriously handicapped, as the slightest splash of bichromate, if unnoticed and allowed to dry on the skin, set up such irritation as to become unbearable. The following remedy was adopted and found to be thoroughly satisfactory: Take an eight-ounce bottle, to be

used as a sprinkler. Cut a V-shaped notch down each side of the cork, then fill the bottle as follows: 2 ounces glycerin, ¼ ounce liquor ammonia, 6 or 8 drops of carbolic acid, and fill up with water. Keep this in the workroom handy for use. After using bichromate rinse or wash your hands and sprinkle a few drops of above on them and rub well into the skin, then dry them or rinse and dry. If this is done regularly there is little fear of the disease breaking out. I have managed to keep clear of it for many years by adopting this method; but even now, if I omit the cure and allow any bichromate to dry on the skin, it is not long in making itself manifest."

Horizontal and Vertical Etching.

During the past few years all the inventions for etching plates have been shown in this department, and it may have been noticed that there were, after all, but two principles used in applying acid to a plate in order to hasten the operation of etching. One is the horizontal method, as practiced in tub etching, where the acid washes back and forth over the plate, or, in those machines which exaggerate tub etching by pushing the acid across the plate in a horizontal direction. The other method is the vertical one,



EXAGGERATED TUB ETCHING.

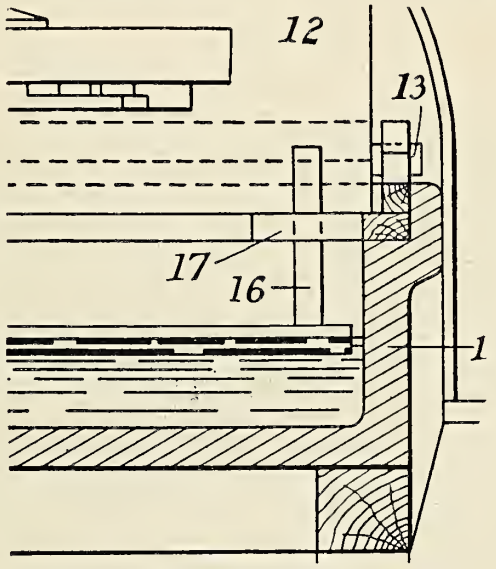
in which the acid is dropped or thrown at the plate at right angles to its surface. Practical etchers have long known that washing the acid back and forth against the sides of the lines was not the proper way to etch down between the lines or dots. The action of the etching solution striking the sides of a line etches it away, except where it is met or crossed by another line. This can be seen by examining a fine map or piece of music etched in a tub. A booklet to hand, showing linework etched on a new horizontal etching machine, illustrates this so well that a piece of one of the cuts from this booklet is reproduced here, enlarged a little over twice the original size. It will be noticed that there are no sharp angles where the lines meet or cross. This is a trouble tub etchers have always been "up against." With the vertical system of etching it is reasonable to assume that the sharp angles where the lines meet would be preserved, and this is shown by actual trial in the other cut, etched in a machine which throws the etching solution at the plate at right angles to its surface. Etching machines and cost keeping are the two things that are bringing photoengraving up to be a profitable business if in both cases the principle on which they work is right.

Insoluble Guncotton.

While in Kansas City the writer's attention was called to the trouble some collodion-makers were having about getting the guncotton dissolved. A thick, cloudy deposit would remain at the bottom of the bottle in which the collodion was made. The photographers attributed the trouble to poor-quality ether, which seemed not unlikely, owing to the low price of ether now. The real cause of the trouble did not occur to the writer until he recalled, some time afterward, that guncotton is not transported in this country unless in a wet state. This cotton, which was only partly soluble, had not been dried sufficiently before putting into the mixture of ether and alcohol. To remove all the moisture completely, or sufficiently so, from the guncotton it might, after being thoroughly dried in the sun and air, be soaked in ninety-five per cent alcohol and the latter squeezed from it well. This will remove all the water before dissolving it in the ether and alcohol.

Publications Received.

From the Bissell Colleges at Effingham, Illinois, comes an elaborate catalogue telling the aims of these institutions. *The American Annual of Photography* for 1911 is



VERTICAL ETCHING.

received from George Murphy, incorporated, New York. It contains an interesting article, by R. James Wallace, on "Tri-color Filters and Their Cut-outs." The Christmas number of the *Weekly Press*, of Christchurch, New Zealand, is a most elaborate number from the embossed cover to the double-page lithograph supplement. The technic of the half-tones leaves nothing to be desired. The half-tones, printed with tints, are admirable in the selection of the tints and the perfect register of the blocks. It must be admitted that our brothers at the antipodes have nothing to learn from us in producing artistic work. *The American Photo-Engraver*, the official journal of the International Photoengravers' Union, is entertaining and instructive. Editor Woll manages to sandwich shop gossip with practical articles in such a way as to make this journal attractive to its readers. *Process Work*, of London, the organ of Penrose & Co., is full of solid food from the pen of William Gamble. Mr. H. Snowden Ward, well known in America because of his annual lecture tours here, has resigned the editorship of the *Process Engraver's Monthly*, which he founded, in London. Mr. Frank Colebrook takes his place. The *British Journal of Photography* continues

to be one of the marvels in trade journalism. It has a department titled "Photomechanical Notes," which is becoming a more important feature yearly.

Book-lovers of Brussels.

The "Musee du Livre" of Brussels is an association which encourages all the arts and industries that go toward the making of a book. Its report for 1910 at hand states that the organization comprises about nine thousand members and includes the principal typographers, lithographers and processworkers of Holland.

The report itself, 9 by 12 inches in size, comprises but six pages and is a summary of the meetings, lectures and exhibitions of the year. With it, in separate pamphlets, are some of the principal papers read during the year and on separate sheets are exhibits of designs and photomechanical reproductions by members. The whole album shows the exquisite taste and skill of the Dutch. There is a common saying in New York: "You can't beat the Dutch," and this report proves it. There is a reproduction shown in it of a painting by de Andreis called "Mousquetaire" that is as near perfection as three-color blockmaking and printing can be expected to reach. Unfortunately credit is not given to the photoengravers who made the blocks.

Too high praise can not be given to the results shown in one and two printings. They exhibit the highest technical



A COVER-DESIGN.
The lion is printed in gold on a terra-cotta ground, border in gray.

skill in photoengraving and printing, as well as the choice of paper and inks. It is unfortunate that they could not be reproduced here.

So important is the educational work of the "Musee du Livre" considered by the people of Brussels that the King of Holland gives it all the encouragement he can, and the city and several departments of the city of Brussels contribute liberally to its support. Besides this the offerings and dues of members supply plenty of funds to carry on the numerous activities of the organization.



REPRODUCTION OF A PASTEL.
Printed in red, yellow and black, with soft gradations of tone.

Penrose's Pictorial Annual, 1910-11.

This ever welcome year-book of processwork has reached this country and is better than ever, particularly in the text. Rotary photogravure and offset printing are among the timely topics treated, and the examples of colorwork from the offset press are the most elaborate shown thus far, though, with the usual bad taste of the Britisher when using color, they are shocking to the artistic sense. The reproduction from nature of "New York State Grapes," by Zees-Wilkinson, shows what color-plates should be. The examples of duotones are excellent; in fact, no one interested in any of the photomechanical printing processes can afford to miss this annual. The review of the year's progress in processwork by the editor, Mr. William Gamble, is always worth the price "of admission." He says in one paragraph that a hopeful sign of the times is that the trade is shifting more and more into the hands of large firms with adequate capital, who are moving into more suitable buildings, in many cases specially built for the purpose of their business. The workmen are being given better hygienic surroundings and the plant equipment is being much improved. Time was when any sort of a place was considered good enough for doing processwork in, or at any rate such inconvenient places had to be tolerated because the business had grown up in them from small beginnings, and it was not easy to make a change. With increased

establishment expenses it became necessary to work on more sound business principles, and charges for work had to be proportioned more closely to actual cost. The change has brought about a greater regularity of output and more uniformity of quality. Customers have begun to find it is better to pay a fair price to have their work delivered punctually and of a uniformly reliable quality. They have also possibly found that they could not so easily "bluff" a substantial firm into accepting work at the low prices quoted by small firms. Along with this improvement in premises, in equipment and in organization there has come about a great improvement in the position of the workmen. Instead of working under conditions which were often little better than that of a sweatshop they are now installed in comfortable workrooms, working regular hours, and earning a decent wage. The American agents for this annual are Tennant & Ward, 122 East Twenty-fifth street, New York, or it may be obtained from The Inland Printer Company. The price is $2.50.

London School of Photoengraving and Lithography.

From Mr. A. J. Newton, the principal of this school, come the reports for the past two years. There is a slight decrease in the number of students. Two hundred and fifty-two entered the photoengraving classes and forty-six are in the lithographic classes. One hundred and sixty-three attend the art classes and sixty-five the papermaking and stationery lectures. It should be remembered that this school receives only students who are apprenticed or working at their trades. The positions which the students occupy are classified as follows: 312 are apprentices, 209 assistants or journeymen, 6 are managers or foremen, while



TAILPIECES BY THE CLASS IN DESIGN, LONDON SCHOOL OF PHOTOENGRAVING AND LITHOGRAPHY.

17 proprietors took the courses, so that no one is allowed to use the privileges of the school just to fill in one's time or take up the studies as a fad. During the last two years the experiment has been tried of permitting men who were temporarily out of employment to enter the daytime class without payment of a fee. There were sixteen of such students, remaining periods which varied from a few days to four months. The reports at hand are beautifully illustrated with all kinds of engraving and lithography, from an original etching to photogravures. The work of the art classes from pen-and-ink to painting in oils is reproduced by the students in photogravure, line etching, blocks in two and three colors, and lithographs from one to ten printings. Some tailpieces from the class in design are shown here.

REPAIRING DAMAGED HALF-TONES.

IN a translated article by Ludwig Floimar, appearing in the *British and Colonial Printer and Stationer*, some useful suggestions are given for repairing and improving the printing quality of half-tones which have been damaged. First, the position of the hand, when using the graver, has to be studied. This tool should be held as shown in Fig. 1, the handle resting in the hollow of the hand, touching the palm, the fingers being placed

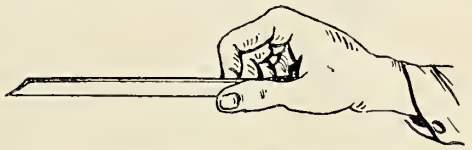


FIG. 1.— Correct position of the graver, when working.

against the side of the blade, as in Fig. 2. When working, the thumb rests on the plate, as in Fig. 1, and guides and steadies the motions of the hand.

In order to remove specks of black from light tones (such as skies, snow-covered ground, etc.), a No. 1 tint graver is taken for fine screens, but for coarse ones a No.



Tint graver. Flat graver. Round graver.

2, 3 or 4 grade is chosen. The first step is to draw back the point of the graver a little so as to enter the space between the dots, and then to push the graver forward, with a light pressure, through the black spot in Fig. 3. This is repeated, doing one line after the other until the speck has been removed. Nothing more than the black speck joining up the dots should be removed, as in this case, through the graver not fitting exactly, new white spots may be formed. If this should occur, a light backward motion

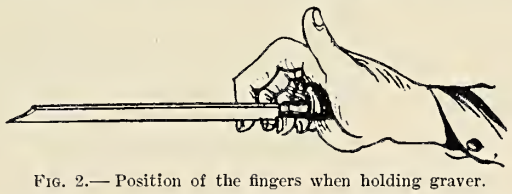


FIG. 2.— Position of the fingers when holding graver.

with the flat graver should be given, which will broaden the dots, and make them print the same size as the others. Whether the treatment is successful can best be seen by inking the plate or rubbing in powdered magnesia. When a block is damaged by dropping some hard object on it, so that the dots are battered, a light pressure with tint graver No. 1 or 2 against the sides of the battered dots is sufficient

to raise them again. Fig. 5 shows how this has to be done so as not to damage other good dots at the same time through the movements of the graver. The arrows show the direction of the graver. In the same way a cut or scratch in the shadows of the picture can be repaired by raising the points, as shown in Fig. 6. When the metal is raised above the printing-surface then, as is shown in Fig. 4, the flat graver is drawn backward under good pressure so that the edges of the scratch are joined together. In case the printing-surface is not smooth enough this operation can be followed with No. 0000 emery-paper. White points are then stippled in to match the screen effect, and the result will be quite satisfactory. It is often sufficient when there are lighter scratches, as is shown in Fig. 4, to handle the graver so that the metal is not raised, as in most cases a scratch is formed, the edges of which may be pressed together very easily. It is even found possible to remove very light scratches with willow charcoal. It is to be noted that the flat graver must always rest horizontally on the block and must never be held at an angle, otherwise it may cause more damage than that sought to be removed. Fig. 7 shows the correct position of the graver.

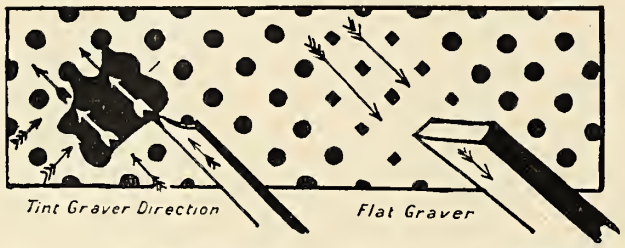


Fig. 3.— Cutting through dark spots. Fig. 4.— Darkening light spots.

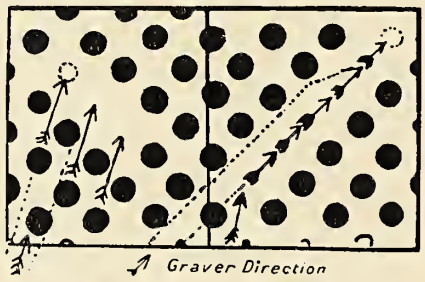
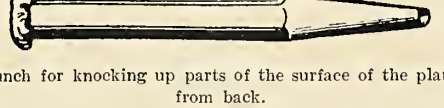


Fig. 5. Fig. 6.

Raising the dots, and the graver direction.

When much damage has been done it is best to take a proof and then unmount the plate, placing the proof printed side up on the back of the plate and laying the plate, engraved side downward, on a smooth iron surface. With a punch and hammer the plate is then beaten up to a level surface again, using the proof on the back of the plate as a guide. In most cases this treatment will succeed, but in particularly bad cases it is necessary to resort to filling up the damaged place with solder. To do this the spot must be well cleaned and touched with the soldering fluid. After this the plate is warmed, and a drop of solder is applied, and kept in contact with the damaged place until melted. The solder which stands above the level of the plate is then beaten down with a hammer so as to prevent the formation of any air-holes under it. Then the surface is scraped down level with the flat graver. Fig. 8 shows the way of handling the graver. As soon as the leveling up has been done the screen is reformed with the tint graver. The soldering can be done by means of the blow-pipe, with the help of a thin pointed piece of wood. When there is a large scratch it is recommended to proceed as is shown in Fig. 9, by making a hollow, applying soldering fluid, and guiding the solder with a pointed piece of wood. The plate must be sufficiently warmed to keep the solder melted.



Punch for knocking up parts of the surface of the plate, from back.

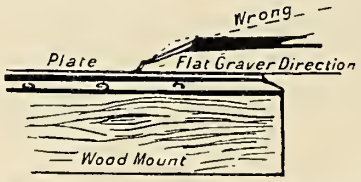


Fig. 7.— Correct position of the flat graver.

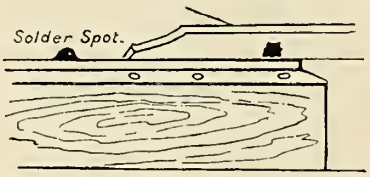


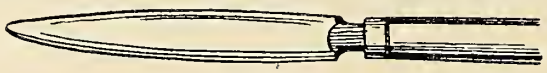
Fig. 8.— Leveling with the graver after soldering.

When soldering with the blow-pipe, as shown in Fig. 10, the flame, preferably from a spirit-lamp, is blown onto the spot of solder, which is treated as above described, but care should be taken to apply only just sufficient solder to cover the damaged place.



Fig. 9.— Repairing a large scratch with solder.

The methods described for repairing faults are only a few of the many that may be adopted. In this way faults can be remedied without the help of the photoengraver, as it is not always possible to easily seek his assistance, especially if the printer is not within convenient reach of an engraver.



Burnisher for making shadows print stronger.

When the plate prints flat or the shadows are not deep enough, it often suffices to unmount the plate and stick some paper underneath, cut out as an underlay, then beating down the margins of the plate and filing the back. This gives surprising results, when the plate has been remounted and printed from.

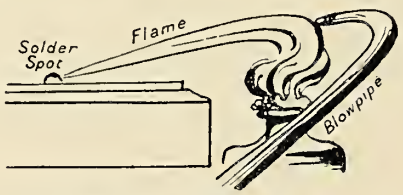


Fig. 10.— How to use the blow-pipe.

FOURSCORE and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. ❧ Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. ❧ But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth—Lincoln's Gettysburg Speech

FIGURE 1.

SUTHERLAND & SIMPSON :: MOTORS :: CHICAGO *and* NEW YORK

The Sutherland Type *of* Motor

MOTORS of this character are especially suited for application to rotary, cylinder and webb presses, and other classes of machinery requiring six horse power or more for operation. These motors are all of the multipolar type and have round cast-iron frames with feet for attachment to rail-base or brackets. The poles are of steel cast-welded into the frame. The journal boxes are supported by four-arm brackets attached to each side of the frame. The shaft bearings are of the ring oiling type, insuring ample lubrication. The field coils are carefully wound and insulated and are protected by a tough, moisture-proof covering. The brushes are held in a brush box and are pressed against the commutator by an adjustable spring, which maintains uniform pressure as the brush wears down, but in no case can the brush holder itself come in contact with the commutator. The armature is of the iron-clad type having formed coils which are made of heavily insulated wire. The entire insulation on the armature is of the highest grade materials, chosen with regard to endurance and the severe conditions of actual use. The armature shaft is of machinery steel, accurately ground and of ample size to carry the rotating armature without any

FIGURE 2.

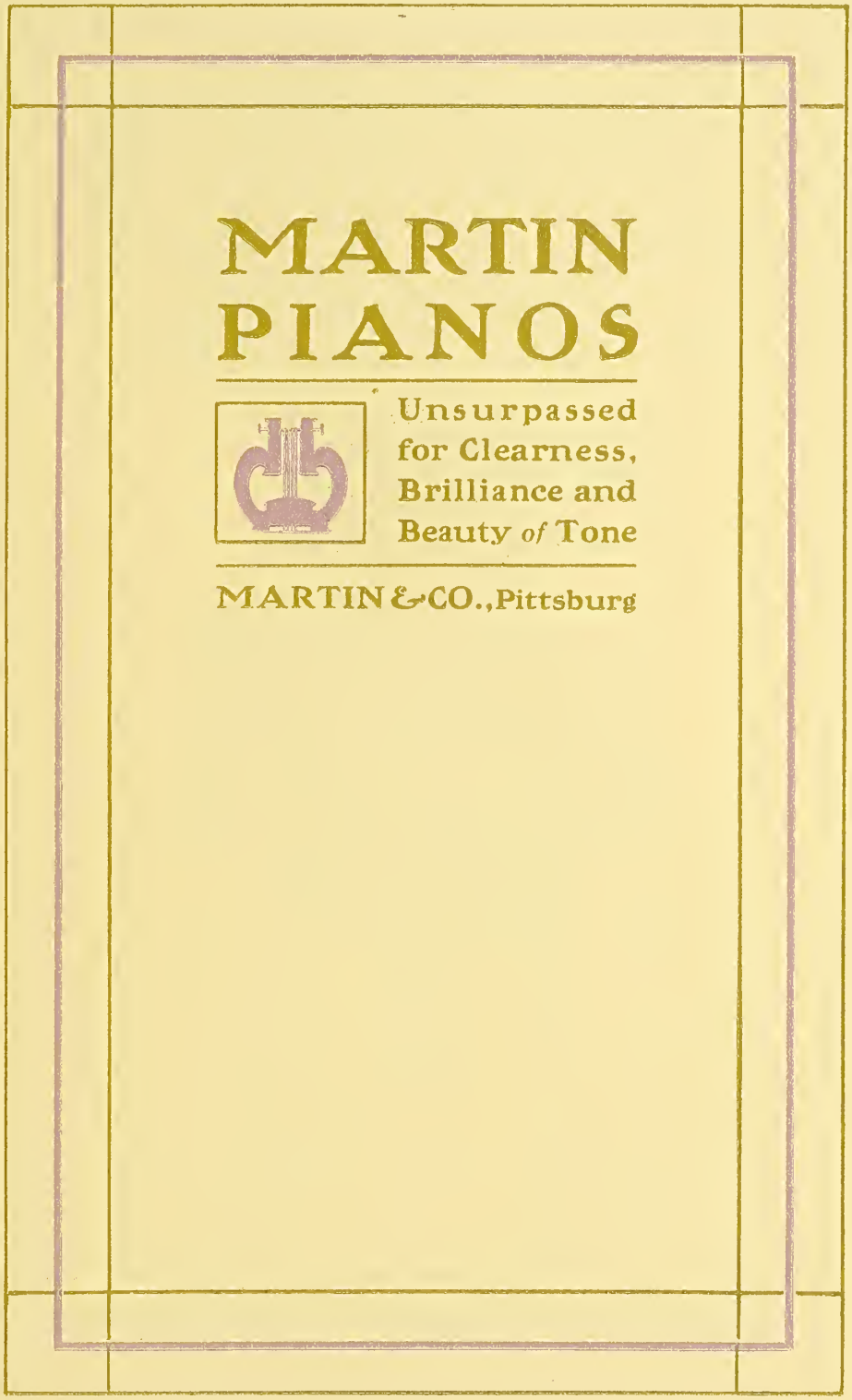

MARTIN
PIANOS
Unsurpassed
for Clearness,
Brilliance and
Beauty of Tone
MARTIN & CO., Pittsburg

FIGURE 3.

A FEW EXAMPLES of WORK FROM "The HOUSE of QUALITY"



The HENRY O. SHEPARD CO., CHICAGO

FIGURE 1.

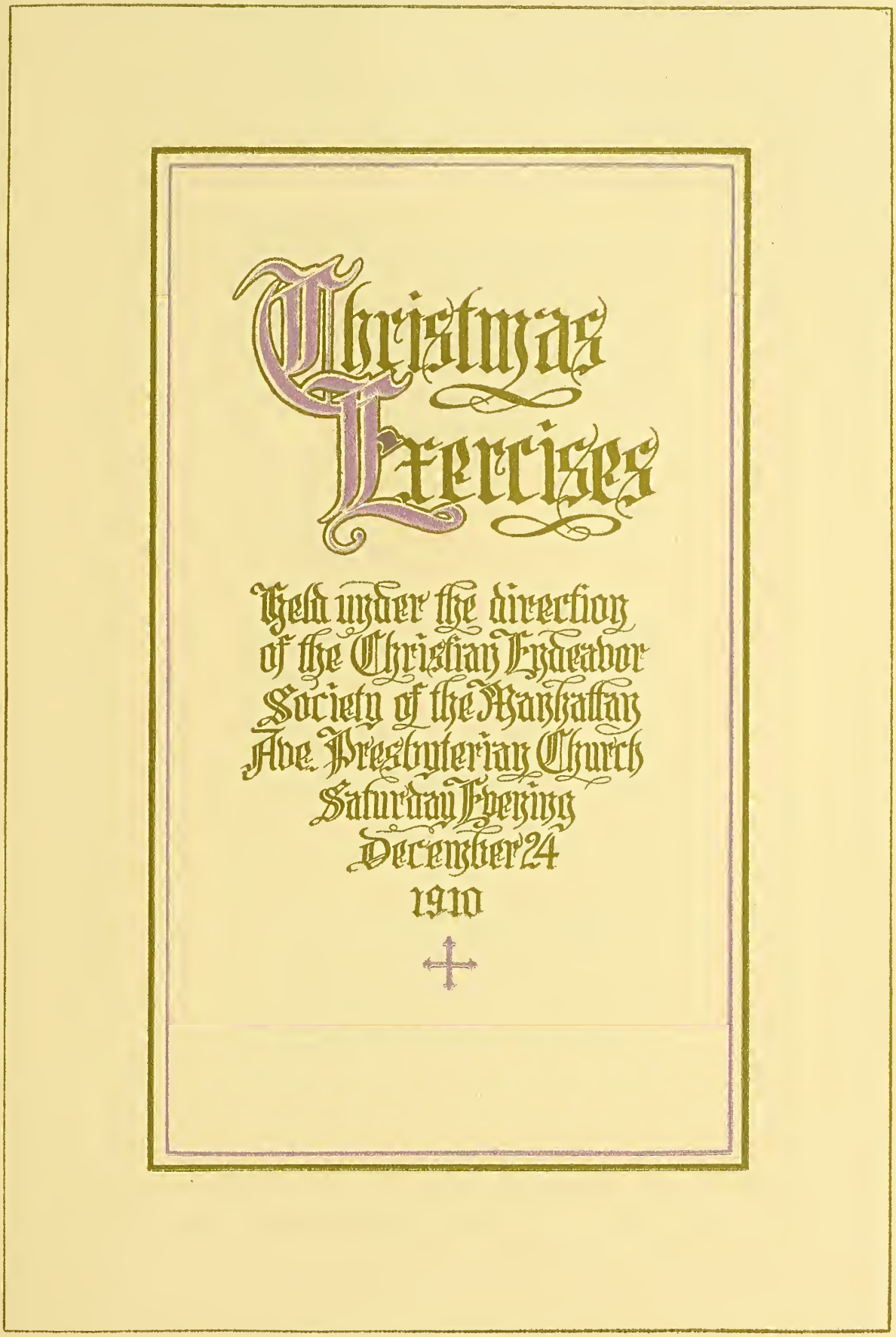
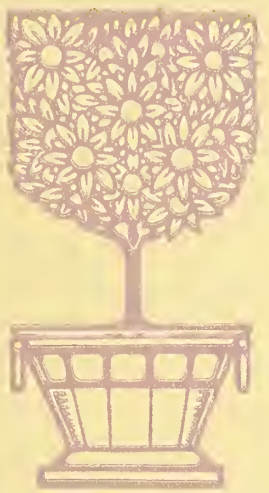

Christmas
Exercises
Held under the direction
of the Christian Endeavor
Society of the Manhattan
Ave. Presbyterian Church
Saturday Evening
December 24
1910

FIGURE 5.

A CATALOGUE OF PAINTINGS, PORCELAINS, BRONZES & RAREST ANTIQUES

THE MILLER STUDIOS
PITTSBURG

FIGURE 6.



Trees, Flowers
Shrubs, Seeds
South Minneapolis Nurseries

FIGURE 7.

The Typographical Specimens

¶ Figure 1. A page arrangement of Abraham Lincoln's famous Gettysburg speech. Set in heavy type, and with a decorative border to harmonize.

¶ Figure 2. A suggestion for a catalogue page, in which the letter used as the monogram of the firm is made a feature of the decoration.

¶ Figure 3. A page arrangement, set from a sketch submitted by Joseph J. Schickler, a student of the I. T. U. Course.

¶ Figure 4. An unusual rule arrangement, in which the trade mark is used to good advantage.

¶ Figure 5. A handsome example of free-hand lettering by A. T. Gaumer, an I. T. U. Course graduate.

¶ Figure 6. An extremely simple type arrangement, making use of a stock cut.

¶ Figure 7. A unusual rule design, in which a stock foundry ornament plays a very important part.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticised on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Is it permissible to use the "short and" or character & in display printing, save in firm names?

The above question is one of frequent discussion among job-printers, and has been "put up to us" on several occasions.

And our answer is "Yes."

Not only is it permissible, but in many cases it is desirable.

The ampersand or "short and" is a contraction of the letters "et," the Latin equivalent for the English word "and." The early scribes, whose work preceded the period of printing from movable types, used it, together with numerous other abbreviations and contractions, in order to facilitate their work. Of these various contractions, this character is the only one which has remained in general use. To-day it is almost universally employed in firm names — as, Harrison & Johnson — and is used to a great extent by

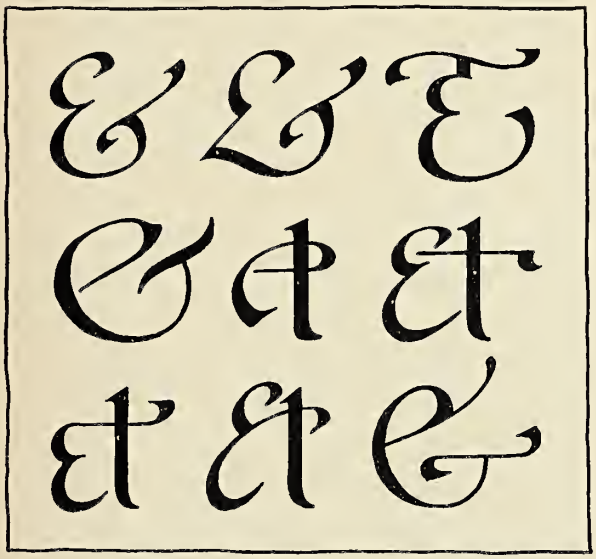


FIG. 1.— These characters show the development of the "short and" from the letters "et"

printers and artists, both for the saving of space which it effects and for the general improvement of the work in hand.

As stated before, the ampersand is a contraction of the letters "et." The forms shown in Fig. 1 illustrate the development of this character from the two letters in question. These forms are taken from "Alphabets Old and New," by Lewis F. Day, and show the prevailing shapes of this character in the sixteenth century. One can readily see the transition from the two letters to the one character and can also see the reasons for it, both in the saving of space and the ease of rendering.

From these early characters many interesting and beautiful variations of the character have been evolved — more

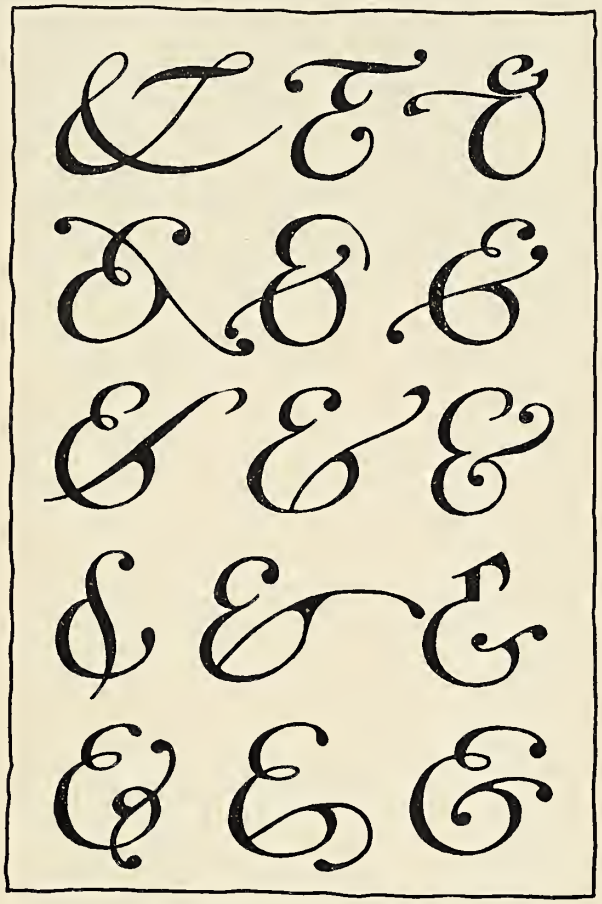


FIG. 2.— A few examples of decorative ampersands

particularly those designed in connection with italic alphabets. In Fig. 2 are shown a number of these. They are extremely decorative in design and furnish a pleasing variation in a line of roman capitals.

Fig. 3 shows "short ands" from various type alphabets.

Personally, we do not care at all for the roman "short and," as found in the ordinary modern and old-style alphabets. As compared with the italic form it is rather crude and does not possess the grace and flowing freedom of the latter. A comparison of the two characters in Fig. 4 will illustrate this. In the upper line the roman character is used, while in the lower line the italic form is used, thus adding a pleasing spot of decoration. This custom of using the italic character with the roman type has become quite general.

As a matter of convenience, the use of the ampersand has ample justification.

Fig. 5 shows an instance of this kind — an instance in which convenience demands and justifies the "short and." In this case it was desirable to set the matter in lines of even length. The first two lines admitted of this, but the third line was too long with the word "and" spelled out. The ampersand was resorted to, the line made of the same length as the others, and, without any loss of legibility or any detraction from the appearance of the job, the difficulty was solved. Of course, one might say that a different

arrangement could have been decided upon — that it was not absolutely necessary to use the squared-up effect. This is quite true. Other arrangements could have been employed. But the compositor felt that this particular form best con-

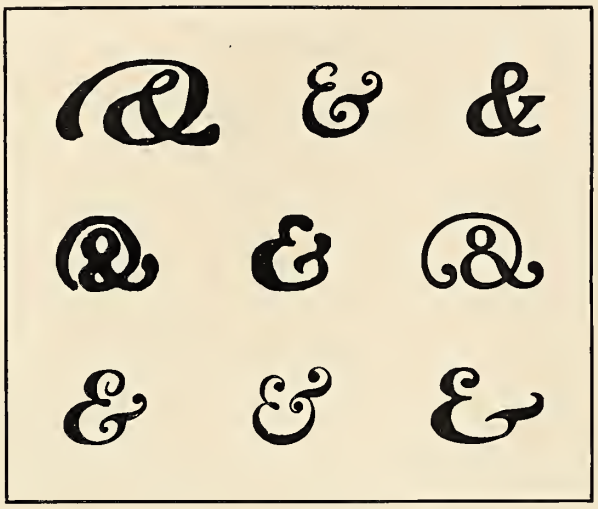


Fig. 3.— " Short ands " from various type alphabets.

veyed the expression of his ideas. This being the case, it was infinitely better to consider the design as a whole as more important than any one part, and sacrifice — if one should consider it as such — one of the lesser details. Personally, however, we think that it is not a sacrifice — that the work is, if anything, improved by the decorative quality of the character.

Of course, some printers don't approve of the use of the " short and," save in firm names. But it will continue in use — and the widespread study of hand-lettering will increase this use, for the reason that the artist and letterer have ever been more ready to see the decorative advantages of unconventional treatments than has the compositor.

The increasing use of this character is accompanied by the same anvil chorus of " knocking " that characterized the passing of the punctuation-marks from the ends of display lines — but they have passed, and our printing has correspondingly improved in appearance.

The recording angel keeps track of the quality, and the boss keeps track of the quantity — and it's up to you to keep them both satisfied.

We job-printers too often fail to look at a piece of printing in a broad sense. Our mental horizon is narrow — we see the work only from the viewpoint of the composing-room.

We pride ourselves on our typography and flatter ourselves that it is the making of the job, but in this we are frequently mistaken.

The printer who produces good work must take at least three things into consideration. He must consider the stock, the typography and the presswork — and the latter includes the ink.

And this is just what many printers fail to do. Their sole concern is in getting up an original design, and they take no thought of anything beyond that one thing.

Much of this is due to the present system — or lack of it — in printing-houses. The ticket and copy come to the compositor and he sets up the job without any idea whatever of what stock is to be used, and frequently with no knowledge of what colors it is to be printed in.

This can not be productive of the best results — in fact, in not a few cases the results are totally unsatisfactory. For example, the job is to be printed on coated paper. The compositor does not know this, and in his desire to get up something he considers attractive he works out an elaborate



Fig. 4.— The italic " short and " is much more decorative than is the roman form

panel arrangement. His rules are not in the best condition — few of us ever have rules that are — and the result is that when the job is printed on the coated stock all of the imperfections in joining are woefully apparent. The same rule design printed on antique stock would have been much more pleasing, as the poor joints would not have been so noticeable.

Not until there is a more thorough understanding on the part of the compositor as to just how the job is to be printed, and on what stock, can this be remedied.

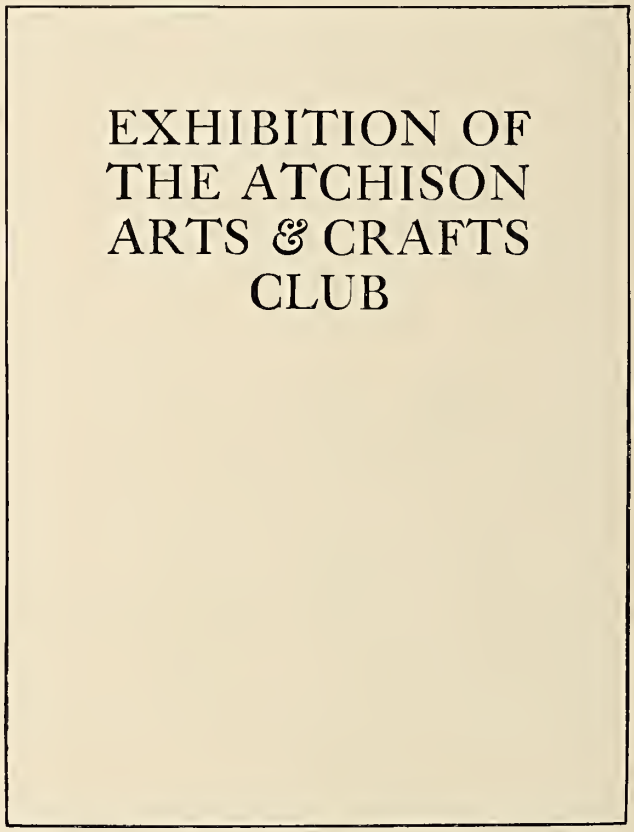


Fig. 5.— The use of the " short and " is frequently desirable as a convenience.

Personally, I am of the opinion that there is altogether too much coated stock used. Made, of necessity, to meet the conditions which the half-tone of the modern processes has imposed upon the trade, it has caught the fancy of many

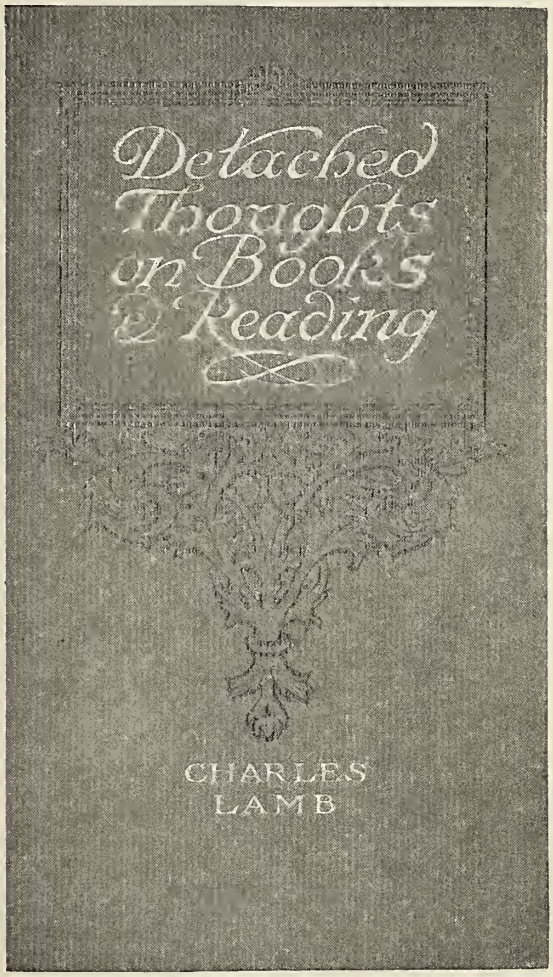
printers and they use coated stock for almost everything. Coated paper for announcements, programs, circulars and work of like character containing no half-tones, should be avoided, and the softer and more pleasing antique finishes used.

To come right down to it, I am inclined to think that of the three things — stock, typography and presswork — the typography is of the least importance to the public. Very few people know or care whether a job is set after the latest style, but they can and do appreciate good paper and harmonious color combinations. An elaborate type-design printed in a raw-color combination on hard, coated paper, is not nearly as satisfactory to the average person as plain — even crude — typography printed in a beautiful combination of colors, and on stock that *feels* right.

The compositor in the larger office can, of course, do little along this line. He takes what information he can get and does the best he can with it. But the printer in the small plant — and especially the one who is running a small plant — can and should see that when he turns out a job the whole thing pulls together — that the stock and colors, as well as the typography, are right.

THE HOLIDAY GREETINGS.

Truly, this is the day of the Christmas card and the holiday greeting. From the beginning of December until well into January the mails are flooded with these messages of good cheer and well wishes. And it is a pleasing custom, as well as a growing one — this idea of sending along the line of acquaintances and friends a happy thought for the season.



Cover of a handsome greeting, from the Plimpton Press, Norwood, Massachusetts.

The Inland Printer was, as usual, well remembered in this way during the past holiday season. Greetings from all parts of the world came to us, and we take this opportunity of expressing our appreciation of the sentiments therein contained.

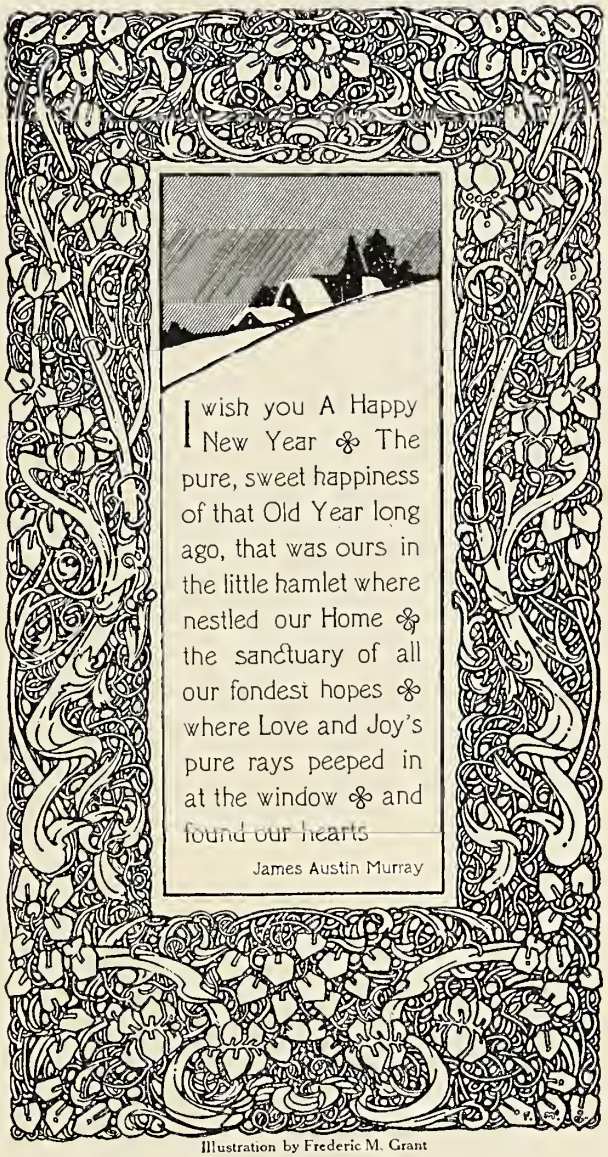


Illustration by Frederic M. Grant

A New Year greeting, from James Austin Murray, Chicago.

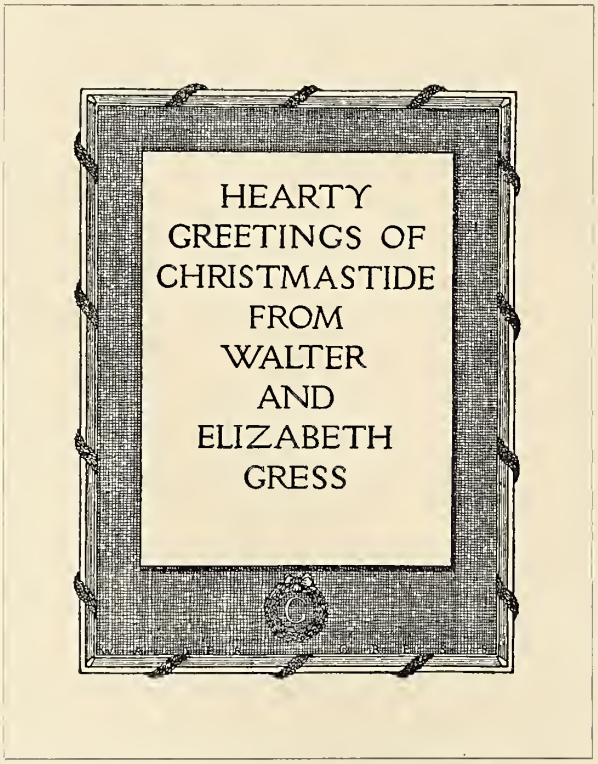
Of those greetings which came to us, the most elaborate was from the Plimpton Press, Norwood, Massachusetts. It consists of an exceptionally dainty presentation of Charles Lamb's essay on "Detached Thoughts on Books and Reading." Gotten up in book form, 4 by 6½ inches in size, handsomely bound in boards with cloth back, and printed in black and orange on hand-made paper, it forms a most charming gift. We show herewith a reproduction of the cover, a beautiful piece of lettering and design, printed in dark brown and gold on brown stock.

Of the cards, one of the most pleasing is from James Austin Murray, Chicago, and we reproduce it herewith. Printed in brown and blue on white stock — the winter sky and the type in blue with the balance in brown — the effect is most satisfactory.

The study of lettering is bringing its fruits in the personal work of many printers. Among the hand-lettered greetings were those from H. W. Leggett, Ottawa, Canada, and Walter B. Gress, Brooklyn, New York, reproductions of both of which we show herewith. The former is printed in shades and tints of red and green on white stock. The latter is in black and orange on Italian hand-made paper, the lettering printed in orange.



A hand-lettered greeting, from H. W. Leggett, Ottawa, Canada.



A hand-lettered greeting, from Walter B. Gress, Brooklyn, New York.

In addition to the above, greetings were received from the following: A. K. Ness, Cheboygan, Mich.; John R. Riddell, Nottingham, England; R. Lee Sharpe, Carrollton, Ga.; Arthur H. Farrow, Newark, N. J.; F. W. Wadleigh, General Passenger Agent the Denver & Rio Grande Railroad, Denver, Col.; the Acorn Press, Jackson, Mich.; Commercial Printing Company, Fort Worth, Tex.; the *News*, Chilhowee, Mo.; Arthur G. Hallett, East Liverpool, Ohio; A. J. Embree, Belton, Tex.; Garner-Taylor Press, Chicago; Edmund G. Gress, New York; H. C. Miller, Stratford, Ont.; Hubert S. Foster, Chicago; C. W. Barnes, Chicago; Fred Doig, St. John, N. B.; Herbert R. Smith, Boston, Mass.; Theo. Herzer, Hartford, Conn.; the Du Boise Press, Rochester, N. Y.; Leon Howard McNeil, Findlay, Ohio; Albert C. Mickelson, Racine, Wis.; the *Evening Bulletin*, Philadelphia, Pa.; the Kimball Press, Evanston, Ill.; the Inland Press, Asheville, N. C.; W. H. Farwell, Uniontown, Pa.; National Arts Publishing Company, Boston, Mass.; Montreal Printers' Board of Trade; W. H. Slater, London, England; Warren S. Dressler, W. H. Slater, London, England; Warren S. Dressler, Camden, N. J.; Winfred Arthur Woodis, Worcester, Mass.; Tony A. Ferlet, Anthony, N. M.; J. Albert Hood, Asbury Park, N. J.; the Merrymount Press, Boston; the Stovel Company, Winnipeg, Can.; the Stone Printing & Manufacturing Company, Roanoke, Va.; Bert M. Musick, Turtle Creek, Pa.; Isshiki Printers, Tokyo, Japan.

TROUBLES OF EARLY PUBLISHERS.

Some idea of the difficulties besetting publishers of country weeklies on Long Island 'way back in the fifties may be gathered from a treasured copy of *The Corrector*, of Sag Harbor, printed on common brown wrapping-paper, and with four short columns of reading-matter and advertising to the page. A paragraph under the editorial head explains why the publishers have issued such an unusual edition. It reads:

"February 7, 1857.— The Long Island cars have not been through since the 23d of December, 1856. Our stock of paper is exhausted. Our subscribers should preserve to-day's paper as a memorial of the times that tried men's souls."

On January 28, 1857, the cars after four days reached Jamaica from New York, and managed to plough through the drifts to a point four miles west of Riverhead, where they stuck fast. The East River was bridged over with ice at Wall street, and the Atlantic Ocean, on the south side of the Island, frozen out for two miles from shore. The paper further says:

"No mails from New York. We are froze in, snowed in and blowed in. The oldest inhabitant will have to tax his memory to remember such weather as this. Better sleighing was never known." — *Brooklyn Times.*

CONTRARY TO THE ORDINARY PRACTICE.

Some time ago a man called at the *Globe* office and borrowed a cut. When the cut was needed again messengers were sent to all the printing-offices to inquire for it. It could not be found and there was great indignation in the *Globe* office. Finally the man who borrowed the cut was found; he said he had returned it the day after he borrowed it. Such a thing was not expected, and that is the reason the cut was lost.—*Atchison (Kan.) Globe.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

A. J. EMBREE, Belton, Texas.— The holiday cards are very attractive. Personally, we would prefer less bright colors.

FROM the Winfred Arthur Woodis Press, Worcester, Massachusetts, we have received a Christmas greeting and calendar gotten up in the style characteristic of the usual product of this plant.

W. B. DELCHAMPS LITHOGRAPHING & PRINTING COMPANY, Mobile, Alabama. A little more yellow in the green used on the wreaths would have resulted in considerable improvement. The letter-head designs are excellent.

E. K. ABBOTT, Salmon, Idaho.— The chief criticism in regard to the program is the color combination. If you had used a lighter blue it would have contrasted better with the brown. The advertisements are very well arranged.

J. A. STRAUSS, New Orleans, Louisiana.— Both of the blotters are well arranged, although the pattern of the stock does not add to their appearance — rather, it detracts from it. A smooth-finished stock would have been preferable.

THE Rice Press, Flint, Michigan.— The blotter is well arranged, although we think that the rules used to cut off the various lines and groups should have been slightly heavier, in order to harmonize in tone with the type. We would also suggest that both the red and the green be made a trifle weaker, as they do not contrast sufficiently with the black to give the best effect.

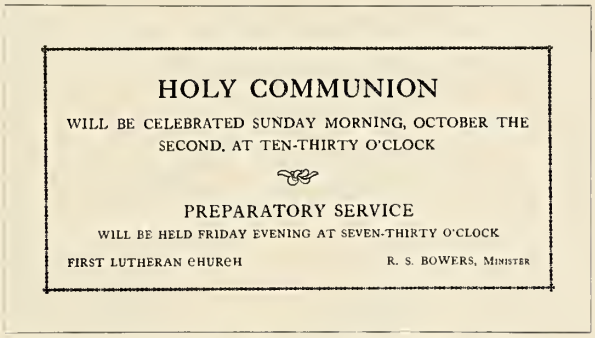
FROM the A. B. Doerty Printing Company, Findlay, Ohio, we have received a package of unusually good commercial work. The type arrangements are neat and pleasing and the colors are uniformly excellent. We show herewith one of the letter-head designs, the original of which was printed in bronze-blue on light-gray stock, giving a very pleasing effect. We also show a reproduction of a small notification slip, the original of which was printed in blue on rough, cream-colored stock, and which is the acme of simplicity and type arrangement.

A. C. ROBERTS, Lincoln, Nebraska.— The specimens are all excellent in design and color, and your handling of the panels on several of the jobs is excellent. We show herewith a reproduction of one of the admission tickets, a particularly pleasing arrangement in one color.



A pleasing arrangement by A. C. Roberts, Lincoln, Nebraska.

THE souvenir of the banquet given in commemoration of its fiftieth anniversary by Troy Typographical Union, No. 52, is an elaborate combination of types, and, with the exception of the colors, is gotten up in such manner as to leave nothing to criticize. In regard to the latter, however, we think that the tint used on the inner pages is too strong, especially for the design, such as used underneath the running heads.



Pleasing typography from A. B. Doerty Printing Company, Findlay, Ohio.



A letter-head design, by A. B. Doerty Printing Company, Findlay, Ohio.

H. EMMET GREEN, Anthony, Kansas.— The neatness and simplicity of type-designs which characterize your specimens make them among the best that we have received. We note throughout a careful restraint in the use of type and decoration, and find nothing whatever in any of the work to criticize. It perhaps comes as closely to our idea of what should constitute

commercial printing as any work which reaches this department, and we think that from the standpoint of the purchaser the work which is neat and plain is more desirable than that which contains mechanical stunts affected by so many job compositors.

JOHN M. LEDBETTER, Vinita, Oklahoma.— Both the letter-head and envelope are good in design and color. The use of a size smaller type for all of the matter on the letter-head, except the name of the firm, would have given more contrast and made the heading look less crowded.

COWAN & BROOKHOUSE, Vancouver, British Columbia.— We would call your attention to the color combinations on some of the specimens. The blotter, for instance, in blue and green, would be greatly improved if brown were substituted for the green. Blue and green rarely ever form a pleasing combination. On the cover of the dance invitation we would suggest that you raise the lines in brown, together with the ornament beneath them, about three picas.

N. G. ABBOTT, Harrisburg, South Dakota.— The card is nicely gotten up and well printed. Our only criticism would be in regard to the last line. This, being in the gothic type, does not harmonize well with the balance of the type used on the card, nor with the border. It is also a trifle large.

FROM Chas. A. Bradley, Hillsdale, Michigan, has come a package of excellent commercial specimens. Simple and dignified in typography, and with excellent selection of colors and papers, they are among the best that we have received. A tint-block design, evidently cut in patent leather, is a striking piece of work.

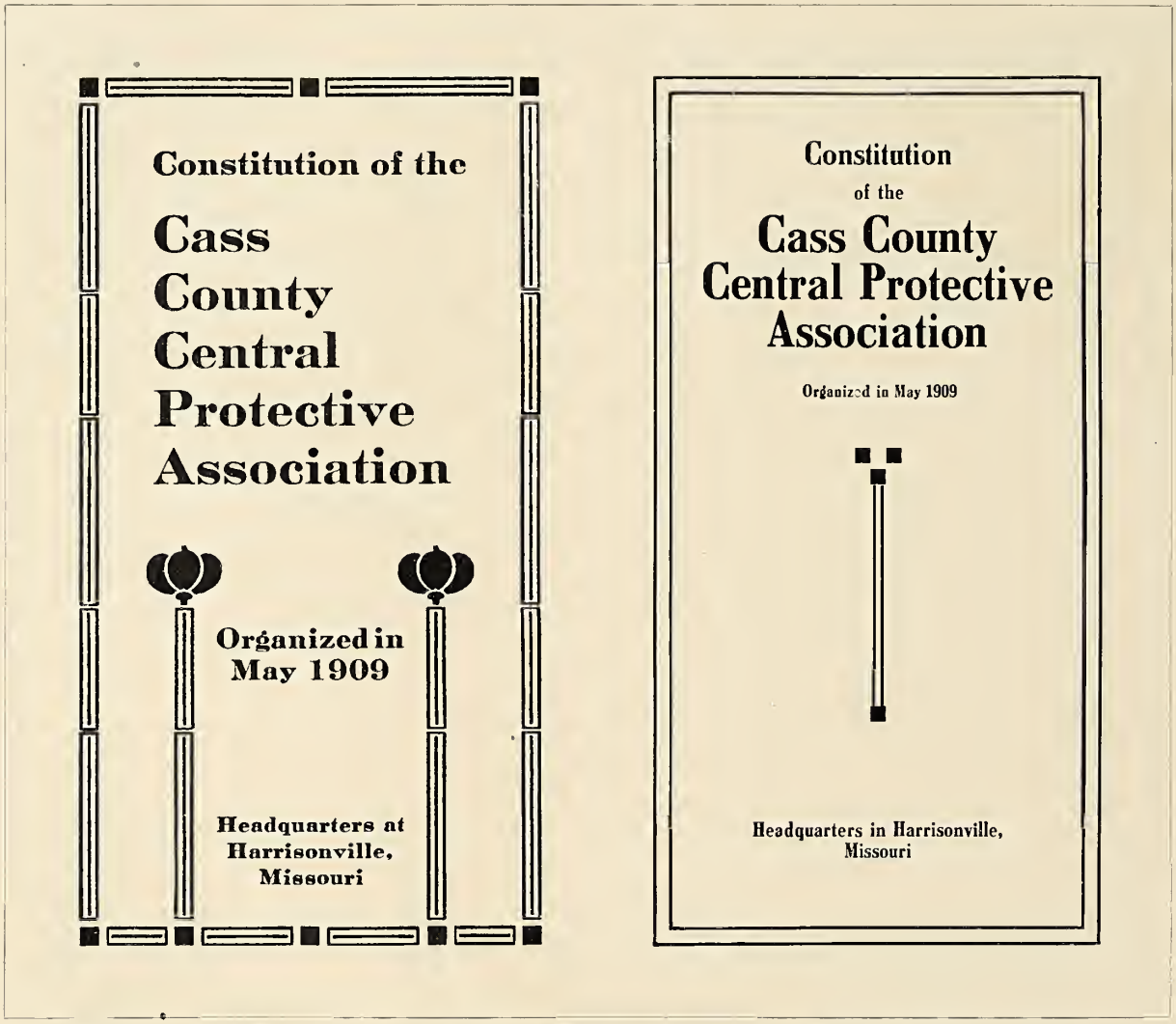
L. E. OVENDEN, Wenatchee, Washington.— Your commercial specimens are among the best that we have recently received and we find nothing at all in them to criticize. We would especially congratulate you upon the simple treatment which you have used in handling your work throughout and upon the manner in which you have avoided type effects and color schemes which are displeasing. On the statement for the Bliss Electric Company the ornament is rather heavy and strong for the type used.

FROM the Cooper Advertising Company, San Francisco, California, we have received a copy of a handsome booklet cover, designed for use by the exposition committee. Printed in gold and colors it forms a very attractive piece of work.

S. A. MEYER, Harrisonville, Missouri.— The letter-spacing of the italic lower case of the heading for the lumber company is not pleasing and we would suggest that you use either a larger size of italic or use the roman. The roman caps. are in reality the letters which lend themselves most readily to spacing. The page advertisement is well handled throughout, as are also the various cards, your use of the geometric borders on the latter being especially pleasing. The cover-design for the Protective Association booklet is not particularly pleasing, being too heavy at the bottom. Personally we think that a piece of display printing, especially on the cover or title-page, should be the heaviest at or near the top of a page, gradually decreasing in strength toward the bottom. This gives more of a pendant effect, rather than the effect of being built up from the bottom which this cover shows. We have reproduced herewith this design, together with a resetting which will illustrate our idea of this arrangement.

MILTON S. GRIM, South Bethlehem, Pennsylvania.— While the arrangements of both of the blotters are good, personally we do not care for the color combination which you have used on one of them. We think that if you were to put some red in the yellow, making it more of a yellow-orange, it would harmonize better with the black. The addition of a little blue, making it a yellow-green, would also give a pleasing combination, both with the black and with the stock.

J. BURTON BROWN, Boston, Massachusetts.— We would congratulate you upon the menu for the National Society for the Promotion of Industrial



The original (at the left) is too heavy toward the bottom of the page. The strongest point of display should be at or near the top, as shown in the resetting.

Education. It is one of the most pleasing conceptions that we have recently seen, the combination of inks and paper being most charming. The dignified simplicity of the typographic treatment is also to be commended.

FRANK L. CROCKER, Jersey City, New Jersey.— The booklet which you have sent is an excellent piece of work and we congratulate you upon its general appearance. The color combinations, as well as the type arrangements, are very pleasing.

IN a portfolio, entitled "Some Effective Posters," the Forbes Lithographic Manufacturing Company, Boston, Massachusetts, is sending out reproductions of a number of excellent poster designs. The portfolio should prove effective advertising.

FROM John J. Cilles and Frederick A. Oberg we have received a copy of the December number of *The Optimist,* the official publication of the U. S. S. Connecticut, together with an attractive menu. The work is well handled throughout, especially in view of the limited equipment at hand.

E. E. MERRIMAN, Graettinzer, Iowa.— On both of the covers the type display is rather weak, due to the use of smaller sizes than are desirable. On the large cover this is especially noticeable, the border and underscoring rules being much more prominent than the text. We would advise against the use of rules for underscoring which are heavier in tone than the type beneath which they are placed. We would also suggest that both of these pages would be improved if the text were centered, rather than placed at one side.

J. L. FRAZIER, Lawrence, Kansas.— The commercial specimens are all excellent in design and color. Especially attractive is the booklet, the treatment of the running heads being very clever. None of the work affords opportunity for criticism.

IRA J. CRAIG, New Brighton, Pennsylvania.— Your catalogue for December and January is a unique arrangement and one which should attract considerable attention. The design and color combination are both good, and the arrangement of rules and stock ornament is very cleverly handled.

THE announcement of the Pacific Coast Printers' Cost Congress, to be held in Portland, Oregon, in February, 1911, is a very pleasing piece of design and color printing. The cover is embossed in light blue, dark blue and gold, and the inner pages printed in light and dark blue, the work throughout being excellent.

W. A. ADAIR, Marshall, Texas.— The musical club program is a very interesting piece of work as far as the arrangement is concerned, especially the cover-design. The printing of the inner pages, however, is poorly done and indicates a very careless make-ready. Your leaflet for the First State Bank is a clever design and is well carried out.

EDWARD MILLER, Marysville, Kentucky.— The arrangements of all of the posters are very satisfactory and you have perhaps gotten all of the advertising value possible out of them. The use of heavy rules in work of this kind should be confined to work in which you can use one piece for the sides of the panels, as the joints show in almost every case, and the effect of the work as a whole is spoiled.

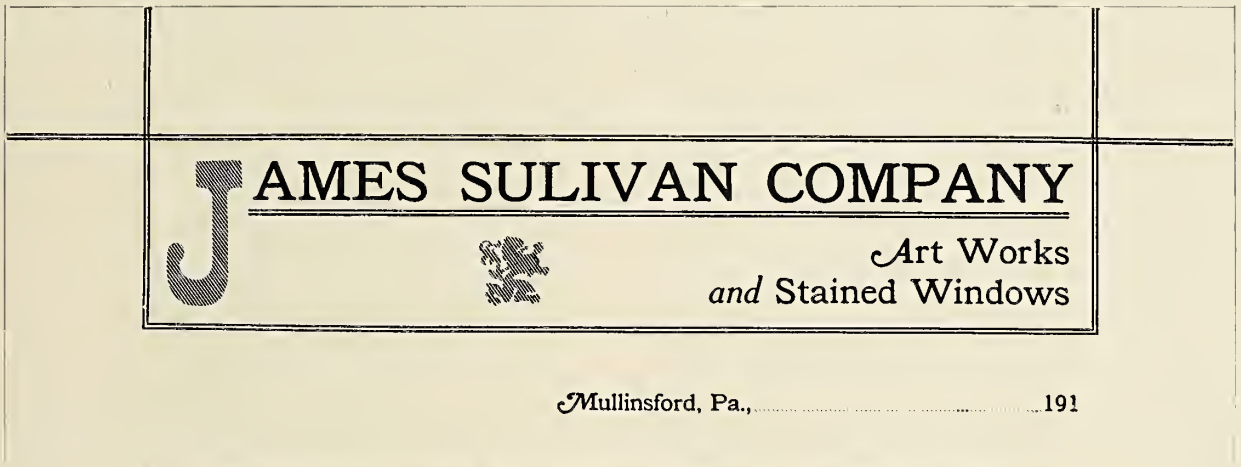
O. W. WALKUP, Galesburg, Illinois.— Your specimens are all well handled, and the color arrangements are, in general, very good. The letter-head for Walter Frederick Dumser is an original arrangement and very clever. We would suggest that where you use black and green as a color combination, you use a yellow-green, as it contrasts more pleasingly with the black. We would also suggest that black and orange form a better combination than do black and red. You will notice this on the program for the Sacred Convent. If orange had been used in the place of red it would have been more pleasing in appearance.

THE Kiesling Company, New York city.— We find nothing whatever to criticize on the blotter which you have submitted, typography and color being all that could be desired. It should prove an excellent advertising medium and is an indication of your ability to do neat, attractive printing.

THE booklet issued by the Pennsylvania Railroad station, descriptive of its new station in New York city, is a very attractive piece of work. Each page is surrounded by a decorative border, and the book contains many illustrations of the station and surroundings. The half-tones are well made and well printed. It bears the imprint of the Chasmar Winchell Press, New York.

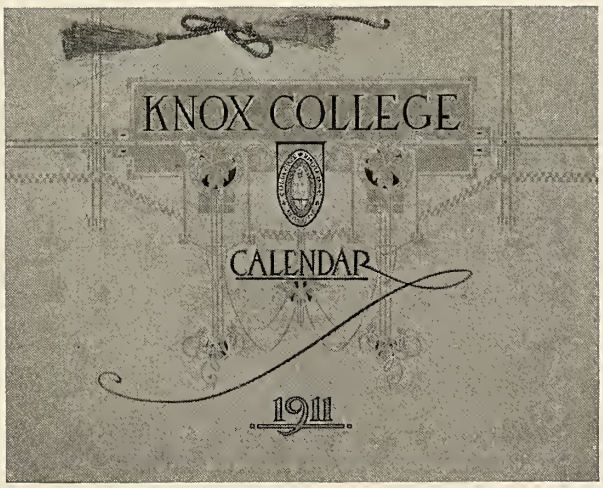
FROM Chester A. Lyle, now instructor of the School of Printing of Harvard University, Washington, D. C., we have received a package of excellent commercial work. The type arrangements are well handled and in general the color effects are pleasing. Several window hangers which are among the specimens show a lack of large sizes of type-faces, the display being too nearly of the same size.

FROM Leon C. Sargent, Manchester, New Hampshire, we have received some commercial specimens, among which is an unusual and interesting letter-head arrangement, a reproduction of which we show herewith. The original was printed in two colors, light green and black. Outside of the fact that the large initial does not harmonize well in shape with the balance of the type used, this is an excellent piece of work and the effect is very pleasing.



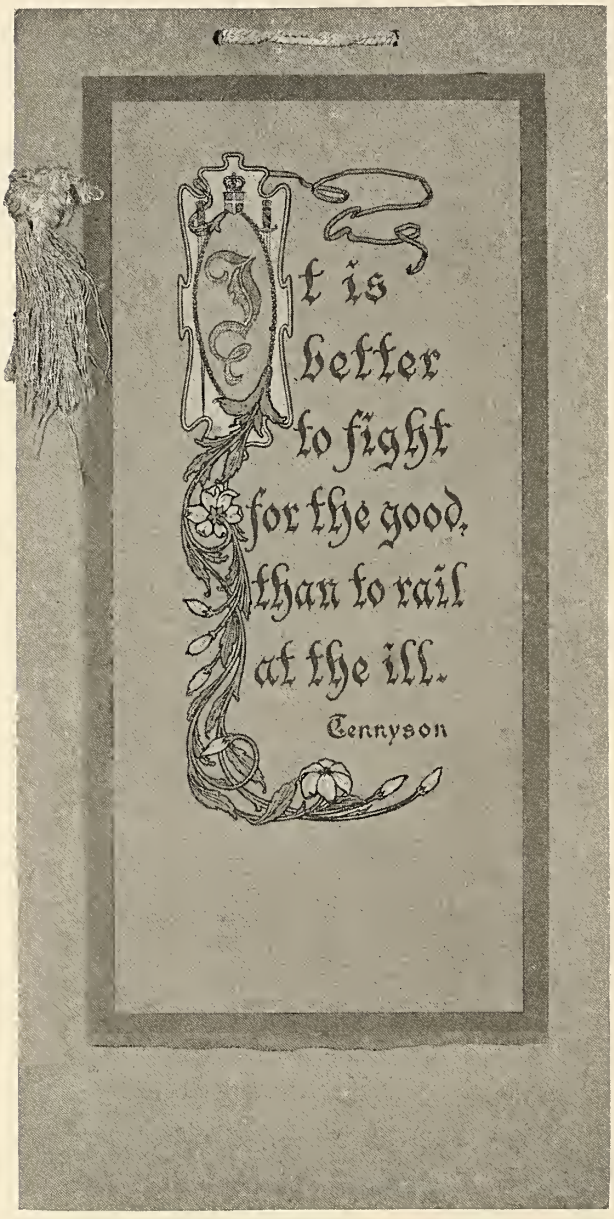
A unique letter-head arrangement, by Leon C. Sargent, Manchester, New Hampshire. Original in colors.

WAGONER PRINTING COMPANY, Galesburg, Illinois.— The calendars are all very attractive in design and well printed, although we think that the light color on the one for St. Mary's School is rather weak, as it does not give the dates enough prominence. The cover of the Monmouth College calendar is very striking, as is also the cover for that of Knox College. We show herewith a reproduction of the latter.



Attractive calendar cover, by Wagoner Printing Company, Galesburg, Illinois.

From Chas. T. Burgess, Printer, St. Louis, Missouri, we have received a copy of a handsome desk card, a reproduction of which we show herewith. The original is printed in brown, green, violet and gold on grayish-red stock, and is mounted on a dark-brown background, which in turn is tipped on a lighter-brown background, and the whole tied with a violet silk cord. This is an exceptionally handsome piece of work.



A handsome motto card, by Chas. T. Burgess, St. Louis, Missouri.

R. M. Coffelt, Junction City, Kansas.— The commercial specimens which you send for criticism are excellent and are in keeping with the careful simplicity of treatment which your work has heretofore shown. We find nothing in them to criticize and would commend most heartily the dignified manner in which you have treated the work, especially the letter-head arrangements.

Under the title, "Little Journey with a Booklet," Buxton & Skinner, printers and stationers, St. Louis, Missouri, have issued an attractive pamphlet descriptive of their plant and its products. The little journey is interesting and well described. It tells of the making of a booklet, from the preparing of the dummy to the completed work. All of the various processes through which it passes are described, illustrations of the different departments being shown. The booklet itself is an illustration of the ability of Buxton & Skinner to do good printing. The cover is a handsome design, well embossed, while the inner pages are well printed in colors on excellent coated stock.

W. H. Jarvis, Santa Cruz, California.— The business card is a pleasing piece of work, both in design and color. On the blotter, however, we think that you have used too much red. Where red is used in combination with another color, but a small percentage of the red, say from five to twenty per cent, is all that is desirable. More than this makes the job rather flashy. We would also suggest that you avoid red and blue as a color combination, using dark green or black with red and orange with the blue. The use of a slightly larger type-face for the firm name or a smaller type-face for some of the more unimportant lines on this blotter would have given you a greater contrast and a more pleasing piece of work. Where type-faces of approximately the same size are spread entirely over the surface of a job the advertising effect to be gained by contrast is lost.

Al S. Cain, Provo, Utah.— Specimens are all well gotten up and the combination of red, gold and brown on the brown stock, on the letter-head for the New Century Printing Company, is very pleasing. Your letter-head for L. D. Longsdorf, however, is not so satisfactory, due to the fact that you have used a condensed letter in connection with a long, narrow panel, running in the opposite direction, and the whole shows a displeasing lack of shape harmony. A letter more nearly square used for the two main lines on this letter-head would have given a much better effect, even though the line ran out to the end of the measure. The cover-design with the geometric border and italic is unusual and very clever in arrangement.



Attractive calendar of the West Virginia Pulp & Paper Company.

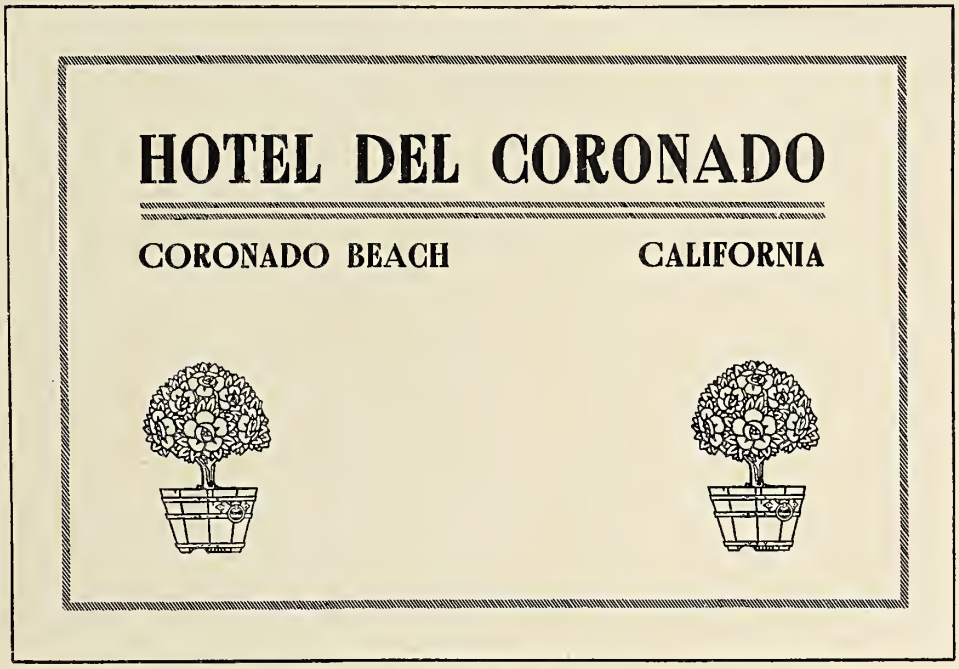
The January calendar of the West Virginia Pulp & Paper Company is an especially handsome piece of work. We show herewith a reproduction of it. The original is printed in colors from a painting by Philip Boileau.

H. S. Smith, Colorado Springs, Colorado.— Your personal card is the most unique and clever of the group of specimens submitted, although the others are well up to your usual standard. The only criticism we have to offer in regard to the card is concerning the ink used. Two of the colors, being mixed ones, are rather muddy in appearance, and if clean, clear colors had been used, the effect would have been much better. On some of the

other specimens in green and red, the green is rather bright, and if they had been printed in a dark color the effect would have been more pleasing. The rule arrangement on the cover of the banquet program is unusual and is well handled.

Among the recent advertising literature of the Rock Island Lines, two booklets — one devoted to a description of Hot Springs and the other to California — stand out prominently. The latter, especially, is excellent in conception and execution, the cover being a pleasing design in gold and colors.

The November issue of *The Shoeman*, published in Boston, has been sent in for criticism and we find it an excellent illustration of a trade-journal publication. The advertising pages are well arranged and printed in two colors, the half-tone work being well handled. On some of the advertising pages the red is too dark and inclines too much toward the blue to produce the best contrast with the black.



Handsome booklet page, by A. R. Wilkins, Seattle, Washington. Original in colors.

R. F. Harris, Lake City, Florida.— This group of commercial specimens is perhaps the best which we have received from you. The two letter-heads for the Florida Index Print Shop are well designed, as is also the envelope corner-card for the Lake City Board of Trade. The blotter with the decorative border, rules and various ornaments has the appearance of being a trifle crowded.

Chas. B. Carter, Marion, Alabama.— There is not quite enough contrast in the matter at the top of the title-page. The name of the magazine should be stronger in comparison with the descriptive matter which follows it. Then, too, the ornament is just a trifle too strong in tone for the type. We would suggest that in a group of type, such as the one at the top of this page, you arrange to have the longest line at or near the top, rather than toward the bottom. We would also suggest that you group the matter at the bottom of the page in the center, rather than spreading it across the line. A title-page arrangement which narrows toward the bottom is preferable to one which spreads out.

W. L. Dodd, Post City, Texas.— We would suggest that you run the underscoring of the top line clear across the circular, rather than breaking it up to the length of each of the words. As the latter is rather widely letter-spaced, this gives the whole thing a rather cheap appearance and makes each word stand out, together with the rules underneath it, as a separate group. We would also suggest that you use parallel rules of equal weight rather than a light and a heavy one for underscoring, and that neither of the elements in the rules be heavier than the heavy element in the type letter. The balance of the circular is well arranged, and with a more pleasing heading would be very satisfactory.

Of the calendars which we have received this year, perhaps the most attractive is that of the James White Paper Company, Chicago. It is a handsome reproduction in colors, 11 by 16 inches in size, of a painting by Thomas Moran. The work throughout is of exceptional quality, and reflects great credit on the Gerlach-Barklow Company, of Joliet, whose imprint it bears. Calendars were also received from the following: The Scholl Printing Company, Chillicothe, Ohio; Stettiner Bros., New York; C. H. Lorilleux & Co., Paris, France; Denver Lithographing Company, Denver, Colorado; Wild & Stevens, Inc., Boston, Massachusetts; *Comfort*, Augusta, Maine; The Johnston Harvester Company, Batavia, New York; Wm. Mitchell Printing Company, Greenfield, Indiana; J. L. Shoemaker & Co., Philadelphia, Pennsylvania; John W. Little & Co., Pawtucket, Rhode Island; Baker Printing Company, Newark, New Jersey; Bourke-Rice Envelope Company, Chicago; Thomas Todd Company, Boston, Massachusetts; H. S. Crocker Company, San Francisco, California; Hazell, Watson & Viney, Ltd., London, England; Crane & Co., Dalton, Massachusetts; Box Board & Lining Company, New York.

FROM COMPOSING-ROOM TO AD. MANAGER.

The sudden death of James G. McGowan, advertising manager of the Boston *Post*, came as a great shock to the advertising world. Mr. McGowan was an extremely capable and very popular young man and his loss was widely mourned.

To fill Mr. McGowan's position, E. A. Grozier has selected Alfred H. Marchant, superintendent of the composing-room of the *Post*, thereby promoting to the daily newspaper field the only advertising manager of a large publication who came directly from the composing-room. The choice of Mr. Marchant was no great surprise to the advertisers of Boston.

When Mr. Marchant was twenty-three years of age, he was in full charge of the "ad." composition department of the *Post*, which position he held for six years.— *Printers' Ink.*

CHILDLIKE IGNORANCE.

Laura Jean Libbey, discussing in Brooklyn her successful appearance on the stage, said:

"I talk in my monologue about love, marriage and the other interests of the heart. On these subjects women, especially young women, are strangely ignorant.

"They really make me think, you know, of the little girl who was asked by her teacher:

"'What can you tell us about Solomon?'

"'Solomon,' replied the little girl, 'was very fond of animals.'

"'And how, my dear,' said the teacher, 'do you make that out?'

"'Because,' answered the little girl, 'the Bible says he had five hundred porcupines.'"

MACHINE COMPOSITION



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

An Error Rectified.

A. H. G. N., of East Rutherford, New Jersey, who is a regular reader of this department, has detected an error in an item in the October number, and, in calling our attention to the slip, writes humorously: "Perusing your department devoted to 'Machine Composition' in the October number of THE INLAND PRINTER, I, a regular reader of your unequaled journal, ran up against a grammatical nut somewhat hard to crack. Under the heading 'Matrices Bending' I find the following sentence: 'These screws seemed to be *timid* all right, as the beginning of the threads on the upper and lower screws start together.' Well! rather whimsical, isn't it? Why not, may I suggest, start the beginning of the upper and lower screws singly, so that their pusillanimous tendencies may be overcome. Or, on the other hand, why not have them *timed*, allowing them to begin together?" Of course, "timed" it should have been.

Oxidation of Metal.

A Pennsylvania operator writes: "I have worked on a one-machine plant in this city since July 25, 1910, the date machine was installed. Have used a standard grade of metal, having received one thousand pounds, and in remelting at different times have skimmed about ten quarts of a black, powderlike substance from it. Although the metal looks bright and clear, I yet think something should be added to it, but do not know what."

Answer.— When remelting your metal test it occasionally with a piece of white paper inserted into the molten mass and see if it slightly discolors it. This is, of course, only an approximate test to prevent overheating. Every time the metal is melted it will give off some oxid, and more than normal when it is overheated. If you add new metal to what you have on hand it will give it the proper tone, or send a sample pig to your metal-dealer and follow his directions regarding it.

Clutch Adjustment.

A letter from a New York operator-machinist is as follows: "Early in September I wrote you for advice regarding the main clutch on our machine releasing with a jerk. You very promptly and kindly replied, advising a reduction in the speed, which was then about seventy-five or seventy-six revolutions. We got the speed down to about sixty-seven or sixty-eight revolutions—our electric current varying some. With this speed the working of the machine is far more satisfactory in every respect, but we still have the jerk in the clutch at times. The cams, when coming to a stop, back up enough at times to throw clutch in opposite direction until it comes to a friction — sometimes so far that shifter will not push last matrix on the bar. Regardless of this, the reducing of the speed was certainly a wise move — the slower motion being far more satisfactory."

Answer.— The following clutch adjustment and directions must be attended to: Clean the shaft and pulley and then oil. Have new leathers on shoes, or if the old ones are used they should be soaked in gasoline. Set the clutch so that there is a space of fifteen thirty-seconds of an inch between the collar and journal, and no more than one thirty-second of an inch between the forked lever and collar. As you did not state whether you had old or new style stop-lever, we can not give this adjustment. No rosin or other similar substance should be used on the shoes or belts. The clutch-spring should not be stretched too much, as this gives it undue stress.

Wants to Start in Business.

A Washington (D. C.) operator writes as follows: "Kindly give me the address of some one who can give me all the details concerning the installation of a Linotype to do composition for the trade. I am a young man who can set at present 2,500 per hour, with ambition to become owner of machine, and am of the opinion that I can purchase same on easy payments, but have no idea what to charge for composition, how much work machine should turn out to make it pay running expenses, etc."

Answer.—As to the details of purchase, payment, etc., you should communicate with the Mergenthaler Linotype Company, Tribune building, New York. If you have no established business and you are to depend upon transient trade, the undertaking may be a hazardous one. If you have a business that will give about sixty or eighty thousand ems of matter per day, and if you hire two rapid operators who are able to handle the machine properly you will no doubt be able to undertake the work and profit by it. But if you expect to handle the machine and do the necessary soliciting and office work connected with the business, we would advise you not to undertake it. There is money in the business if undertaken under favorable conditions. The Machine Composition Club, composed of Chicago printers owning typesetting-machine plants, will be glad to furnish you with cost-accounting blanks, price-lists, etc. Write to G. E. Wray, secretary, 601 Monadnock building, Chicago.

Distributor Clogs.

A Minnesota operator writes: "I would be very thankful to you if you would help me out of this difficulty. The trouble is in the magazine entrance. Matrices will often lie flatwise on top of channels and clog distributor, or they will be pushed out to the left end of the entrance. I referred to 'Mechanism of the Linotype' as to adjustment between bottom of matrix and channel entrance, which I found to be correct. I think perhaps it may be old matrices, as these matrices have been in use for five years, and send you one for inspection. Sometimes distributor will stop and I can see no cause for it when the distributor is opened."

Answer.— It is quite possible that this trouble is due to the long use of the matrices and not to the need of any adjustment. Test as follows: Remove the guide-plate from the magazine entrance, so you can see the matrices drop. Then examine the entrance-guides and see that they are equidistant, as the book advises. Run in a number of lines containing the matrices that cause trouble. Observe these matrices as they distribute. Remove all that fail to drop properly. Continue this operation until all of the lower-case characters have passed through several times. In this manner you can eliminate all of the damaged characters. Do not allow them to be placed in the magazine again. Another thing is to ascertain the speed of the machine. The main pulley should run about sixty-

eight revolutions per minute. When all of this has been done you will probably have no further trouble. The matrix you enclosed is in comparatively good shape, considering its long use.

Defective Slugs Cause Poor Printing.

A Canadian printer writes: "We are enclosing a sample of a job which we printed. The slugs were from the Monoline typesetting machine and were also in good shape. You will see from this sample which I am enclosing that it is very poor, indeed, and not fit to be turned out from a firm which pretends to do up-to-date work. These results were only obtained by the use of blotting-paper as tympan. Am also sending you a few slugs similar to those used on this job. I have had considerable experience both in the operating and care of both typesetting machines and presses, but I am forced to admit that this case has me beat. I would be greatly indebted to you should it be in your power to solve the mystery for me."

Answer.— The fault does not lie in the presswork, but in the faulty condition of the slugs. The slugs have a defective printing-surface, a condition which you can readily recognize by an examination with a magnifying-glass; this will reveal the defects which are not visible otherwise, except to the practiced eye. You sent a slug that had been printed from; we should have had one that was not used, to see the original condition of the face. However, we can readily see from the sheet that you sent that the printing-surface is irregular. We also note several other imperfections — namely, the slug is .001 inch thicker at the top than at the bottom; this causes the matter to stand off its feet. There are "hair-lines" visible both in the lower-case and the capitals. This matter of producing slugs that will print is one that the operator on the Monoline should attend to. It is utterly impossible for you to print from such slugs and have the product appear as it should. You could probably improve the appearance by using a print-paper tympan.

"Doubles" and "No Responses."

An operator in a Missouri town writes: "We are having trouble with our keyboard, a new No. 5. Last Sunday the foreman and I took the keyboard all apart and cleaned every part thoroughly; took the cams all out and cleaned them thoroughly. They clean their matrices, magazine and other parts every once in a while, but still they get 'no response' and 'doubles.' For about a week after we overhauled the keyboard it just worked fine, but this morning it is off again. Have had very little trouble outside of the keyboard, but it seems destined to worry us all the time. Kindly advise what you think might be the trouble."

Answer.— Where a double occurs there can be no doubt as to its origin — there is an interference somewhere along the line of the key-lever, keybar or trigger. To remedy a trouble of this kind use gasoline on these parts, all the while tapping the keys vigorously. With no response, the remedy is difficult to apply until the exact cause has been ascertained. To do this, touch the key and note if the key-rod rises. If it does, then look to the magazine or matrix for the cause. If the rod does not move when the key is depressed, the cause will be found in the keyboard. The following are the common reasons for no response: cam yoke is foul, cam pivot dry, rollers are glazed or may have grooves, yoke-pivoting wire may be bent or rusty. To determine which of these is at fault requires examination of the affected parts. Frequent cleaning of parts in a way tends to minimize trouble, but if the machine is not covered during the sweeping, or the magazine curtains and keyboard covers are not kept on as they should be, dust will cause a repetition of the evils you refer to. Careless oiling of parts will cause magazine troubles, as the matrix ears become coated with dust and do not move freely in the magazine. The distributor-screws should be cleaned with gasoline every week.

Fins on Slugs.

W. L., a Texas operator, writes: "(1) I am working on some tabular work, the machine being equipped with the Rogers attachment. There is a 'fin' on the bottom of the slug for which I can not account. The mold is new and clean. I have not tested the mouthpiece. If it should be necessary to change the disk lock-up, how would I go about it with this attachment on the machine? (2) The descenders on some letters are sometimes broken. What causes this?"

Answer.—(1) You did not enclose a slug showing the fin. The slug would tell more than any word picture. It will not be necessary to change the disk lock-up, as you suggested. The trouble may be due to a warped mold, or to the dulness of the trimming-knife. The mere fact that there is a fin (since a fin may appear on the ends or may show in the middle of the slug) does not give us anything tangible to diagnose from. We suggest the following treatment or test to determine the cause: Cast a slug on the regular mold and examine its base for a fin, then cast a slug on the Rogers mold and compare. If both have fins in the same place it is quite possible that the fault lies in the back trimming-knife. The knife may need setting or grinding. If a fin is visible on the slug from one mold and not from the other, the fault lies with the mold, which may be warped or may have its edges rounded off. There is scarcely any adequate remedy for such a defect, except a new mold. (2) In regard to the tails of the letters being bruised, this defect may come from the screw in the first-elevator head being set too high. That is, it gives more than one sixty-fourth of an inch space when vertical alignment takes place. To determine this, send in a line and stop the machine just before the cast takes place; note the space between the screw and vise cap and reduce this to about one sixty-fourth of an inch, or about one point.

Defective Slugs and Other Troubles.

A Canadian operator writes: "(1) I am sending you two slugs from two Model 5's. You will notice that some of the e's are sunken on one side and fail to show up in print. You would oblige me by giving your opinion on same in THE INLAND PRINTER. (2) What is the cause of the long-finger of line-delivery carriage coming in contact with back rail of assembler when sending in a line? I may say that the carriage got a strain some time ago in being caught when returning and snapped off lever. I have put on a new lever, but I experience above trouble in that it is wearing away back rail. Is there any remedy? (3) Your advice and opinion would also be greatly appreciated in the following: The past year one of the Model 5's is smashing spacebands at an alarming rate. The left ear of the spaceband is the one that is broken in every case. The carriage travels at a slow rate of speed, and the justification-springs have not been touched to my knowledge since machines were erected, nearly three years ago."

Answer.—(1) An examination of the bottom of the slug shows that the pot mouthpieces of both machines are in the wrong position. One should go to the right, and one to the left, in order that the jets give a full opening into the mold cell. The pot is too low on one machine. The imperfect face on one slug is due to the jet on the left end being

only partly open, thus allowing but a small quantity of metal to be ejected into the matrix seat opposite that point. (2) The long-finger, or the slide it is attached to, may be bent. This will cause the trouble you refer to. Bend the opposite way to correct, or get new parts. (3) You refer to left ear of spaceband, and we can not tell what ear that is. Possibly you refer to the back ear. This ear is often broken by interference with its free movement to the left during justification. Try successively each spaceband in the first-elevator jaws by pushing it back and forth. This test should reveal any interference. Note how close the right edge of the elevator jaws approach the intermediate channels. There should be but a small space; if too great, the ear of a spaceband may catch and be broken.

Recent Patents on Composing Machinery.

Two-letter Simplex Typesetter.— W. M. Kelly, New York. Filed June 29, 1909. Issued December 13, 1910. No. 987,456.

Type Caster and Setter.— R. P. Link and A. C. Morgan, London, Eng., assignors to Uni-Typebar, Ltd., London, Eng. Filed March 17, 1910. Issued December 27, 1910. No. 979,864.

Written for THE INLAND PRINTER.

METHODS IN AD. COMPOSITION ON THE BUFFALO "TIMES."

BY HUGH WALLACE.

THIS article has nothing to do with the conservation of natural resources. The plant written of is mechanical, not botanical. Some years ago the *Times'* linotype equipment consisted of ten machines, one of them a head-letter machine with eleven-point gothic caps and five-point full-face matrices. All the molds were thirteen ems. The paper had a large advertising patronage of the department-store order and everything had to be set on the machines. This was not so bad when the matter was thirteen ems or less, but setting fifteen-em matter on two thirteen-em slugs and borrowing full-face figures from the head machine made a poor job and was an awful waste of time. The man behind the lead-cutter was a fixture. The publisher tried to avoid this by borrowing matrices from other papers, but the union objected and so did the advertisers, and finally the other publishers understood that they were furnishing equipment for a business competitor.

This was the state of affairs when the development of the linotypes as a factor in advertising composition began. The machinist was a first-class man, resourceful and inventive; the rest of the force were old-time newspaper printers, and the foreman did not insist on having results figured out in decimals before he would O. K. an order. Anything that would do away with matrix ads. and overtime looked good to him.

Some of the machines were fitted with extra molds with two-column and eighteen-em liners, and full-face figures to run in magazine were bought. Then came a font of one-letter ten-point, with full-face figures and a universal mold.

About this time the lease on the machines expired, and a new battery was bought, including a Model 2, with ten-point roman and clarendon and seven-point roman and gothic. One of the six-point machines had two-letter full-face and roman. This made such an improvement in the ads. that two-letter matrices were put in all the magazines. The two-line figures were cut in by the ad.-men until one of the operators discovered that he could open the trimming-knives wide enough to pass a twelve-point figure. At that time eleven-point figures were the largest made, but they were bought and used until the twelve-point were put on the market.

Then a fire wrecked the plant, and two double-deckers were part of the new equipment, one for heads and one for ads. (Right here it might be well to say that heads and ads. can not be set on the same machine with any degree of success. A machine can not do two things at once any better than a man can.) There were plenty of liners, and the man behind the lead-cutter got a chance to do work of a more interesting character.

When the company put a twenty-point figure on the market the machinist got busy and found a way of adjusting the knife-block to permit their use. This gave the Model 2 four sets of figures, twenty-point gothic, ten-point full face, clarendon and roman, on the lower magazine, and sixteen-point gothic, seven-point gothic and seven-point roman on the upper. The sixteen-point figure is used as a two-line figure in seven-point matter, the slug with the figures on not being trimmed.

The paper carried four to six page ads. in the Sunday edition and the advertisers were insisting on larger type than ten-point. A Model 4 was added to the plant, carrying twelve and fourteen point two-letter matrices and twenty-point Roycroft and Century figures. Magazines duplicating the Model 2 go with it and a font of five-point. This looks like an error of judgment. The jump from fourteen-point to five-point requires too much adjusting of the distributor and assembler. The pi-stacker was not bought, because the machinist was of the opinion that he could use the big figures in the magazines, and he did. The position of the figures on the keyboard is: 1, fi; 2, ff; 3, ffi; 4, ffl; 5, !; 6, *; 7, Q; 8, Z; 9, @; 0, fb; c, U; period, X. The new advertising mold was not bought because its limit is a ten-point slug. The company says so, at any rate, but printers and machinists around the country are doing things the company never expected to be done, and getting motive-power from a bicycle isn't the only one. The linotype saw was left out, too. For one thing, the operators were accustomed to the liners. For another, the men on the job were not certain that setting twelve and fourteen point matter on a thirty-em slug was a saving of labor or money in this particular plant. A slug of that size makes filling the crucible a continuous performance, and the recessed mold has its disadvantages in ad.-work.

One thing to be noticed is that this plant was not bought in a lump. It grew, and the operating force grew with it. One at a time is good fishing. Nothing was bought until the matter had been talked over by those interested. The result is a plant in which there is no idle material and in which the changes were made so gradually as scarcely to be noticed.

The paper gets out three editions daily and a Sunday issue, with a large amount of advertising every day in the week. A night force of two operators and two hand men is used to advantage. It gets the work in better shape for the first edition, does away with overtime, and economizes on equipment.

As to system — the man on the job is the best judge. The system that works well on an edition paper might not be the best for a paper that carries most of its advertising in the Sunday issue. There are enough brains in any composing-room to evolve a good working plan. In this plant all advertising matter is regular copy on the Model 4, with help from the Model 2 as needed. The other machines are used as necessity requires. As a general proposition it is better to put advertising matter on one machine early in the day than to wait and divide it among four machines. It takes more time to change liners on four machines than on one, and the same rule holds good in giving instructions. It also gives the hand men a better start on the work.

THREE-COLOR PRINTING.

BY C. E. HAPPERFIELD.*

WHOEVER would pursue the practice of color-printing with any intelligence must possess at least an elementary knowledge of the science of colors. This is especially the case with the three-color printer, for without this knowledge he must work entirely in the dark, and can give no reason for what he does or for what is done for him by the producer of the blocks.

Color, like flavor, is a sensation; it is not even a quality, and it certainly has not a material existence. Its appreciation depends on light and the nerves of the retina. If the latter be disordered, the colors will differ materially from those seen by normal nerves; while the quality and intensity of the light have a marked effect upon them.

There are several theories of the phenomena of light, but that which is now generally accepted is the wave theory. It is thought that light is due to vibrations or waves of ether, and that there are three sets of these vibrations of varying frequency. It also is thought that there are three kinds of optic nerves in the retina of the human eye, corresponding to the three kinds of light vibrations or ether waves, so that when the waves are of a certain frequency one set of nerves is operated upon, and when they are of a greater frequency the second set is operated upon, and when they are of a still greater frequency the third set is excited.

COLOR AND THE LIGHT THEORY.

It is calculated that the ether waves succeed one another at infinitesimally small intervals, and that they range from three hundred and ninety-two billion to seven hundred and ninety-two billion per second. Sunlight is composed of waves of all three frequencies combined or operating simultaneously. This combination can be resolved into its components by a prism. Till thus broken up, sunlight appears white, but when resolved by the prism or by some other refracting medium, it exhibits the colors of the rainbow or prismatic colors. At one end of the prismatic series is red and at the other is violet, the interval being filled by almost imperceptible gradations of orange, yellow, green and blue; and the theory that finds most favor is this: the waves of fewest frequency excite one set of nerves and the eye perceives red, those of a greater frequency excite a second set of nerves and the eye perceives green, while those of the greatest frequency excite a third set of nerves and the eye perceives blue-violet. If some waves of one sort and some of another reach the eye at the same time, two or more sets of nerves are excited simultaneously, and various combinations of the three colors are perceived, the nature and strength of the resulting colors being determined by the relative force and preponderance of the various waves. Whenever all three sets of waves in their normal proportions reach the eye simultaneously, white is perceived. If the excitement of the nerves is strong, the color seen is deep or decided; if weak, it is faint. These three colors, red (vermilion), green (emerald green) and violet (blue-violet), are found to be the primary light colors; combinations of these will produce every hue the mind can imagine.

REFLECTED LIGHT.

Objects in nature have the power of reflecting light, and most of them reflect only some of the waves, absorbing others. Hence it is that some objects appear green, others blue, others brown, and so forth. When an object appears green it is because it reflects all the green vibrations and absorbs the red and all or most of the violet; when it appears yellow all the violet rays are absorbed and the red and green rays are reflected, and so with all the other colors.

If you look at the sky through blue-green glasses, you see blue-green; that is, the glass does not allow the red rays to pass to your eye, but does allow the green and violet rays to pass. If you look at a red object through the same glass, it appears black. The reason for this is that the object which in daylight appears red absorbs all the green and violet rays and reflects nothing but red light, and this alone passes to the blue-green glass, where it is absorbed or prevented from passing to the eye; hence there is a negation of color, and this is black. According, therefore, to the light reflected or passed to the eye, so the objects appear of this or that color. When no light is reflected black results, and when all kinds of light are reflected white results.

PRINTING IN NATURAL COLORS.

This part of the science of optics, which is called chromatics, has recently been turned to much practical use. If we photograph a variously colored object such as a bird, or a vase, or a bunch of flowers, through a glass or other screen colored so as to stop out all but the red rays, we get a negative reproducing those parts of the object which reflects red rays. If we now change the screen, or filter as it is often called, for one that stops out all but the green rays, we get a negative of those parts of the object which reflect green rays; and by using a third screen stopping out all but the violet rays. Some of the parts will be found in two and some in all three of these negatives, because some parts of the original will reflect combinations of two or all three of the primary light colors. If we now produce from these negatives three half-tone blocks by the Meisenbach process, and print these successively one over the other with suitable pigments, we shall produce a picture of the original in its own coloring. This is the secret of the art of

THREE-COLOR PRINTING,

an art largely due to the researches and practical discoveries of Mr. Ives, of Philadelphia.

If we were to try to print them in red, green and violet, the result would be disastrous from an artistic point of view. The reason is that in dealing with colored light, we add one light on the top of another, and if the red, green and violet are added in proper proportion, they produce white. The printer in printing one color on the top of another does just the converse — he subtracts from the white, and the more colors he prints on the top of each other, the less is there left of white until we reach the negation of color, namely, black.

Hence the primary pigment colors must be three colors, each combining two of the primary light colors; that is to say, they must be a kind of magenta or crimson (a combination of the spectrum red and the spectrum violet), a primrose yellow (a combination of the spectrum red and the spectrum green), and a blue (cyan-blue) which is a combination of the spectrum green and the spectrum violet. With these three pigments duly prepared, duly proportioned and laid on in due sequence, all colors and shades can be produced.

THE PRIMARY AND SECONDARY COLORS.

I have now shown that the primary light colors, or spectrum colors as they are also called, are red, green and violet, or more particularly vermilion, emerald-green and

* NOTE.— An address delivered at the December meeting of the Glasgow and District Center of the Printers' Managers' and Overseers' Association, Glasgow, Scotland. Reported in the *British and Colonial Printer and Stationer*.

blue-violet; while the primary pigment colors are red, yellow and blue, or more particularly a kind of magenta-crimson, a primrose-yellow and a cyan-blue.

Secondary colors are the colors formed by the admixture or combination of two primary colors. It already has been shown that the primary pigment-colors are secondary light colors. Secondary pigment colors are:

Green (a mixture of blue and yellow), orange (a mixture of red and yellow), and violet (a mixture of red and blue).

These secondary colors can be obtained not only by the admixture of the pigments named, but by superposition.

I now come to deal with

PHOTOCHROMATIC INKS

used for three-color work. The success or otherwise depends on the blocks, on the inks, on the printer, and in a great degree also on the paper. I have from time to time examined samples of photochromatic inks of various makers, and found they all differ more or less, not only in the shades, but in the strength of the pigments used in their manufacture. Some makers unscrupulously use fugitive aniline lakes for the red, which, after a few days' exposure to light will fade and render the coloring of the whole picture incorrect. The three pigments which alone produce a correct coloring of a picture produced by the photochromatic process are a pure red pigment, one that is neither a purple, nor an orange, but is the primary red of the artist, that is, the combination of fundamental red and blue-violet of the spectrum. The yellow ink must be a pure yellow, not inclined either to orange or green, that is, about the shade of sulphur, or what artists' colormen call "lemon yellow." The third ink, the blue, must be cyan-blue, somewhat similar to a greenish cobalt blue. Neither the violet nor the green should, however, preponderate in this blue. If these three inks are correctly made, it will by their mixture be possible to produce every color, including tints, saddened hues and dense blacks.

THE HALF-TONE DOTS.

Those acquainted with half-tone work know that the shades, tones and half-tones in a picture are produced by dots of various sizes, the smaller producing the lighter parts of the picture, and the larger the shades and outlines. Now in a photochromatic picture, the various colors are produced by the superposition of yellow, blue and red dots of various sizes. Where these dots cover each other they produce a pigmentary mixture, almost identically as if the pigments had been mixed by a palette knife previous to being printed.

Where these dots lie next to each other they produce an optical mixture. That is, the eye will record two adjoining dots simultaneously: for instance, red and blue appear as violet; blue and yellow as green; red, yellow and blue, that is, the three colors combined, as black (or gray if the dots are small and allow the paper to reflect white light through between the interstices).

These remarks now lead us to the second essential quality of the photochromatic inks, namely:

TRANSPARENCY.

Unless the pigments used are transparent the pigmentary mixture just alluded to can not take place. Wherever, for instance, an opaque red dot should cover a yellow one, instead of producing an orange or scarlet it would only show the color last printed, but if the red is transparent it will combine with the yellow to form orange. It is not very difficult to find a red that answers not only to the required shade but possesses transparency; we find it in madder lake, struck on a transparent base such as hydrate of alumina. This pigment possesses another valuable property, that of absolute permanency when exposed to sunlight. The blue pigment is more difficult to produce. The best is a cyanide blue, which can be made of the requisite shade, and is transparent. It can not be called absolutely permanent, but the fading when printed full strength is so slight that it need not be taken into consideration. Artists do not hesitate to use this blue in the most valuable pictures. Ultramarine must be rejected on account of its opacity, and aniline blues are much too fugitive.

THE MOST SERIOUS DIFFICULTY

presents itself in the selection of the yellow, and only very recently, after a great many experiments, I have found a transparent yellow lake which promises well for permanency. It is of the requisite shade and perfectly transparent. Up to now this nonsuccess of producing a permanent transparent yellow necessitated the use of an opaque pigment and printing the yellow first. If that is done it does not matter if an opaque yellow pigment is used so long as it is permanent and of the requisite shade. It is also advisable to print the blue last, on account of its possessing the smallest luminosity. But for these two reasons it would not matter in what order the colors are printed. So it is necessary to print them in order of yellow, red and blue. I need hardly mention that it is also of great importance that the pigments should be

WELL PROPORTIONED

as regards their coloring power. If that is not so it will be found that the strongest pigment causes the picture to be colored with a preponderance of that particular color, which is generally the red. Placed in Lovibond's tintometer it will be found that the yellow and blue pigments are of about equal strength (about seventeen units each), while the red pigment, if madder, will measure probably thirty-four units, or about double the strength. It is therefore necessary the printing-ink maker should proportion the strength of the pigments if correct coloring of the picture is to be expected. This is a matter which I find almost always ignored.

What I have said about photochromatic printing-inks will be sufficient to prove that great attention to details is required in the manufacture of these inks. The selection of pigments, suitable not only as to shade but also as far as their permanency, transparency, and tintorial strength is concerned, must be a matter of great care and experience. They require far more care in grinding than ordinary inks, as from this cause variations in shade would cause serious differences in the coloring of the prints.

"PARADISE OF THE PACIFIC."

The holiday number of *Paradise of the Pacific*, Honolulu, Hawaii, completes the twenty-third volume of that interesting publication. William M. Langton is the editor and proprietor. The paper is finely printed on enameled stock, and the numerous illustrations are finely rendered. Mr. Langton, who is a practical pressman, announces that, beginning on January 11, *Paradise of the Pacific* will be issued as a weekly as well as a monthly, devoted to the promotion of the general interests of the Territory of Hawaii, describing and illustrating the beauties of the islands. The publication has surpassing resources to exploit, and it must be said its exploitation is worthy of the theme.

THE ARTIST AND THE PRINTER.

BY EDWARD EVERETT WINCHELL.

An address before the New York Club of Printing-house Craftsmen, December 15, 1910.

MY friend Simeon Ford says (and I believe him) that he always feels as nervous as blanc-mange just before the executioner pronounces his doom. Further, he says he'd "like to choke the feller that invented the phrase 'We have with us this evening!'"

This is a new rôle for me, gentlemen. I am not accustomed to public speaking. I am not invited out to dine often enough to get used to it. I bespeak your kind indulgence for any "bad breaks" I may make.

This occasion, for personal reasons, reminds me that once I attended a meeting of the thirteen governors of the thirteen original States, held in Independence Hall, Philadelphia, to commemorate some historical event. I was conspicuous there for having engrossed a set of resolutions — a testimonial that was presented at that time to one Colonel Peyton, called "The Father of Centennials"; also there was present a young gentleman from Rhode Island representing by proxy the governor of Rhode Island. I will not mention his name. He was celebrated for having led the cotillion in the Four Hundred set for a number of seasons. He was a fine, handsome fellow and he had corralled the only two girls in the party — both of them young, both of them pretty. I suppose he thought that was the proper way to represent the governor of Rhode Island. One of these young ladies was the daughter of the governor of South Carolina; the other, the daughter of the governor of North Carolina. (Nothing, you understand, to do with the old story!) I stole the young ladies from the gentleman from Rhode Island. I was young in those days and fairly good looking.



We wound up with a banquet and the gentleman from Rhode Island presided and was toastmaster. He thought to get even with me by proposing a toast to the ladies, and called on "that young gentleman from New York" to respond.

It scared me almost speechless, but we had dined well, and thus amply fortified, and spurred on by my youthful charmers, I got on my feet and this happy couplet came to mind:

"What is a table richly spread,
Without a woman at its head!"

This made a hit, and somehow I "got away with it." That was my maiden after-dinner speech, and until this night I have not since so exposed myself. In the limited time allotted me, I will not attempt the discussion of my subject in detail; it is a subject so vast in its ramifications that it would require considerable time and some one better informed than I to adequately cover it. We will have to deal with generalities, and they are not very helpful.

First of all, you might be interested to know how, in a moment of temporary aberration of mind, I became a commercial designer. God save the day!

I may say that in my earliest youth I always had a *penchant* for making pictures, and drawing letters and illuminations. I used to do this for myself, and for my schoolmates, in our readers and geographies. Emboldened by the encouragement I received through this, I launched out into more ambitious things. I went to study dentistry, but clearly I was not destined for a tooth carpenter; I was forever carving Indians and other animals out of plaster of Paris; then I undertook, when I was fourteen years of age (and succeeded remarkably well), the modeling of a portrait bust of the dean of the college. This was exhibited at a loan exhibition at the Peabody Institute, in Baltimore, and attracted the attention of William T. Walters, the noted art patron, who generously offered to send me abroad to study sculpture. The Maryland sculptor, Rinehart, who, by the way, was a protégé of Walters, had just died, at the age of forty, and Walters claimed that in me he had discovered another Rinehart. If I had availed myself of his offer, I might not have become such a worthless scamp. Indeed, I have always felt that I missed then the opportunity of a lifetime. In later years I became (through a combination of peculiar circumstances) the secretary of one of our centennial celebrations, and while engaged in this interesting work, I spent some of my leisure hours in working out a design for a diploma. This I carried to the American Bank Note Company to be engraved on steel and to have five thousand impressions struck off. When I laid it before Mr. Goodall, who was president at that time, and told him what I wanted, he was apparently greatly amused.

"Why," said he, "my boy, it would cost $50,000 to engrave that!"

"We want to spend about fifty thousand cents!" I replied. However, to make the story short, they produced their own model or practical design for this, and we got a beautiful piece of work; but it was that design of mine which ultimately brought about my downfall.

Subsequently, maybe the year following, I chanced to meet Mr. Goodall on Broadway one day, and in the course of our conversation he remarked on my talent for designing, and asked me if I wouldn't like to come into the art department.

"That would suit me out of sight," I said. And so it came to pass. The difference in the salary they offered me for a beginning, and that which I thought I ought to have, might be measured by the difference in the estimated cost of engraving my wonderfully elaborate design for the diploma, and in what we finally paid for it.

I entered upon my new field of work with the greatest

enthusiasm, and the first day was eventful, for I wandered through the plant, seeking information, and I got it, and got it good! I was ordered out of the pressroom, and informed that "the artists were not allowed to leave their cage." This jarred my artistic temperament, and rather upset me for a while. The ex-secretary, who had had it all his own way, was righteously indignant. So I bearded the lion in his den. I went to Mr. William Main Smylie, who was one of the vice-presidents, and the art director, and asked him if it had ever occurred to him that it was practically impossible for an artist intelligently to make a design for a piece of printing-matter without knowing something of the methods of reproduction. No! He had never thought of that. The thought bore fruit, with the result that the artists were allowed to roam at large without being muzzled; and so it was that I was enabled to gain a superficial knowledge of the printing art. I was studious and diligent — tremendously in earnest, and in time they recognized my ability by promoting me to the position of art director. It was a great school. We designed everything from a personal card to a circus poster, and it was the same then as now — if things didn't go right, the engraver blamed it on the poor artist — said, sneeringly, that he didn't know how to draw for reproduction. The printer in his turn blamed it on the engraver, or the inkman, or papermaker, and the artist retaliated by damning them all, calling them "boilermakers," and other "pet" names.

Speaking of myself with my customary modesty, I think I may venture the claim that I have probably had as wide and varied an experience in the printer's craft as any other man alive. I have dabbled in a little of all of it; have straddled presses and cut overlays; handled the composing-stick, engraved some on wood and on metals, also done a little binding, never bothering myself much about technicalities, or the observance of hard and fast rules. And in all of these things I have done fairly well.

If all the book-covers I have invented and drawn in my time were to be stretched out in a straight line, they would cover the distance from here to Buffalo, which is so far from the Tenderloin.

I early learned the value of "dummies" — of laying out my work in a comprehensive way; of carefully planning it, from end to end, so that in the making of a book it was not done in a haphazard way; the customer could understand exactly what the finished product would be like, or what it ought to be like before the engravers and printers and binders had a whack at it; moreover, the "dummy" is helpful all along the line. It follows the job through; everybody engaged in the work having it, in turn, before him to follow. It effects a great saving in time. It saves costly mistakes of having to do a thing over again to make it right. Somebody once extravagantly said of me, that I was "the prince of dummy-makers," for generally they are very comprehensive — to all appearances, the finished work.

Printing in these days may be denied full recognition in the sisterhood of arts, and yet I don't see how any printer engaged in the higher grade work — that is, the working out of an original thought — having color, balance and harmony, can do at all well without invoking the aid of an artist, for mostly he alone is sensible to these things. Artists, like poets, are born, not made.

Few men can expect, within the span of a life, to become at once a printer and an artist. It is through collaboration of the printer and the commercial artist that the best in printing is obtained. My friend Hubbard (Fra Albertus) has said, and I think he's right, that "the more we know, the more we simplify," and we may note the influence of this logic in almost everything with which we come in contact in our day — in our apparel, in the houses we build, and in our literature. It is a process of elimination going on.

A catalogue is least effective when the subject-matter is smothered in adornment, and fails of its purpose correspondingly. It is not so much the intent of an automobile manufacturer, we will say, to show his customers a specimen of how lavishly a printer can ornament a catalogue, as it is to show him well printed engravings of the article he is marketing. One will sell his goods, the other won't. Most artists, and most printers, lose sight of *this* — the definite purpose of *any* piece of advertising printing. Just because a man draws a picture, it does not follow that he is a sane designer of anything to be printed.

I hate to say it, but it is true, that the average designer for printers does not make a practical design. Why? Simply because (unfortunately) he does not possess the essential, practical knowledge. His sketch is rendered riotously; it is beautiful to look at and attractive; but, ye gods, how are you going to reproduce it faithfully within reasonable cost? My oldest customers have implicit faith in my ability always to evolve something out of nothing for them that will be suitable to their requirements. As to my method, first of all I analyze my subject — seize upon its predominating characteristics; then I formulate my color-scheme to frame it up always with an eye to economy, getting all I can out of a specific number of impressions.

The book on the Pennsylvania station, which I recently arranged, aptly illustrates this point. For the cover, what better than to feature the station itself? The keystone and the hour-glass, as the *motif* for the simple adornment throughout. No superfluous ornament here, and the color-scheme — for the cover, the standard Pennsylvania colors, for the inside a second printing that would approximate the tone of the mellow travertine walls of the interior — that's the whole trick.

For a book done for the Barber Asphalt Company, I selected a cover-stock of the color of asphalt, on which I printed an embossed design of a horse and hansom cab done silhouette in black and brilliant red. With the same color plan and an additional printing, I might have printed the asphalt gray color on a white stock and shown a red-wheeled cart with a red-headed girl driving a white horse.

It is a fascinating business that we are engaged in — fascinating! That's all! And it is growing. Each year brings with it an increasing demand for direct publicity. I mean by that, catalogues, brochures and the like. I am told that something more than a billion of dollars is appropriated in the United States annually for catalogues and booklets. I love to hear the figures!

Advertising in these days *must* be artistic, but it must be so intelligently planned that it will bring returns, and I hold that the printer, without the aid of the artist, can not successfully compete. The buyers of that kind of advertising literature were never so discriminating. They require original treatment — nothing hackneyed; they require something relevant to the subject-matter. A design that is insignificant — one that would be as appropriate for Huyler's candies as for the Baldwin Locomotive Works — does not go; therefore I say to you — give the poor artist a show; retain his services, and let him furnish you fresh ideas, make you "dummies"; lay out your work in a preliminary way, and maybe he'll lay you out when you are done with it!

No one man *knows it all.* I have been engrossed in my particular work for over thirty years, and I learn something new every day. None of us is infallible.

ART IS LONG; LIFE IS SHORT!

I thank you, gentlemen!

COST AND METHOD

Second International Cost Congress Proceedings Now Ready.

Chairman J. A. Morgan, of the American Printers' Cost Commission, requests THE INLAND PRINTER to announce that the Proceedings of the Second International Cost Congress are now ready. The congress evoked many able and informing addresses, and these are reported in full in the proceedings. The printer who fails to put in an early application for this great contribution to the welfare of the trade is doing himself a wrong. The proceedings may be had on application to the American Printers' Cost Commission, 11 South Water street, Chicago. Mr. Morgan's announcement came too late for more than this brief notice in this issue.

How to Meet Cut-price Competition.

A Florida newspaper publisher writes: "Our competitor has changed to a 'price cutter,' while prices on advertising and jobwork have never been as high as they should be. We have been slowly building the prices up, counting on satisfactory workmanship to assist us, until the composing-room has grown from a 'two man' shop to a 'four man,' and more than four can handle, but not enough for five regularly. Now, my question is: Would you put the prices up all at once to the scale we have been trying to reach, and cut the force down to three, or would you meet the 'cut prices,' which would necessitate a force of five, but would result in no more profit? Do you think that in cutting the price, increasing the force, would ultimately result in more good than reducing the force, losing work and reducing the size of the paper? We fear that to reduce the paper would cause a loss of prestige, that we have worked to gain, that would offset the loss, eventually, in not meeting 'cut prices.'"

Answer.— The meager information given does not permit of our expressing an opinion as to whether you should "put the prices up all at once to the scale we have been trying to reach." We are constitutionally opposed to cutting prices, for it has been our experience and observation that when a price is cut it is almost impossible to restore it, which is a very serious matter in these days when the cost of labor and raw material seems to be on a steady and permanent rise. In these circumstances, reducing prices will only tend to make confusion worse confounded. Your exposition of the situation is very good from your end of it, but we know little of the character of your clientèle, so what we say here is more or less of a pot shot, and therefore necessarily general in its nature. Assuming your readers are normal we would be inclined to think that the thing to do is to keep up the quality of the paper and charge an honest price for subscriptions and advertising as well as jobwork. In this way you are pursuing good business methods, while your competitor is treading on dangerous ground. In the end, quality and good business should win in a struggle against poor business and inferior quality. This reads something like a clumsy copybook aphorism, but we have faith in its correctness. We regret very much our inability to answer you fully, but if you have further information to give we will be only too glad to peruse it and proffer the very best advice within our power.

5–7

An Itemized Estimate Requested Annually from Chicago Printers.

Under date of December 27, 1910, Chicago printers have received a request for printing the *N. A. R. D. Notes*, the journal of the National Association of Retail Druggists. The motto of the association, as announced on the editorial page, is: "Live and Let Live." In which case it might be possible that Mr. Regan's suggestion that a retainer for expert service in estimating, say $10, would be the proper thing as an accompaniment to the letter. Here is the letter:

[COPY.]

THE NATIONAL ASSOCIATION OF RETAIL DRUGGISTS.

December 27, 1910.

————— ————, *Chicago, Illinois:*

DEAR SIRS,— In accordance with our custom annually, we are asking for figures on publication work, as follows:

Straight composition per M, 10, 8 and 6 point matter.
Ad. composition per hour.
Make-up and lock-up per hour.
Presswork, per 1,000 impressions:
  32-page forms, type page 6 by 8¾ inches.
  16-page forms.
  8-page forms.
Binding:
  56 pages and cover.
  64 pages and cover.
  68 pages and cover.
  72 pages and cover.
  76 pages and cover.
  80 pages and cover.
Wrapping and delivery to postoffice per wagonload.
Weekly editions of 13,500 copies.
Weekly editions of 15,000 copies.
Weekly editions of 18,000 copies.
Weekly editions of 20,000 copies.

We will buy our own paper stock, sheet 43 by 63 inches, 184-pound, Star English Finish Book, or you may furnish same. Please give figures with and without paper stock. Contract, one year; option, two years.

If you do not give publication work special attention, or do not care to take a weekly newspaper job, you need not respond to this. Please do not seek a personal interview, as my time is fully occupied. If your figures and statements interest me, will make an appointment with you. Bills will be paid monthly. This request should not be construed to mean that we are dissatisfied with our present printers, but indicates that we are out for the lowest prices, consistent with good work and service. An early reply will be appreciated. Very truly yeurs,

(Signed) CHARLES M. CARR.

P. S.— Specimen copy of our publication is being sent you under separate cover.

Note that Mr. Carr's time is fully occupied. Help him out with these figures.

Making the Printing Business Profitable.

It would appear that the International Cost Commission has put cost finding on a sure basis, and that nothing now remains to do but to put in practice the system recommended.

To know the cost of manufacture is the first essential to business prosperity. Such knowledge is a sure foundation upon which to build. A cost system alone can give such knowledge.

But, after all, this is mere bookkeeping, and bookkeepers do not build businesses, nor do they make profits.

Two things remain to be considered by the head of a printing business: (1) Courage to charge a reasonable profit and (2) Management to keep costs down.

If you charge according to the cost system, you come out whole and make a living. It's up to you to make money that you can keep, if need be, apart from your business — money you can call your own. Have courage

to add profits in every bill. That is a good habit to acquire, because it lands you on Easy street.

A more difficult problem, that is up to the heads of printing businesses, is management. To get the greatest output for every dollar that gets into the expenditure columns of your cost system requires good management.

If your cost of production is too high, you will lose competitive business, and establishments that are better managed will take work at lower prices and make greater profits than the mismanaged plant can do at higher prices.

The true and the only road to success is by the way of good management.

Your business is a profit-making machine. That is what you bought it for—profits! Not wages. Why accept worry and care for wages, which you can get as a care-free employee?

See, then, that your profit-making machine is running right. That good workmen are amply provided with the wherewithal to work with. That machines are always in good order. That no employee can excuse his low output or his ineffective work by your neglect.

The great enemy in the printing-office is unproductive time, that is paid for by you. No one but yourself can slay that enemy. Good management is the weapon to kill it with.

Without good management a cost-finding system will avail little. It is true that a conscientiously kept cost-finding system will reveal weak spots in management; but here an ounce of prevention is better than a pound of cure.

The well managed printing-office can do work at lower prices than the badly managed printing-office, and make more profit on the work. That is worth repeating. The people who buy printing will ultimately find out the offices that are well managed. Now that the cost question has been undertaken, we look forward to an International Printing-office Management Commission; but in the meanwhile let every good manager in the printing business go into convention with his partners, or foremen, with a view to finding just where he is paying for two steps where one is enough, or four hours where three are enough.

Are the workmen efficient and hustlers? Are the presses belted up to the maximum effective speeds? Is the office clean? Is the paper-stock kept in a manner to prevent spoilage or waste? Are the compositors setting live jobs or pulling sorts from dead and live jobs? Are the compositors chopping up leads and rules (and wasting them), or have they ample fonts of each cut ready for use? Is material hunted up before or after the job is given out?

All these queries pertain to management.—*American Bulletin.*

Middle West Photoengravers' Conference.

On Friday, February 17, the second conference of the Central and Middle West Photoengravers will be opened, in Room 1735 Monadnock building, at Chicago. This conference is called on the authority of a resolution at the first conference which was held at Chicago on November 18 and 19. That was a distinctly business meeting, the principal subject of discussion being costs, on which Robert A. Denham, of Cleveland, Ohio, was the chief speaker. Though the attendance was good it was thought many absentees would attend a second meeting after it had been demonstrated that processworkers could learn much from such gatherings.

The purposes and temper of the first conference are admirably set forth in the following unanimously adopted whereas and resolutions:

WHEREAS, The success of the first conference of photoengravers of the Middle West, held in Chicago, on November 18 and 19, has revealed the earnest desire and practical interest of the engravers of this section to learn cost of production, promote trade ethics, eliminate abuses and generally further mutual interests, makes necessary a continuation of the good work; therefore, he it

Resolved, That an organization be formed comprising every firm or corporation operating a commercial photoengraving plant in the territory bounded by Buffalo on the east, Duluth on the north, Denver on the west and Louisville on the south; such membership being hereby elected without application and without dues; such organization to be known as the "Middle West Photoengravers' Club," supported by voluntary subscriptions.

Be It Further Resolved, That in consideration of the valuable work being performed by the International Association of Photoengravers, it is vitally necessary that this auxiliary organization coöperate and lend its full aid and support to the said International Association; and as it is agreed that a membership composed of all those competing directly with each other will be capable of getting closer together in the solution of problems confronting all in that locality, that it is hereby suggested that the engravers of the East, South and West also organize similar clubs, to the end that the effort to completely realize better conditions now being made by the International Association may have a stimulus in these coöperative, although separate, organizations.

Arrangements for the second meeting are in charge of the officers of the Photoengravers Club, of Chicago, namely: E. W. Houser, E. W. Miller, H. A. Mueller, Ed Moeng, George H. Benedict, V. P. Nash, Charles Juergens and Adolph Jahn.

Those desiring detailed information about the forthcoming meeting can secure it by addressing the chairman of the Club, E. W. Houser, 215 Madison street, Chicago, Illinois.

Some Figures from Pennsylvania.

The State of Pennsylvania has finally let the contract for printing its *Legislative Journal.* Having received no bids on the maximum prices established by law, Superintendent of Public Printing and Binding Pomeroy submitted new maximum figures, as follows:

Plain composition, in whatever type, 60 cents per thousand ems.

Presswork, for each token of 250 impressions of sixteen pages or less, $1.

Folding, gathering, stitching, delivering, per one hundred sheets of sixteen pages or less, 15 cents.

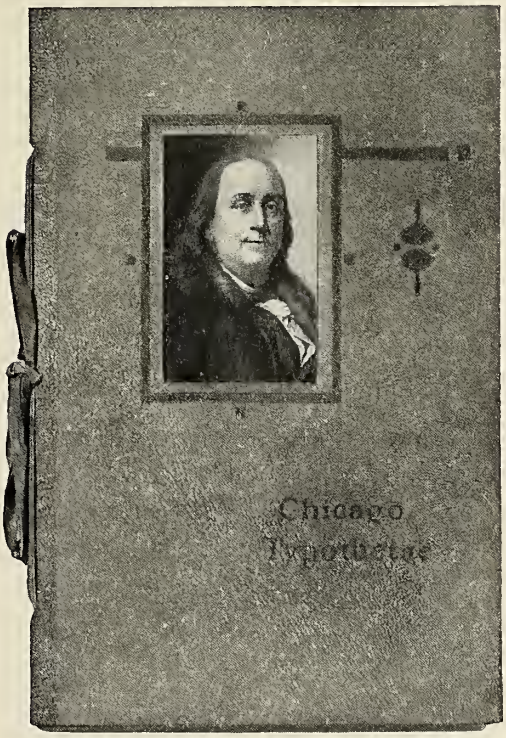
Of these figures Charles E. Aughinbaugh, of Harrisburg, whose bid was thirty-six and one-half per cent off, was awarded the contract. The highest bidder was W. Stanley Ray, who offered to do the work at five and one-half per cent off the maximum prices.

The former prices, established by law, were 20 cents per thousand ems for composition and 50 cents a token for presswork.

Franklin Banquet of the Chicago Typothetae.

Over three hundred printers, supply men and invited guests attended the commemoration banquet of the Chicago Typothetæ on January 17, the one hundred and fifth anniversary of the birth of Ben Franklin. The feast was spread in the handsome banquet-room of the Blackstone Hotel, and the elaborate beauty of its setting caused much admiring comment, and flattering remarks on the efficiency of the committee in charge of the celebration. The "bill of company" was notable, and the menu excellent, the souvenir card, or, more correctly speaking, the book, of the latter—the gift of the Franklin Company—being a most unique and tasteful specimen of work, which the banqueters busied themselves passing from hand to hand for each other's signatures. Wilbur D. Nesbit was the toastmaster—some said he was a "roastmaster," for his cue was to pile on the superlatives of praise and adulation on the "happy" man whom he introduced. He was funny, and obviously enjoyed his own funmaking. Mr. Albert R. Barnes was the first speaker, and his eloquent and sincere

appeal for a larger appreciation of the community of interest in the graphic arts struck the key-note of the best thought in trade economics. The toastmaster said that it gave him greater happiness than he had ever hoped to enjoy



REPRODUCTION OF COVER OF MENU PRESENTED BY THE FRANKLIN COMPANY, OF CHICAGO, JANUARY 17, 1911.

The cover is of leather, boards, the portrait of Franklin a positive copper half-tone.

— a happiness that he never hoped to experience in such perfection at any future time on this side of his existence, to introduce the next speaker, a man who had the distinguished honor of firing him four times in one day, Mr. C. R. Williams, editor of the Indianapolis *News*. Mr. Williams gave an address on Franklin, describing his thorough and consistent efforts to build his own powers to their best performance; he described his multifarious activities, his broad humanity, his practical common sense, his world-wide fame and his willingness to turn from the greatest affairs of international importance to take up the details of the city government of his own town. The speaker laid particular stress on the fact that Franklin thought less of business than he did of the common good — that he conceived the business of life to be life. He did not ignore money-making, but his money-making was a means to an end — to enlarge his powers to the common good. For the business of life is life itself. The eulogy paid to the next speaker, Hon. Edward J. Brundage, caused expansive smiles, and brought blushes to the face of that cool and collected gentleman, who soon had his audience enthusiastically applauding his masterly presentation of the transportation problems of Chicago and their solution. He advocated an outer harbor, permanent stone bridges over the river, and a lighterage system for river freights. The sincerity and earnestness of the speaker, and his mastery of his subject, awakened civic enthusiasm to a high pitch. Henry E. Legler, librarian of the Chicago Public Library, called attention to the published works of Franklin, quoting from many of them his quaint and pungent thoughts. He told of the number of languages Franklin's works had been translated into, and referred to the dominant place his name held in the world. The brother humorists, Wilbur D. Nesbit and S. E. Kiser, mixed it up to the delight of the listeners. When Mr. Kiser at last obtained the floor, he solemnly remarked that he thought it was fitting that a few words should now be said about Franklin. Mr. Kiser told stories that were new, and he recited verses that were as funny as the stories, and a quartette sang at intervals, and the band played appropriate airs, and the festive crowd sang such songs as suited their tastes and talents. At the breaking up Fred McNally took the floor by violence and voiced the sentiments of the gathering in moving a vote of thanks to the



INCIDENTS IN THE LIFE OF BENJAMIN FRANKLIN, AS SEEN BY JOHN T. M'CUTCHEON.

From the menu presented to the Chicago Typothetæ by the Franklin Company, of Chicago.

Franklin Company for the handsome evidence of its taste and skill in the menu souvenir which it had presented to the Chicago Typothetæ. Cheers and enthusiastic demonstrations closed the occasion.

Pacific Coast Printers Cost Congress.

The coalescing influence which will bring the printing trades into unity of purpose with an international administration is clearly seen in the cost accounting agitation. The Pacific coast printers will meet in Portland, Oregon, February 22, 23 and 24. They have sent invitations far and wide and the responses have far exceeded expectations. Many of the men who have made their names notable in the great work of helping printers to help themselves will be there. The committees are as follows:

Arrangement Committee.— C. A. Whitemore, chairman; Robert E. Morrell, secretary; William Davis, treasurer.

Executive Committee.— Seneca C. Beach, Robert E. Morrell, Jos. W. Beveridge, C. A. Whitemore, Ed. H. James.

Entertainment Committee.— C. A. Whitemore, F. W. Baltes, Jos. W. Beveridge, W. E. Prudhomme, J. L. Wright, A. E. Kern.

Finance Committee.— L. A. Colton, O. R. Ball, Ed. H. James, Milton Markewitz.

Program Committee.— Seneca C. Beach, Robert E. Morrell, F. W. Chausse.

Steel and Copper Plate Engravers Form New Association.

A very enthusiastic meeting was held in Cincinnati, Ohio, January 17 and 18, at the Sinton hotel, at which place "The National Association of Steel and Copper Plate Engravers" was organized. The following officers were elected:

President, Peter T. Hoehn, of Bates-Jackson Company, Buffalo, N. Y.

Vice-president, Charles N. Bellman, of The Franklin Printing and Engraving Company, Toledo, Ohio.

Secretary, Arthur D. Wiggins, of the John B. Wiggins Company, Chicago, Ill.

Treasurer, James J. Malloy, of Cincinnati, Ohio.

Executive Committee.— Ashton Harcourt, of Harcourt & Co., Louisville, Ky.; Harry A. Heineman, of Roberts & Heineman, St. Louis, Mo.; William C. Haugh, of Federal Engraving Company, Indianapolis, Ind.

Committee on Price Recommendations.— Charles E. Freund, of William Freund & Sons, Chicago, Ill.; C. F. King, of C. F. King & Co., Cincinnati, Ohio; Theo. A. Eisert, of Kentucky Engraving Company, Louisville, Ky.; A. U. Burke, of Burke-Nelson Engraving Company; Kansas City, Mo.; John B. Curley, of John B. Curley Company, Pittsburg, Pa.

Committee on Trade Custom.— Guy Gibson, of Stationers' Engraving Company, Chicago, Ill.; Peter Paul, of Peter Paul & Son, Buffalo, N. Y.; H. S. Dorris, of Nashville, Tenn.; L. M. Winter, of Winter Bros. Engraving Company, St. Louis, Mo.; M. V. Brown, of M. V. Brown & Son, Detroit, Mich.

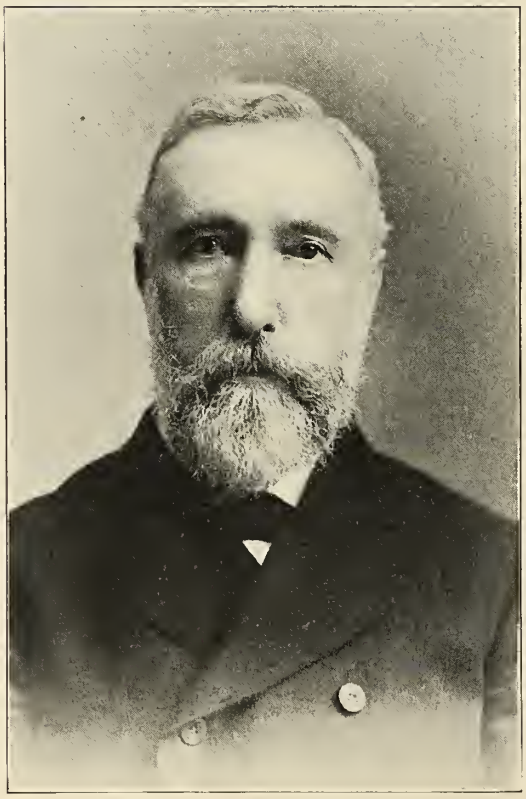
The next meeting will be held in July at Chicago.

ALCOHOL FROM WASTE OF PAPER-MILLS.

Consul-General E. D. Winslow, of Stockholm, reports that a Swedish company there is now making ethyl alcohol from lixivium of sulphite. The invention will enable the refuse of paper-mills to be utilized, and the sulphite waste, heretofore thrown away and which polluted streams, can now be turned into a profitable by-product. The invention is patented in most countries, including the United States. The inventor's name is on file in the Bureau of Manufactures.

THOMAS FITZWILLIAM — GOLDEN WREATH, NEW ORLEANS, DECEMBER 31, 1910.

"When all of his business contemporaries, sir, join as one in an offering of this kind, an offering which bespeaks the love and esteem, the confidence and respect in which they hold you, sir, a man must indeed be one of just such



THOMAS FITZWILLIAM.

high integrity, pure business methods, fair dealing and all else that marks the man of highest honor and trustworthiness."

The foregoing is an excerpt from a happy speech made by William Pfaff when, on behalf of the stationers, printers and allied trades of New Orleans, he presented to Mr. Thomas Fitzwilliam, the oldest stationer-printer in the city of New Orleans, the magnificent token of love and esteem which the stationers, printers and allied trades had prepared for presentation to him on the fiftieth anniversary of his business career as a stationer-printer "on his own account."

Concluding his remarks, which plainly came from the depths of his heart and echoed the sentiments of every other one of those who gathered in the Fitzwilliam establishment on Camp street, with the wish that the venerable pioneer in this line of business would live to see many more such happy occasions, Mr. Pfaff begged him to accept the token, opening a handsome case and disclosing a magnificently woven gold wreath of laurel, fourteen inches in diameter, mounted on a mahogany board. At the top, where the ends of the solid gold laurel wreath come together, is the coat of arms which was given by Frederick the Great to Gutenberg, the inventor of printing, and to his partners, Faust and Schoeffer, in the centuries now far down the vista of time, a coat of arms to be used for all time, as it is to-day, by the printing industries of the civilized world.

In the center of the magnificently artistic wreath is a solid gold plate on which is engraved in script:

> Presented to Thomas Fitzwilliam by the printing and kindred crafts as a mark of their high esteem and in commemoration of fifty years of honorable business career. December 31, 1910.

In the course of his presentation speech to the venerable and deeply beloved gentleman, Mr. Pfaff made feeling reference to the fact that the day — New Year's day — was Mr. Fitzwilliam's seventy-eighth birthday, and, on behalf of the thirty or more others present, expressed the hope that he would see many more happy returns of the day.

The presentation ceremony was simple. His friends and competitors went to the store, grasped his hand, passed the compliments of the season and then the token was presented. In concluding Mr. Pfaff said, "Mr. Fitzwilliam, I am usually accused of having a great deal to say, but when I stand face to face with so old and honorable a business man as yourself, I do not know what to say or how to say it!"

Mr. Fitzwilliam responded briefly, expressed his deep appreciation of the mark of esteem carried by the token and wished each and all a happy New Year.

Mr. Fitzwilliam is a native of Ireland and on coming to America he located in Philadelphia. Finding himself in a strange city and in a city where employment was not easy to find, he decided to locate in New Orleans. In that day and date there were no railroads leading to New Orleans and he was, of course, compelled to make the trip by boat.

He found New Orleans a flourishing city. Everybody in business was doing well. Competition was not keen, proprietors in business were making liberal profits and in turn



THE GOLDEN WREATH.

Presented to Thomas Fitzwilliam by the stationers, printers and allied trades of New Orleans, December 31, 1910.

were paying liberal salaries to competent clerks. Buyers as a rule wanted fine goods, paid the price asked and bought liberally.

When Mr. Fitzwilliam came to New Orleans there were several large stationery stores in the city.

Mr. Fitzwilliam began in business for himself in October, 1860. Consequently he rounded out a full fifty-year period two months ago. The actual place of business has changed once, but the store has been in the same block for fifty years.

The veteran stationer is certain the stationery business was more profitable fifty years ago than it is to-day. A half century ago the stationer was not a manufacturer. It was in the days of a "tariff for revenue only" and much of the paper was imported from England, France and Germany.

"Competition was not keen in those days," said Mr. Fitzwilliam. "The trade of any given store depended in a large measure on the individuality of the proprietor and assistants. As I have said, I think buyers were inclined to be more liberal.

"I remember a case in point. It was just one or two days after I had opened up in business for myself when a stranger to me entered the store and asked the price of some cotton-sampling paper which I had on display in the window. If I remember rightly the paper was bought to retail at $25 per ream.

"Naturally I wished to get a start in business, and so I told the prospective customer that, while the price of the paper was $25 per ream, I would, in view of the fact that I had just started in business, cut the price if he would buy enough to warrant the cut.

"'I will take five reams of the paper and pay you $25 a ream. If you cut the price to make a sale your competitor will make another cut, and pretty soon all the profit will be gone.' That was the way my customer looked on the deal, and he was not an exception to the rule in those days."

The stationery business in New Orleans now is mainly manufacturing. The manufacturing end, according to Mr. Fitzwilliam, has brought its drawbacks as well as its good points. In the old days the stationer, not being a manufacturer, did not have to figure on time, cost of material and "proofs." To-day he has to take many things into consideration and figure closely.

Aside from being the dean of active stationers of the city, Mr. Fitzwilliam has the distinction of being one of the original stockholders and directors of the Hibernia Bank & Trust Company. He was also an original director of the Hibernia Insurance Company and of the *Morning Star*.

Mr. Fitzwilliam is hale and hearty. He is the active head of the business of which he is the founder.

HAS HICKORY TEETH.

Frank Forbis is the oldest mail-carrier in the county, and perhaps the oldest in this part of the State. He is ninety years old and has lost three teeth, and has worn false teeth made out of seasoned hickory cut so they fit around the other teeth. They last for several years, and when they wear out he cuts out some more, and he claims they beat the teeth the dentists make. We think the old man ought to have a pension, as he has worked most of the time for small wages.— *Horse Cave (Ky.) Gazette.*

HE KNEW HIS TIME-TABLE.

A woman waited and waited for a car in a Boston suburb and no car came. Finally she lost all patience. "Will you please tell me," she demanded of the starter, an old man seated on a keg of chewing tobacco, "if there are any cars left on this line, and if so, when they will pass here?"

Without moving his eyes from the distant horizon and without stopping chewing, the old man answered:

"A quarter arter, a half arter, a quarter to, and at."— *Success Magazine.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Up To Date.

L. COMP., Cincinnati, Ohio, asks: "In the sentence, 'A modern plant, sanitary and up to date in every particular, was opened,' is up to date correct, or should it be up-to-date?"

Answer.— Either form could be supported by good reasoning, and usage is indeterminate. Some people use one form, and some the other, and no really authoritative choice has ever been made in such a way as to enable any one to say that one is right and the other wrong. My own decision, as far as I am entitled to make one, is that the words should be separate except when they stand before a noun, as in "an up-to-date plant." Thus the sentence inquired about is correct.

Hyphen and Apostrophe Unnecessary.

J. A. McK., Brooklyn, New York, writes: "In corrected proofs are the forms two-days' carriage drives, eight-days' treatment, 50-minutes' ride, six-months' travel. Are these hyphens correctly used?"

Answer.— For my own printing I should consider this use of the hyphen incorrect. I should never write the phrases with it, and would not allow any one to print anything for me in the way that is questioned. But for others, fortunately, I do not have to decide. No one is under any sort of compulsion to accept my decision about any such matter. For those who have some respect for my decision — and probably a few people do think my opinion worth considering — here is the nearest to a positive expression that I feel qualified to utter: The use of the hyphen is unnecessary, but not absolutely incorrect. Each of the expressions is a possessive phrase, unmistakably marked as such by the apostrophe, and not needing any other sign. But each of them has a unified meaning that sufficiently justifies the use of the tie-mark called a hyphen if any one wishes to take supererogatory trouble enough to use it.

One Word, Compound, Two Words.

J. A. McK., Brooklyn, New York, asks: "What rule does the Standard Dictionary follow when it writes housekeeper, housebreaker (one word), house-master, house-builder (compound), and house physician (two words)?"

Answer.— The most important rule which accounts for these forms is the deference paid to usage. The words noted were established in the forms given to them by the dictionary, and the record had to tell what actually was (and is) the best usage, not what its editors thought best, regardless of such usage. However, some choice had to be exercised, because people write and print the terms in question in varying forms, of which in these cases there are three — hyphened and close compounds and two or more words — and one of the three had to be chosen. While there were no formulated rules for guidance, the editor in charge of this matter tested every term presented for his decision by principles gathered from the bulk of usage as found in books. A close and extensive search of books, in connection to some extent with his personal recollection, convinced him that housekeeper and housebreaker, as well as some other compounds with house, are written as solid words by almost everybody; in fact, they are practically universal. A very important question, relatively to the importance of the whole subject, had to be answered in order to decide which form any term should have. Comparison with many other words showed that a fixed principle was shown in them, although the editor had never seen it stated by any one. It was that the union of two words into one in any of various arbitrary classes of meaning is most frequently recognized by giving the new word continuous form. Thus, house-keeper would have been the form chosen, if prevalent usage had not decided against it, if the word meant literally a keeper of a house, one who keeps possession of a house. It does not mean this; it means one who keeps charge of what is done in the house. Similarly, a housebreaker is one who breaks into a house, not literally one who breaks a house. These words show the same kind of arbitrariness that is seen in bluecoat for one who wears a blue coat, as a policeman; in waterproof for a water-proof garment; in backbone for something that is not a bone, but is considered as if performing a function like that of a back-bone. In the Standard Dictionary the form back-bone is chosen for the actual bone, to make it agree with other bones, as breast-bone, cheek-bone, hip-bone, thigh-bone. Some of these are often printed in the close form, especially breastbone and jawbone, but the only form that seems reasonably available for all of them is the one with the hyphen. This principle of using the hyphen in the literal terms gave house-master and house-builder, as it also would prescribe house-owner, house-buyer, house-seller, etc. House-master is slightly doubtful in this respect, and probably housemaster would be a little better, on the analogy of shipmaster, ironmaster, etc. House physician is made two words because practically everybody writes and prints it so, and because this would not be so without an underlying principle. Writers and teachers have often formulated this principle, but not in such a way as to give the general impression of its application in such cases as that of house physician. It is found in the definition of an adjective as being a word that qualifies a noun. Of course this means that an adjective is a word that has this function as a separate word, not as a constituent element in a compound. House stands in such function in house physician, as the necessary relationship is felt in the sense conveyed, which is exactly what would be expressed by the phrase resident physician, except that it usually means the chief resident physician if there are others who reside in the house (usually a hospital) that is connoted. The house physician is not one who does anything to the house, or directly in the way of affecting the house, and the difference between his actual relationship to the house and the lack of such relationship in the other terms is the clue to the difference between two words and a compound word. A compound word is a word made by putting two words in the form of one word, whether with or without a hyphen. A compound word with a hyphen is distinguished from the others by printers simply as a matter of convenience, and it would be silly to attempt to change such usage; but it remains a fact that the hyphen is used between the elements only to tie them together, to make them one. All this platitudinous dissertation is egregiously schistotricholog-ical (a ghost word that means hair-splitting, used here with apology and promise never to do so again), but embodies the reasoning process used in determining the forms for the

dictionary. None of the words mentioned in the question could be misunderstood no matter how they are printed, so the question need not be permitted to be very bothersome to any one. But it is very convenient to printers to have a general understanding among the men in an office, so that all may know what is to be done, and not depend so much as they now have to on the marking of different proofreaders, or on the inevitably differing marking of one proofreader. In regard to these terms now in question, it is an incontrovertible fact that housekeeper and housebreaker have long been established as single words, and house physician as two words, while the others are in this respect undetermined, and, like thousands more, are compounded by some printers and left separate by others. The whole matter was in charge of one man as a specialty in making the Standard Dictionary. His most frequent trouble in doing the work was the recurrence of a demand for consistency, which he repeatedly refused to attempt to satisfy. He made the work absolutely consistent in as many cases as possible, but it simply could not be done so that no one could not find inconsistency in it.

DINNER OF THE PHOTOENGRAVERS OF THE EAST UNDER THE AUSPICES OF THE PHOTOENGRAVERS' LEAGUE OF NEW YORK.

BY S. H. HORGAN.

NEW YORK, January 17.— To the credit of Mr. John A. Anderson, of the Consolidated Engraving Company, New York, should it be said that he corralled last evening more employing photoengravers of this city than were ever gotten together before at a dinner, or any other function. President H. C. C. Stiles, of Washington, congratulated Mr. Anderson on the tremendous success he had made of it, for New York, he said, was the poorest city in the world for organization. The International Association through its efforts had secured a saving to the trade of $500,000 a year in alcohol alone, and by raising the tariff on postcards it had kept back the foreign product.

Boston received a great ovation for the men who represented her at this dinner. The honor roll consisted of S. E. Blanchard, Suffolk Engraving Company; L. B. Folsom and Charles G. Sunergren, of that firm; William D. Wright, Massachusetts Engraving Company; Edward C. Tripp, Franklin Company; R. E. Sparrow, Sparrow Print; W. J. Dobinson, Dobinson Engraving Company; Frank Hendry, American Engraving Company; Addie W. Dempsey, Hub Engraving Company; C. A. Peters, Peters Engraving Company, and F. O. Clark, Clark Engraving Company.

Chicago intended to be represented by a large delegation, but the delegates were compelled to send letters of regret. All their names, from E. W. Houser to George E. Benedict, brought rousing cheers, with extra cheers for the work Mr. Benedict has done to bring the craft to a sense of its absurd methods of price-charging.

Some of the other cities and their representatives were as follows: Toronto, Canada, George Brigden; Detroit, Mr. Smart; Cleveland, Frank H. Clark and Robert S. Denham; Buffalo, H. H. Graham; Scranton, Charles Gamewell; Albany, Neil P. Dominic; together with representatives from Springfield, Massachusetts, and Hartford and Bridgeport, Connecticut.

Mr. Charles A. Stinson, of Gatchel & Manning, spoke for the Philadelphians, who were John M. Keenan, of the Photo-Chromotype Company; I. Rubin, Phototype; John R. Bevan, Rembrandt Engraving Company; Howard Spencer Levy and James H. Hill.

The first business was the election of officers, which resulted as follows: B. W. Wilson, Jr., president; C. M. Cooper, vice-president; John A. Anderson, secretary, and C. P. Browning, treasurer. The Executive Committee is F. A. Ringler, E. M. Gill and Theodore Spendel.

Mr. Wilson, the president, spoke briefly of the work the league had done during the past year, principally in a number of conferences with the photoengravers' union, in which they had settled the scale of wages for the present year. Mr. Anderson, the toastmaster, said that the object of the meeting was to bring photoengravers together to know themselves better and to know their business better. To ascertain costs as nearly as possible is the most important need of the business to-day and therefore they had asked Mr. Robert Denham, the originator of the Denham method, to make the principal address.



PHOTOENGRAVERS OF THE EAST.
Dinner at the Aldine Club, New York, January 16, 1911.

Mr. Robert Schalkenbach, president of the New York Typothetæ, summed up in the beginning of his speech the whole principle of successful business in these words: "Sell your product for more than it costs you and live on less than the difference." He talked on the importance of business organizations. "How many men," he said, "will go into lodges, spending their time and money, and neglect

to go into an organization devoted to their business, which besides protecting them in their business, on which they and their families depend, but which organization has even better social features than the lodge, for therein they will find more congenial friends because they have something in common, and they can learn something of profit to themselves."

He advised a uniform cost system and a standardization of prices. As a printer it did not make any difference to him whether he was charged $1 or $5 an inch provided his competitor was charged the same price, always. He told of the many advantages of organization to the printers and the conditions were similar with photoengravers, described how they handled undesirable customers and attended to their collections. They were engaged now in grappling with the insurance trust of New York, which was compelling them to pay exorbitant rates. They secured insurance for their employees at one-half what they would pay for it themselves, and they paid $100 as a death benefit to each one of their employees.

Mr. Edwin Flower, of the electrotypers' organization, told of the benefits to his business from his trade getting together. He would never send his photoengraving to a cheap man and he asked them to do the same with their electrotyping.

Other speakers were Mr. J. C. Oswald, Frank H. Clark, S. E. Blanchard and Mr. Smart, of Detroit, before the exceedingly instructive address of Mr. Denham explaining his cost system. It was made clear with slides of charts and pages from his bookkeeping methods thrown on a screen with a magic lantern. Though the time was nearly midnight his audience listened with great interest to his lecture.

Among the New York engraving companies that had large representations at this dinner were the Consolidated, Electro-Light, Moss, Galvanotype, Gill, Suffolk, Farmer-Zehr, Scientific, Empire State, Chemical, Royal, Harding, Hartel, Herman Schedler, F. A. Ringler, Coöperative, Phœnix, Zees-Wilkinson, Trichromatic, Photochrome, Bartlett-Orr, and the Illustro, of Newark.

THIN PAPER IN BOOKMAKING.

The growth of the thin-paper idea in bookmaking of late years is quite striking. The difficulty of making the paper light enough and yet opaque has been overcome, and readers appreciate the comfort of a volume easy to hold in the hand and occupying little space on the shelves. Moreover, the thin-paper leaf, once turned, stays turned, and the book laid upon its back remains faithfully open at the required page. Even the Encyclopedia Britannica is to have a thin-paper form, and the publishers of the thin-paper edition of Thomas Hardy say that an increased demand for his works actually has been stimulated merely by the convenience of the new form.

"THE MID-PACIFIC MAGAZINE."

Volume 1, No. 1, of the *Mid-Pacific Magazine* appeared January, 1911, at Honolulu, Hawaii, conducted by Alexander Hume Ford and printed by the Hawaiian Gazette Company, Limited. This initial number is given up in the main to illustrated descriptions of the unique and exciting sports of surfing and coasting. The publication is much above the average of the popular magazines and as an exponent of the wonderful islands in which it has its home is admirable in every way.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad-setting Contest No. 30.

One of the winners in Ad.-setting Contest No. 30 resides in the far-away Hawaiian Islands, and this prevents the result of the contest being published in this issue, as it was impossible to secure his photograph in time, but everything will be in readiness for the March number. There were forty-five ads. entered, giving some excellent arrangements of the copy, and the leading specimens, which will be reproduced next month, will make an interesting study.

Illustrated Edition of the Altus Times.

Why not adopt the plan of the Altus (Okla.) *Times* and call it simply an "Illustrated Edition," without trying to find some high-sounding title for a special issue? It served every purpose in this case, as the *Times* issued a very fine number of forty pages, divided into five sections. The issue is nicely made up and printed, filled with advertising, and makes a splendid showing for a town of about two thousand people.

Booming the Resources of Puyallup Valley.

Early in January the *Puyallup Valley Tribune*, Puyallup, Washington, issued a special number setting forth the advantages and resources of its home region. It consisted of forty six-column pages, printed on a heavy supercalendered stock, and packed full of very carefully printed halftones. There were a limited number of ads., all nicely displayed. A heavy cream-colored cover-stock was used for the cover, containing no printing aside from a corner-card with the title of the paper. It made a very dignified and artistic number.

Cost of Producing Advertising.

H. A. Lill, editor and manager of the Hutchinson (Kan.) *Gazette*, whose letter regarding the cost of producing an inch of advertising was published last month, gives some further information regarding his method of procedure, as follows:

> In my handling of the matter I have charged against advertising the total expense of the business, except white paper, circulation solicitors, circulation manager and help working directly on circulation matters, such as clerks and mailers. I have divided this net expense by the total number of inches of advertising carried, measuring every advertisement, local, foreign and classified, and regard this to be as near as possible to the cost of producing an inch of advertising. This makes the advertiser pay for everything except white paper and circulation solicitation, which I believe is exceedingly fair, as most papers make the advertiser stand a great part of the circulation expense, as their subscription price is merely nominal.

We hope to have the result of Mr. Lill's efforts in figures next month. In the meantime let other publishers send in what they have found to be the cost of publishing an inch of advertising as shown by their records. A little time

spent on this will be of great benefit to publishers everywhere, to say nothing of the greater value accruing to the one who does the figuring.

Its Ninth Birthday.

On its ninth birthday the De Soto (Wis.) *Argus* published an "Anniversary Number" of double its usual size. Coming in the middle of December helped to make this issue a very profitable one from an advertising standpoint.

A Tasmanian Special Issue.

Among the many special issues received this month, one of the most attractive is the "Courier Annual," published by the *Weekly Courier*, Launceston, Tasmania. It is filled with many large and nicely printed half-tones, the subjects of which are well chosen. Many of these are printed over tint-blocks, some very pleasing effects being produced by the blending of colors in these backgrounds.

Danger of Preliminary Court Comments.

The publisher and the managing editor of the Seattle (Wash.) *Evening Star* have been adjudged in contempt and sentenced to jail for comments which the paper made upon the decision of the court in granting a temporary injunction in a case still pending in court. The publisher was given four months and the managing editor thirty days. In addition to the jail sentences, the publishing company was fined $300.

Merited Promotion.

Richard B. Mead, who as business manager of the Springfield (Ohio) *Daily News* has been chiefly instrumental in making that paper one of the most popular and enterprising dailies in Ohio, was recently promoted to the general management of the News League of Ohio, in which is included the Dayton *News*. As the headquarters of the league are at Dayton, Mr. Mead will take up his residence in that city. The promotion came as a Christmas present from Congressman James M. Cox, the owner of the paper.

Special Issues of a German Paper.

Two exceptionally fine special issues of the *Abendschule* have been received from Ernest Kroehle, advertising manager for the Louis Lange Publishing Company, of St. Louis, Missouri. One of these is their "Thanksgiving Number" and the other a "Luther Number." Not only is the text in German, but the great majority of the illustrations are by German artists, even many of the illustrations in the advertising. The presswork is exceptionally fine, and one could easily imagine that the entire edition was printed in Berlin — at least, I would not be surprised to learn that the pressman learned the art either in Berlin or some other German city.

Training the Cubs.

Courses in journalism, which have been added to the curriculums of several of the colleges and universities during recent years, are becoming more and more popular, and features are being constantly added, bringing them as near as possible to the same practical point of instruction that could be secured in a newspaper office. Students in this course at the University of Wisconsin this year numbered 111 about the middle of December, as compared with 72 at the same time last year. This shows an increase of over fifty per cent, and the indications are that the total for the year will reach 150, or one hundred per cent. The university has a museum of foreign newspapers, covering twenty-eight countries in all parts of the world. Some fifty of the students have organized an advertising club to study the methods of effective publicity, and have arranged for addresses during the winter by some of the big advertising men of the Middle West. As an instance of the widespread interest in this course in journalism there are enrolled among the students two foreigners, one an East Indian from Calcutta and the other an Armenian from Turkey, both of whom are preparing to engage in newspaper work in their native countries after completing their studies.

Greeley Centenary.

Schools and colleges in every part of the country will hold appropriate exercises on February 3 in celebration of the Horace Greeley centenary. Preparations are being made under the auspices of the Chappaqua Historical Society, and this organization is urgently requesting a nation-wide celebration to honor the memory of the great printer, editor and statesman. President Taft will speak at Chappaqua, where Horace Greeley lived, and in New York city Mayor Gaynor has appointed a committee to make arrangements for appropriate exercises. In addition to this, Typographical Union No. 6, familiarly known as "Big Six," of which Horace Greeley was the first president, has provided for an interesting celebration. Contributions are now being received for the erection of a statue of Greeley in his old home town. Jacob Ehrlich, Chappaqua, is treasurer of the Memorial Fund Committee.

Lunatics Issue a Paper.

In its salutatory, the *Weekly Loonytic*, published by the inmates of the Mattewan Asylum for the Insane, the institution in which Harry K. Thaw is confined, and who, it is said, will contribute to the paper's columns, declares that "Every profession, trade or business has a journal to voice its wants, kicks and benefits except the lunatics. In the State of New York thirty thousand of us are now restrained, fed, housed and clothed at an annual expense of $6,000,000. Outside of insane asylums thousands are being incubated in the hatcheries of so-called civilized and Christian society, preparing to make one of these palaces their final roosting place. It is to put them and the taxpayers wise to the inside of their future home that we launch this long felt want. The profits from this family journal will be spent for the entertainment of the inmates. It's the same old thing here day after day. Give us a chance to help ourselves."

Sunday Advertising and Contract-breakers.

The Pittsburg *Observer* states that the Sunday newspaper "has received from a law court a blow in its most vital part," through the decision of a St. Louis judge that a newspaper could not recover for advertising carried in the Sunday issue. On this account the *Observer* believes that the Sunday newspaper "may soon have to go."

How easily excited are some editors! In the first place, newspapers should not want to do business with anybody but reputable business men. And no reputable business man will take advantage of a technicality to get from under his just obligations. At any rate, the advertisements coming from men who would employ the law as an instrument through which to rob the publisher are not likely to bring credit to the newspaper giving them space nor profit to the reader who peruses them. The sooner such advertisers declare themselves in the courts of law, the better it will be for everybody concerned, and especially the Sunday newspaper.

A Canadian Anniversary Number.

When the Saskatoon (Sask.) *Press* was two years old, in December, it published a very neat anniversary number. A full-page illustration of a big ocean liner, the City of

Saskatoon, printed in sepia, occupied the first page, very appropriately entitled "Forging Ahead." The *Press* is an exceptionally neat and progressive paper and is evidently "forging ahead" just as surely as is the big steamer in the photograph with its four tremendous funnels and its engines working to their fullest capacity.

Papers' Suspension Alarms Business Men.

The two daily papers at Lisbon, Ohio, the *Patriot* and the *Journal*, suspended publication early in January on account of lack of advertising patronage, but the suspension had such an alarming effect upon the business interests of the city that a meeting of the Business Men's Association was immediately called and $1,500 subscribed for advertising to the paper that would start up again. This brought about a deadlock as to choice of papers and as a result both newspapers are again in the field.

Annual Issue of a Canadian Paper.

Among the special issues received last month, not a Christmas number, was the "Advance Annual," dated January, 1911, and issued annually by the Kemptville (Ont.) *Weekly Advance*. This is a very nicely illustrated edition, containing matter appropriate to the holiday season, but practically no holiday advertising. The body of the issue consists of forty-eight pages, printed in brown ink, and this is enclosed in sixteen pages in red, while the whole has a white enameled cover, printed in red and black.

Editor Howe Retires to "Potato Hill."

The famous Atchison (Kan.) editor and founder of the *Globe*, E. W. Howe, has withdrawn from active newspaper work. According to the *Globe's* announcement of December 31, a one-half interest in the paper "has been given outright to the owner's son, Eugene Howe, who has associated with him several others, including the principal employees of the paper." The veteran editor will retire to "Potato Hill," a farm which he purchased recently, about three miles from town. From this ranch he will issue a publication to be known as *Smith's Quarterly*, which is expected to bristle with the wit and humor for which the Kansas editor is famed.

Stopping a Paper without Paying Arrearages.

"Many people who subscribe for newspapers do not leave explicit directions with the publisher to discontinue the paper at the end of a certain time," writes L. E. Merchant, business manager of the St. Joseph (Mich.) *Herald*. "The time goes on and after a while a bill is sent — it may be for one, two or three years — then come back the words, 'I only signed for it one year.' Then there is another class who do practically the same trick, and when the bill is sent they refuse it at the postoffice and write and tell the publisher to discontinue the paper 'as my time is out,' and not offering to pay arrearages, as they should do. Does any one know of a court decision bearing on this subject, whether any one can be compelled to pay the amount? This habit is not always prevalent with a class that may be considered 'poor' and can not pay, but it is just as prevalent with a class who might be made to pay. If anybody knows of such a decision please communicate it for the good of the craft through this publication, that all may be posted on the subject and place themselves in a position to act accordingly." THE INLAND PRINTER can not cite the court decisions on this question, but it has been ruled that there is no law which allows a newspaper publisher to continue sending his paper to a subscriber until all arrearages have been paid after he has ordered it discontinued. Some years ago it was customary for publishers to use this threat upon subscribers, but it had no foundation in law. The whole question hinges on the kind of order which the subscriber gives. If he signs an order for a year, the paper is continued beyond that time at the publisher's risk, unless he secures another order. If the subscriber signs an order to start sending the paper without specifying the length of time, the paper may be continued until it is ordered stopped, and the bill is collectible up to the time the stop order was received, but no longer, whether arrearages are paid or not. A refusal to accept the paper from the postoffice during the time for which the subscriber contracted does not prevent his being compelled to pay for the full period, but refusal to accept a paper when no specified time was stated in the original order might be construed as a stop order, and the publisher would find it difficult to collect beyond the time that he was notified of such refusal. If any of our readers know of any court decisions that do not conform to this explanation we trust they will send them in, so that they may be published for the benefit of publishers everywhere.

Christmas Issues.

During the latter part of December the Christmas issues came pouring in to THE INLAND PRINTER from all over the United States and Canada. They are all good. A publisher who is enterprising enough to get out a special number, with an illuminated cover, is usually enterprising enough to get out an issue that is a credit to himself and to his office. In the vast majority of cases to describe one is to describe them all. Most of them have covers in colors, either ready-prints or the product of the home office, and there are extra pages in them all, of course, and these extra pages are well stocked with advertising. Sometimes I wonder if some of these publishers get enough per inch for this one-time business to pay the cost. In some instances, no doubt, less advertising and more money would make the Christmas issue a nice, big, profitable enterprise, whereas now it is often only an added expense. But that is aside from the question and is not describing the many creditable numbers received this season. The ready-print houses are furnishing some very attractive four-page covers, printed in two and three colors, the first-page design being so arranged as to fit either a six or seven column paper, and these are being used very extensively. They are much better than a publisher can produce himself at four or five times the cost. But sometimes it pays to go to the extra expense and get out something exclusively your own. The Washington (N. J.) *Star* is one of the papers which every year print their own covers, always appropriate to the season and well executed. This year the *Star's* first page contained a reproduction of the painting by Carl Muller, "St. Mary and St. Elizabeth." It was printed in one color only, a rich brown, the page border being in an olive green. The inside was just one of its regular issues of an up-to-date newspaper, greatly enlarged to accommodate its holiday advertising, and nicely printed on a supercalendered stock. The Christmas number of the *Benzie County Patriot*, Frankfort, Michigan, was a splendid issue — two issues, in fact. The first was published on December 9 and the second on December 16. The publishers write that they charged 10 cents an inch for half and full page ads. and 15 cents an inch for quarter pages, with a fifty per cent discount for the second issue where there was no change in copy. They say "the plan worked like a charm and made the second issue come very easy." One of the largest numbers received, and a country weekly at that, was that of the Greenwood (S. C.) *Index*. It consisted of sixty-four pages and contained 5,197 inches of advertising. A feature was number-

less letters to Santa Claus. This is undoubtedly a good plan, as all parents are interested, and there is a "little fairy" in almost every home. Another Christmas issue that particularly attracted my attention for its good arrangement and presswork was that of the Rossville (Ill.) *Press*. There were twenty-eight pages, containing 118 columns of advertising. Artistic blotters with three-color illustrations were used to procure a goodly portion of this business, as the publishers say "The blotters aided materially in securing the large amount of advertising, as we did very little personal soliciting compared with former years." Among the many other Christmas numbers the following deserve particular mention: Granby (Que.) *Leader-Mail; Berkshire Courier*, Great Barrington, Mass.; Antigo (Wis.) *Journal;* La Grange (Ind.) *Standard; Lehigh Valley Argus*, Lehigh, Iowa; Kensett (Iowa) *News;* Lincoln (Neb.) *Herald;* Lake Geneva (Wis.) *News; Golden Valley Chronicle*, Beach, N. D.; Lee's Summit (Mo.) *Journal;* Hebron (Neb.) *Champion;* Sheldon (Ill.) *Journal;* La Junta (Colo.) *Tribune;* Dwight (Ill.) *Star and Herald;* Gibson (Ill.) *Courier;* Fillmore (Cal.) *Herald; Marshall County News-Democrat*, Madill, Okla.; Newton (Miss.) *Record;* Lestershire-Endicott (N. Y.) *Record*.

leper, 'Unclean! unclean!' ought to be branded on the newspapers infected by the black plague.

"What of the publisher who entices his readers into wildcat investments by lifting the shell and showing the pea? Is he an opinion holder or just a capper? The genuine brand of national righteousness should begin with the newspaper that advocates it. It is better to protect the reader every day against chicanery and betrayal than to use tainted money for spectacular schemes for relief."

Good Ad. Display.

Among the ads. sent for criticism this month there is one double-page which I am reproducing, as it shows the effectiveness of neat panels. The ad. as a whole is unostentatious, and might be criticized for its sameness, and yet it has the appearance of being a big business bringer for the advertiser. The balance is perfect and every panel has just the right amount of matter. Without these panels the whole effect would be lost. The man who wrote the ad. must have materially assisted in bringing about this result, but he certainly needed the excellent coöperation he received at the hands of the compositor, Otto T. Boggs, foreman of the Richwood (Ohio) *Gazette*. Three other good ads. come from R. E. Whipple, of the *Lehigh Valley Argus*, Lehigh, Iowa, who not only sets but writes many of the ads. for his paper. Mr. Whipple places most of his cuts in panels, but would get better results if he allowed a little more space within the rules. Still another ad. of merit, a full page, comes from A. O. Wensberg, Worthington, Massachusetts. It would have been stronger if the entire center panel had been surrounded by a heavier rule.



PANEL EFFECTS IN DOUBLE-PAGE AD.
Composed by Otto T. Boggs, foreman, Richwood (Ohio) *Gazette*.

Black Plague in Newspaper Advertising.

At the one hundred and tenth dinner of the Sphinx Club, held at the Waldorf-Astoria, New York city, James Schermerhorn, publisher of the Detroit (Mich.) *Times*, made an address in which will be found little comfort for newspaper men who sell advertising space to any one who has the price to pay for it. "It is a shabby trick," he said, "to capture the reader with editorial upholding of the decencies of life only to deliver him over to the spoilers who lie in wait for him in the advertising section of the paper. There is a white plague, and philanthropists are fighting it. The publisher helps in his editorial and news columns. But in his business section there is a black plague, an inky infection in the form of spurious consumption remedies offering false hope to the hopeless; brazenly guaranteeing to cure the incurable. The awful cry of the despairing

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Canova (S. D.) *Herald.*— Keep the color even and you will have a very attractive paper. Your first page is bright and newsy, and the ads. throughout are nicely displayed.

Washington (Ind.) *Democrat.*— You are publishing a very newsy paper,

although the issue before me is badly crowded with holiday advertising. The head rules on the first page should be transposed and you need a new title, as the present one is badly worn.

Eureka (Mont.) *Journal.*— The head rules on your first page should be transposed, but aside from this there is nothing about the *Journal* to criticize. Ad. composition, make-up and presswork are all commendable, and good care is evidently taken even in the writing of the heads, in order to make them just the right length.

Ripon (Cal.) *Irrigation Bulletin.*— This paper is sent by C. B. Leavitt, who signs himself "superintendent, foreman, ad.-man, make-up, pressman and devil." Ripon has a population of only 150, and the *Bulletin* is certainly a credit to the town. As the contents of the paper are composed principally of "boosts" for Ripon, with the idea of attracting more people and additional investors, it would be a good plan to use a heavier and better stock, so that everything will be made as attractive as possible.

Alaska Daily Record, Juneau, Alaska.— You are certainly publishing an exceptionally newsy paper for a town of only fourteen hundred, and it is quite possible that it is "the best daily published in a town this size in the United States," as you claim. I do not know of a better one. As a criticism, I would suggest making the display heads in alternate columns on the first page distinctive from the others. Possibly you like the present sameness, and it may be artistic, but personally I would prefer more distinctiveness.

planned to wreck the Oklahoma City *Times* office. J. W. McCammon, the managing editor, had declined to accept a New Year's poem written by Mr. Scott.

Under the receivership of Joseph T. Nevin, the Pittsburg *Post* is being published the same as heretofore.

The Monongahela (Pa.) *Times* has been reorganized by the addition of new stockholders and increased capital.

According to the New York *Sun* a movement has begun to start a daily Roman Catholic newspaper at Brooklyn.

The Montreal (Can.) *Herald* management has purchased real estate on which to erect a new home for the paper.

Business men of Cotter, Ark., have organized a stock company to publish a newspaper and establish a printing business.

The Albany (N. Y.) *Argus* has reduced the price of its weekday edition to 1 cent. All Albany papers are now 1 cent.

Editor Ayer, of the Florence (S. C.) *Daily Times,* has installed a $10,000 web perfecting press in his new building.

Iowa publishers have petitioned the Interstate Commerce Commission for lower freight rates on news paper from Wisconsin.

S. E. Amos, publisher of the Vinita (Okla.) *Leader,* has been appointed private secretary to Governor Lee Cruse, of that State.

The recent revival of monarchist newspapers at Lisbon culminated in riots and the destruction of three newspaper plants by mobs.

Charles McIlvaine has succeeded his father, Joseph L. McIlvaine, as editor of the Tuscarawas *Advocate,* at New Philadelphia, Ohio.

The Frederick (Md.) *Evening Press,* which was started last August, has been taken over by the Frederick Post Publishing Company, which has



A PRINTER'S HOME.

Residence of Lee L. Currie, journeyman printer, 959 Bayliss avenue, Grand Rapids, Michigan.

The Man—The Field.

One more newspaper field is added to the list this month, where ambitious young publishers with a small amount of capital may find an opportunity to get a start:

Field No. 10 (Kansas).— In one of the best cities in Kansas, population nine thousand, with only one daily and one weekly. One or two first-class young newspaper men, experienced in operating a daily, who can command some capital or good backing, can secure local capital.

Those interested may learn full particulars by addressing the editor of this department.

News Notes.

A new building will be erected for the Toledo *News-Bee.*

The Canton (N. C.) *Vindicator* is in the hands of a receiver.

Suspension of publication by the Pueblo (Colo.) *Sun* is reported.

The Musselshell (Mont.) *Advocate* is reported as having suspended.

The *Star-Gazette,* Elmira, N. Y., began the New Year in its new home.

The Lafayette (Colo.) *News Free Press* has been consolidated with the *Leader.*

Clanton, Ala., is to have a new newspaper. It will be called the *Clanton Press.*

Fire partially destroyed the plant of the Jackson (Tenn.) *Democrat* late in December.

On January 9 the Atlanta (Ga.) *Journal* issued the first number from its new building.

The Gray's Lake (Ill.) *Times* has been consolidated with the *Advertiser,* at Antioch, Ill.

On January 7 the Northern Minnesota Editorial Association held its annual meeting at Staples.

John H. Scott, an Oklahoma City poet, was arrested recently and a quantity of dynamite found in his pockets, with which he is said to have

launched the *Evening Post.* The *Weekly Examiner* will be continued by Fabian Posey, the former manager of the *Press.*

Charging libel and attempted blackmail, the Stadium Company has brought suit against the Montreal (Can.) *Star* for $50,000 damages.

The Yakima (Wash.) *Democrat* has suspended publication. The new anti-saloon paper, the Yakima *Independent,* has taken over the plant.

J. A. Robinson, founder of the Durham (N. C.) *Sun,* has returned to that newspaper and will be a permanent member of the editorial staff.

A meeting of Republicans was called at Snow Hill, Md., recently, to consider the advisability of starting a newspaper in Worcester County.

E. G. Burkman, formerly with the Columbus (Ohio) *Dispatch,* recently took personal control of the Dayton *Journal,* which he purchased some time ago.

Construction has begun on the new building for the Akron (Ohio) *Beacon Journal,* which, it is said, will be one of the finest newspaper plants in the State.

Work on the new home of the Cleveland (Ohio) *Leader,* at the corner of Superior and East Sixth streets, will begin early in the spring. It will be fourteen stories high.

Fire, which originated in the boiler-room, partly destroyed the plant of the Cumberland (Md.) *Evening Times,* on December 27. Damage amounting to $10,000 was sustained.

At administrator's sale, the Mobile (Ala.) *Register* purchased the plant of the *Daily Herald,* an afternoon paper which suspended publication at that place about eighteen months ago.

C. M. Foster will have charge of the *Third District Review,* recently published at Bowling Green, Ky., but which has been purchased by Glasgow (Ky.) parties and removed to that place.

Established more than thirty years ago, the *Evening Jeffersonian,* Findlay, Ohio, discontinued publication early in January. Increased cost of running a daily is given as the chief cause of demise.

A. P. Sandles, secretary of the State Board of Agriculture, has resigned as editor of the *Putnam County Signal,* at Ottawa, Ohio, and it is reported he will establish an agricultural paper at Columbus.

Charles H. Fogg, who has been the sole owner of the Aristook *Times,* published at Houlton, Me., since 1906, having purchased the interests of his partners during that year, organized the Times Publishing Company, a stock concern, on December 31, with the following officers: President and

treasurer, Charles H. Fogg; vice-president, Charles G. Lunt; clerk, Rose E. Donovan. The new company will continue its job department as heretofore.

THE plant of the Knoxville (Tenn.) *World*, which paper ceased publication some time ago, is being moved to Nashville, where it is said Lon P. McFarland and others will start a new daily, to be conducted in the interests of the present state administration.

ACCORDING to a press dispatch from Kansas City, Kan., V. J. Lane, founder and for thirty-nine years editor of the Wyandotte *Herald*, of that city, will suspend publication because he wants to retire. He has refused an offer to sell and will refund subscriptions.

A COMPLETE editorial force has been organized among the students of the Thorsby (Ala.) public school by Principal Foss, and a large-sized newspaper is published weekly. The paper is printed by a typewriter, neat in appearance and creditably illustrated with colored pictures. The circulation, however, is small, only one copy being made. The purpose is to develop journalistic ability.

New Publications.

Williamsburg, Pa.— *Press.* Frank Nevin.

Fairmont, W. Va.— *The Merry Maker.* Levi P. Harr.

Waterloo, N. Y.— Seneca County *Standard.* O. J. Connell.

Monroe, N. Y.— *Central Highland Herald.* J. B. Gregory, editor.

Egg Harbor City, Pa.— *Tribune.* Henry Gries, Jr., and Hilmar Kroekel.

Deaths.

San Francisco, Cal.— Charles Sedgwick Aiken, editor of *Sunset Magazine.*

Providence, R. I.— Charles A. Pabodie, veteran engraver and map publisher.

Harrisburg, Pa.— William R. Hendricks, for forty years editor of the Hummelstown *Sun.*

Lock Haven, Pa.— Elmer B. McKee, former owner and publisher of the Towanda *Daily Review.*

Poughkeepsie, N. Y.— Capt. William F. Boshart, well-known printer and prominent Grand Army man.

Detroit, Mich.— August Marxhausen, founder and publisher of the German daily newspaper, the *Abend Post.*

New Haven, Conn.— Cornelius S. Morehouse, one of the founders of the printing firm of Tuttle, Morehouse & Taylor.

Doylestown, Pa.— General W. H. H. Davis, former editor of the *Democrat* and veteran of the Mexican and Civil wars.

Raleigh, N. C.— John C. King, well known among old-time printers and for fifty years a member of Raleigh Typographical Union.

Annapolis, Md.— L. H. Hammersly, a well-known publisher of Philadelphia and New York. He was the author of many books dealing with the navy.

New Orleans, La.— John W. Coghlan, printer, poet and musician. Although a graduate of Harvard, a musician of great skill and a successful composer of music, he continued to work as a compositor on the *Picayune* until his death.

Lansdale, Pa.— J. W. Harvey, editor and publisher of the *Republican* and president of the Press League of Bucks and Montgomery counties.

New York, N. Y.— Henry Burr Barnes, head of the publishing firm of A. S. Barnes & Co., and a director of the American Book Company and Barnes-Curtiss Company.

Grand Rapids, Mich.— Eber Rice, veteran printer and head of the West Michigan Printing Company. He was prominent in G. A. R. circles and secretary of the Old Residents' Association.

New York, N. Y.— Eben Burrill Tuttle, for more than forty years connected with the printing department of the New York *Herald*, and at his death the oldest living member of "Big Six" Typographical Union.

Washington, D. C.— Thomas C. Pursel, veteran printer, and soldier under Gen. Lew Wallace in the Civil War. While editor of the Crawfordsville (Ind.) *Daily Argus*, which paper he founded, he aided General Wallace in the revision of "Ben Hur." For the past few years he was an employee of the Government Printing Office.

Flushing, L. I.— Aaron Homer Byington, of Norwalk, Conn., who edited and published the Norwalk *Gazette* for more than sixty years. As Washington correspondent, he had charge of the field service of the New York *Tribune* during the Civil War, and made the first report on the Battle of Gettysburg. Later he was associated with Charles A. Dana, in the purchase of the New York *Sun.*



A PRINTER'S HOME.

Residence of L. C. Shepard, proofreader, 209 Terrace avenue, Grand Rapids, Michigan.

Luseland, Sask.— *Dispatch.* John and Thomas McComica, formerly of Findlay, Ohio.

Towanda, Pa.— *People's Daily Advocate.* People's Publishing Company (recently organized).

Boston, Mass.— *Graphic Arts.* National Arts Publishing Company, Henry Lewis Johnson, editor.

Charlotte, N. C.— *Southern Textile Bulletin.* David Clark, formerly with the *Textile Manufacturer.*

Changes of Ownership.

Zionsville, Ind.— *Times.*

Oakland, Iowa.— *Acorn.*

Blue Rapids, Kan.— *Journal.*

Clarendon, Tex.— *Times.* Consolidated with *Chronicle.*

Stillwell, Okla.— *Sentinel.* Consolidated with *Standard.*

Long Creek, Ore.— *Ranger.* Sold to Caldwell & Shields.

Carroll, Iowa.— *Herald.* J. B. Hungerford to W. C. Saul.

Paragould, Ark.— *Democrat.* C. H. Stuart to E. I. McKinley.

Dayton, Ohio.— *Daily Journal.* G. A. McClellan to E. G. Burkman.

Coldwater, Ont.— *Planet.* J. F. Van Allen Estate to Howard Chester.

Home, Kan.— *Tribune.* C. W. Riley to the Tribune Publishing Company.

Cooperstown, N. Y.— Otsego *Republican.* C. W. Davidson to the Arthur H. Crist Company.

Edinboro, Pa.— *Independent.* C. J. Cooper & Brother to R. C. McClymonds, of Grove City.

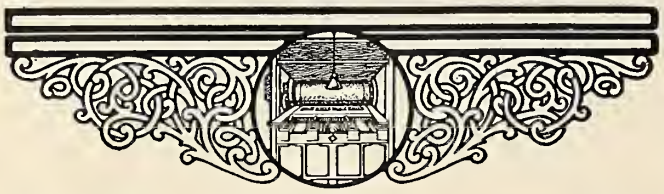
Greensburg, Pa.— *Daily Tribune* and Greensburg *Press.* Crombie Allen to Robert W. Herbert, formerly political editor of the Pittsburg *Times.*

Lawton, Okla.— *Constitution-Democrat.* J. Roy Williams to John N. Shepler, of Oklahoma City, and S. C. Chatham and J. W. Perry, of Lawton. The name of the paper will be shortened to Lawton *Constitution.*

TROUBLE WITH A NEW WORD.

Generally speaking, compositors on specifications at the Government Printing Office are supposed to follow literally all compounding, but the office decided that an ocean-airship is a "manifest absurdity." — *Washington (D. C.) Herald.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Christmas Bells.

(803.) A copy of *Christmas Bells*, published in St. John's, Newfoundland, reaches us. This magazine is filled literally with Christmas cheer. It is also well printed, the pages are in double columns, twenty-four ems wide, in long primer, without head or column rule. A number of inserts, printed on enamel stock in a photo-brown ink, attests the skill of the pressman. The cover and advertising pages received equally careful treatment, as one imperfect letter can not be found. It is a pleasure to examine such uniformly printed pages.

Cuts Need Tooling.

(820.) Submits four specimens of post-card printing from two-color plates. Red and green inks are used; the red plate shows dots in the high lights that should not be present. These imperfections apparently are not the result of dirty cuts. The pressman writes: "I would like to know how to remove the spots in the red plates. They should print like the one marked."

Answer.— Wash the cuts with benzin, using a fine bristle brush, and place in a good light and examine with a magnifying glass. If the cuts have been cleaned properly the lines should show no imperfections. If the examination reveals connected dots in the high lights, as it shows in the print, return the cuts to the engraver, who will clean them up by tooling, as the imperfection is probably due to an oversight.

Photogravure and Letterpress Ink.

(819.) Submits a section of a private mailing-card; the illustrated part is a photogravure, while the letterpress portion is printed. Accompanying the card is one printed from a vignette half-tone in brown ink. The printed letter reads as follows: "Was the enclosed card, No. 1, printed with one impression? Our customer says it was. If so, how do you account for the high lights having a yellowish tint and the heavy tones such a dark brown? Where can we obtain a color like that used on No. 1? We submitted the other section of No. 1 card to an ink-dealer to match, and received the ink that No. 2 card is printed with. Can we obtain by two impressions the same result as shown on No. 1 card by using a yellow tint on the first impression?"

Answer.— The card was printed by two processes: the illustration and title were by photogravure, the balance was done on a platen press with ordinary ink. You may be able to match it in a double-tone ink, or an ink made to give the double-tone effect. Inks of this character, suitable for the work in question, may be had from dealers. You will not be able to duplicate the job, however, even though you secured the identical ink used on the original, for the half-tone cut gives only dots in the high lights and can not give the tinting that gives the softness to photogravure work. The closest matching in letterpress inks will be the grades of ink referred to above. Two impressions — the first a tint with bi-tone cuts — will give an effect approximating the result you desire; still the softness and depth of color that appear in photogravure work will be lacking.

More About Tetrachlorid of Carbon.

(823.) In a letter to THE INLAND PRINTER, H. C. Daniel, inventor of "Danielene," says: "I read with great pleasure the article on 'Fire Risks in Printing Plants.' In regard to solvents for printers' use, I was experimenting with different solvents, and among others I secured a supply of tetrachlorid of carbon. Noting its effect on various substances, it occurred to me that it might be of use in a pressroom. I tried it at once. The effect was marvelous, and, being noninflammable, I decided that a treasure was found. Inquiring from the importers, I found, as you stated, that the price was 8 cents a pound in steel drums of 1,200 pounds. I decided at once that it was not at present practicable for printers' use on account of the cost. In testing it out with other solvents I find that equal parts of benzin and tetrachlorid work well, and also that coal oil diluted up to fifty per cent with the tetrachlorid worked excellently for type and rollers. While the price is high, I used the two combinations until I retired from the printing business after spending forty-six years at the trade. I believe that tetrachlorid of carbon to be the only non-inflammable solvent that will meet all the needs of the printer."

Indirect Printing from Engraved Plates.

(821.) A new method of offset printing has been patented in France. The plan involves the use of intaglio engraved plates or cylinders which transfer to a roll of elastic material which in turn is impressed on the paper by a suitable cylinder. The roll is washed and scraped and wiped after each impression. By this plan the rubber blanket or roll does not retain accumulations of paper dust or ink, for it passes through a basin of solvent and comes to the engraved plate free from the dust or surplus ink. The engraved plate is inked and scraped by the usual method, and in this way is somewhat similar to Doctor Merten's process. The use of the transfer roll of elastic material and the compression cylinder makes the method an indirect one by combining the offset principle. This method gives the third adaptation of the offset principle to printing. The first is the lithographic way now so widely used. The second is the adoption of this principle by a German press concern where a transfer is made from a type-form to a rubber blanket and reversed on another blanket, to be again transferred to a web of paper for newspaper production.

A Secret Compound.

(822.) A printer desires to know the ingredients of a compound which, if added to contiguous colors on a platen press, will prevent them mixing. His letter reads: "Some years ago a strolling pressman came through our town and was selling a recipe to prevent two or more colors from mixing on a platen press. The disk was held stationary and the several colors were mixed with some compound which prevented them running together. I secured the recipe and tried it out; it worked all right. It is years since I used it and have forgotten the ingredients."

Answer.— The principle on which the inks are to be prevented from mixing is to use two opposing elements in adjacent bands of colors. For instance — blue, red and green are used; add turpentine to the blue and green, and ammonia to the red, which will divide the other colors. If these liquids are incorporated in the inks it is supposed to

prevent their mixing, and to some extent it will unless a large quantity of ink is carried, when the edges will run together and blend, forming a different color. We doubt if there is any compound that will effectually divide two colors to the extent that there will not be a physical combination of the two where they adjoin. However, we would like to hear from those who have tried out these compounds.

The Auckland "Illustrated Weekly News."

(804.) From Auckland, New Zealand, comes the *Illustrated Weekly News*. This holiday number contains thirty-six pages of half-tones and letterpress, and twenty-eight pages of advertisements, which also are illustrated. The magazine is 12½ by 18½ inches, and printed on good enamel stock of light weight. The cover is lithographed in colors, showing the kea, a flesh-eating parrot, found only in that country. The illustrations in half-tones are printed in only two colors, showing the wonderful scenery and depicting many characteristic views of bush life. The presswork is not up to standard, the register and tint selection being somewhat faulty. The light-green tint, if run lighter, would improve the cuts. The dark-brown ink appears mottled in the cuts where the shadows are strong. This brown, if modified with a touch of red, would give a warmer tone and brighten up otherwise dull-looking pages. The type, in many places, is weak where borne off by adjacent cuts; most of the advertisement pages look well. The faults appear to be from imperfect type and broken rule and weak spots in the running heads. Two supplements, printed from half-tone plates 16 by 23 inches, and colored by the litho process, are weak and lack brightness and finish. From a pressman's viewpoint the principal defects appear in the tint selection, the imperfect register, the make-ready and the lack of cleanness of the half-tone cuts.



A PRESSMAN'S HOME.

Residence of John S. Pleune, journeyman pressman, 286 Paris avenue, Grand Rapids, Michigan.

Mottled Solids.

(825.) Submits a label printed in a bright red ink on litho coated stock. The plate is a solid oval, 3½ by 2½ inches, with white letters which are embossed in medium relief. The ink gives no cause for complaint except for the mottled appearance. Another label printed in black from a vignette cut of larger dimensions shows a gray streak, like that which would be caused by the rollers lifting from the surface they were traversing. The pressman asks: "1. How can I obtain good solids in work like the enclosed label? No matter what I try, the deposit of the ink always looks mottled. Having only short runs I am, of course, not allowed much time for make-ready. The people I work for are satisfied with the work as it is on the enclosed sample, but I would like to get it better for my own satisfaction. 2. What is the cause of the poor inking up of a form as it appears on the enclosed sample marked B? The work is done on a —— press and runs all right for fifty or sixty impressions like sample A, then it will for some reason give two or three poor impressions. I have used every precaution to avoid this, but with no result."

Answer.— The efforts of the pressman toward bettering his work are laudable and could be copied to advantage by many. 1. The explanation regarding the short runs probably gives the clue to the cause of the mottled appearance. The ink for the label is likely thin in body and this is accompanied by too strong impression; the ink does not lift properly in consequence, having under the circumstances about as much attraction for the plate as for the paper. The remedy will be directed toward increasing the body of the ink; this tends toward giving it a greater affinity for the paper. The impression then should be modified so as not to tend toward squashing the ink, just enough to lay the ink and to give uniformity to the surface. Begin with a light impression and the proper amount of ink and increase it gradually. If the ink had not been reduced as we surmised, you should obtain from your ink-dealer some of the compound which gives body to the ink without making it tacky. This compound will enable you to have a smooth print in the solid without greatly modifying the color.

The rollers on presses of the clam-shell type are held more or less tight to the form by the stress of the long springs in the roller carriage arm. On the Universal type of platens the rollers depend upon an individual spring for each roller. A spring may become weak and allow the roller to jump or not be held firm to the form. This may be the cause of the trouble with the vignette label. If the spring of any roller

is found broken it should be renewed; if weak, it should be removed and stretched. This latter treatment will for a time prevent a recurrence of the trouble.

Tint-blocks.

(824.) The American Consul-General in Berlin, Germany, in a recent report referring to the uses of sawdust in the manufacturing of plates that are used by German engravers for tint-blocks, says:

"After a lengthy and exhaustive investigation, I have learned that no substance known as liquid wood is manufactured in Germany. There are several preparations of wood tissue used in the engraving industry, which might be termed 'liquid wood.' (1) A so-called artificial wood 'Kunstholz,' which is a plastic preparation of ground wood-pulp held together by an admixed glue solution or other binding material. It is molded in forms and by pressure made into articles such as picture-frames, furniture ornaments, doll-heads, etc. The industry is not an extensive one, the artificial wood being generally produced by small firms manufacturing the above-named products. (2) Cellulose, which is pressed into stiff plates and thus used as clichés for the production of tinted-over prints and to soften the effect of colored pictures. Cardboard plates are also used for this purpose. (3) A preparation of wood used for making the matrices or counter pieces of engraving-plate. This material is employed either in the form of a powder or as a thick paste, and is similar in its constituency to the artificial wood mentioned above, except that it is much softer. It must have the consistency of stiff thick cardboard, which is the material generally used by the German engravers. The wood preparation is not prized so highly, as it does not hold its form well."

We have examined a specimen of tint-board of German make, which consists of a layer of baryta superimposed on a sheet of tough manila. This material has a uniform surface and is incompressible. It can be cut with engraving tools or with a knife. A design may be printed upon a sheet of this board either direct or in reverse by offset. It may be attached with flour paste to a metal or wood base, and after being routed out or engraved it will stand a long run on any platen or flat-bed cylinder press. The use of the cellulose and glue compounds for clichés (stereotypes) on tintwork and for making embossing-plates and counters is an innovation that has not as yet been adopted by American printers. There is another material of German make called celluleum that is used for tint-plates. Celluleum is a combination of linoleum faced with celluloid. This furnishes a durable printing surface and can be cut or engraved, and will resist considerable pressure. It is sold in sheets 20 by 24 inches. We do not know of any American dealers carrying this material.

PRECISE.

A young Baltimore man has a habit of correcting carelessness in speech that comes to his notice. The other day he walked into a shop and asked for a comb. "Do you want a narrow man's comb?" asked the clerk. "No," said the customer, gravely, "I want a comb for a stout man with rubber teeth."

"THE FUTURE OF THE COMPOSITOR."

Our supercalendered contemporary, THE INLAND PRINTER, has an article on "The Future of the Compositor." We know what his ultimate future is. The grill-room.—*B. L. T., in Chicago Tribune.*

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

A Book On Poster Advertising.

"Poster Advertising," by G. H. E. Hawkins, is an interesting treatise on the subject of posting as an advertising medium. It contains hints and suggestions to poster advertisers, together with thirty-two pages of full-color reproductions of posters used by national advertisers.

Mr. Hawkins writes with authority on the subject of poster advertising. His experience as advertising manager of the N. K. Fairbank Company, Chicago, insures this. The price of the book is $3.

The American Annual of Photography.

The devotee of photography, otherwise known as the "camera fiend," will find a keen delight in the American Annual of Photography for 1911. It is a comprehensive work, containing about 350 pages, and replete with reproductions of most artistic photographs. These illustrations are printed in various colors, giving a pleasing brightness to the pages. The text, which covers nearly one hundred subjects, is comprehensive, well written, and full of valuable information for the photographer. It may be had in paper binding for 75 cents, or in cloth at $1.25, from the general sales agents, George Murphy, Incorporated, 57 East Ninth street, New York.

Dictionary of Hard Words.

Dodd, Mead & Company, Fourth avenue and Thirtieth street, New York, have issued with characteristically good workmanship the "Dictionary of Hard Words," by Robert Norman Pierce. The dictionary contains nineteen thousand title words having difficult, variable or disputed spellings or pronunciations, with answers to over forty thousand moot points in orthography, orthoepy and meaning, a universal alphabet and scientific syllabication. The work is bound in cloth, is 4 by 6½ inches, and contains 646 pages. The price is $1.20 net. It is one of the most informing and convenient books that a printer can have, and should prove a valuable adjunct in the proofroom. It may be obtained through The Inland Printer Company, Tribune building, New York, and 120 Sherman street, Chicago.

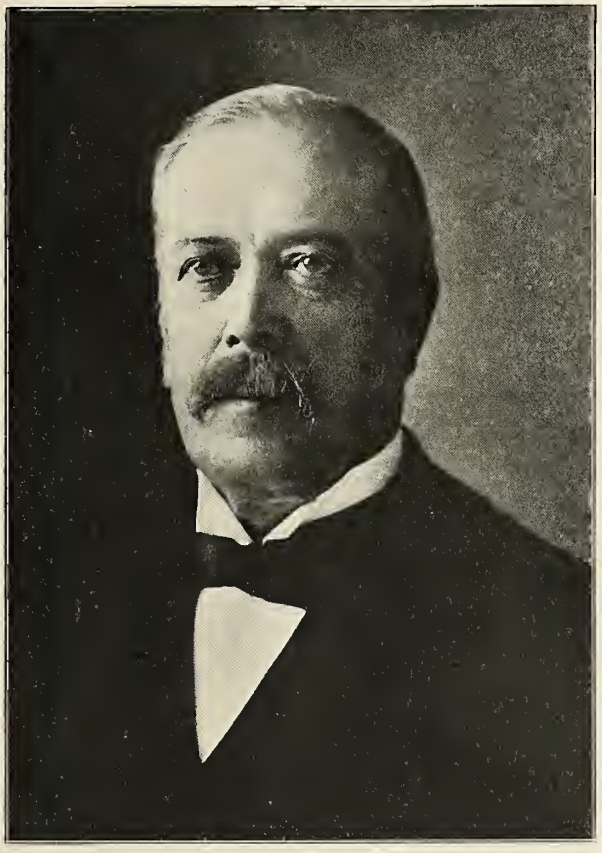
Old Concern Incorporates.

The Commonwealth Press, Worcester, Massachusetts, which has conducted a printing and publishing business under this name for more than twenty-five years, was recently incorporated. The business formerly was owned solely by Oliver B. Wood, but under the incorporation, Hamilton B. Wood, son of the former owner, and three old employees — Edward H. Marsh, Arthur T. Chase and Orlando F. Allen — are taken into the business. Much new equipment has been added, and the concern's popularity as a producer of fine catalogue work undoubtedly will be still further increased.

OBITUARY

William Whiting.

Holyoke, Massachusetts, has been in deep mourning since January 9, when its foremost citizen, William Whiting, the well-known paper manufacturer and founder of the Whiting Paper Company, passed from among the living. William Whiting's name has become so well and



WILLIAM WHITING.

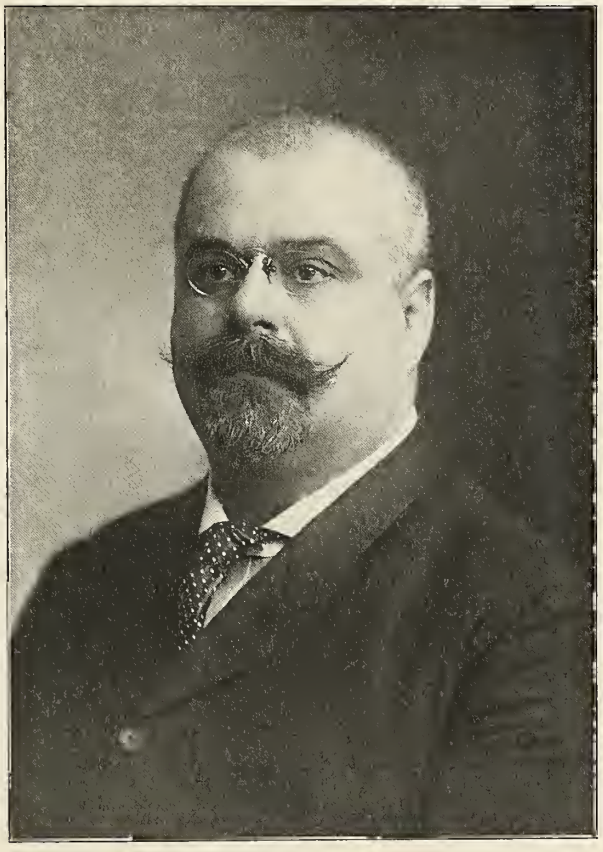
favorably known among commercial printers and users of fine printing and writing papers that his death will be mourned in every city in America. The papers manufactured by his company have made his name famed in the papermaking industry.

William Whiting was born on May 24, 1841, and at the age of seventeen entered the employ of the Holyoke Paper Company, later becoming the business agent of the Hampden Paper Company, of the same city. Not many years afterward he began business for himself and at once established a reputation as the maker of the finest grades of paper.

Mr. Whiting's activities in the public affairs of his city, and of the nation while acting as congressman, bore the same mark of high quality as did the paper he manufactured. He was regarded as an ideal American citizen, and was constantly employed in good works. His interest in the Holyoke Public Library, the local Young Men's Christian Association, the Young Women's Christian Association, the Holyoke College and the different religious institutions of Holyoke helped materially in the upbuilding of his city. And he will be remembered especially for the treatment he accorded his many employees, who undoubtedly will feel his death as a distinct personal loss.

Charles Auninger.

Charles Auninger, manager of the Chicago branch of Charles Hellmuth, manufacturing agent for Kast & Ehinger, printing and lithographic inks and bronzes, died suddenly from an apoplectic seizure while on a business trip to Milwaukee, Wisconsin, on December 6, 1910. Mr. Auninger was born in Nuremberg, Germany, October 5, 1859, and received his education and training in his native country. He was engaged for some years in business in southern France, later transferring his activities to London, England. About twenty years ago he came to America and engaged with Charles Hellmuth as salesman when the branch office opened in New York. When the Chicago branch was opened some ten years ago Mr. Auninger was selected to take charge of it. His pleasing personality won him many friends. He was an earnest worker, and painstakingly and successfully brought the branch to great efficiency. His position has been temporarily taken by the



CHARLES AUNINGER.

manager of the New York house, but later will be permanently filled by the present assistant manager of the New York establishment, Chester A. Scheidler, who has been with the Hellmuth concern for thirteen years, and who is thoroughly conversant with the business.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Clarence W. Dickinson, General Sales Manager.

Clarence W. Dickinson has been appointed general sales manager of the Harris Automatic Press Company, of Niles, Ohio. This well-deserved promotion will be welcomed by Mr. Dickinson's many friends.

Rayfield-Dahly Company.

The Rayfield-Dahly Company, manufacturer of special machinery for lithographers, printers and bookbinders, manufacturing the Dahly automatic combined perforating and numbering machine, has moved into larger manufacturing quarters at 400-404 Clark street, Chicago, increasing its equipment materially to meet the increasing demand for its products.

Distinction for Typographical Union,

Barney Querry has won for Typographical Union No. 435, of Americus, Georgia, the unique honor of being the only trade union in the United States having a member who has attended Sunday-school five years without missing a single Sunday. According to a dispatch in the Macon *Telegraph* Mr. Querry has been awarded a prize by the First Baptist Sunday-school of Americus for this remarkable record.

Rand-McNally Building Sold.

The building occupied so many years by the widely known printing and publishing house of Rand, McNally & Co., 166 Adams street, Chicago, has been sold to the Commercial and Continental National Bank, which concern has also purchased the McCormick and Continental National buildings adjoining, and on this site will erect a modern skyscraper. It is said that $1,500,000 was paid for the Rand-McNally structure.

Big Reward for Printer's Slayer.

Robert M. Eastman, president of the W. F. Hall Printing Company, Chicago, has offered a reward of $5,000 for the arrest and conviction of the slayer of Rush V. Denon, a printer employed by the Hall Company. Denon, who was a nonunion man, had been working on the night force and was attacked while leaving a Wells street car on his way to work. His assailant is said to have beaten him over the head with a blunt instrument, which resulted in his death shortly after at the Passavant Hospital.

First Printing Four Thousand Years Ago.

The Detroit *Free Press* recently contained the following cable dispatch from Athens: "Not long ago it was asserted on what seemed to be fairly good evidence that the ancient Egyptians had some knowledge of electricity. Now another 'modern' invention has been robbed of its youth by a recent discovery made in Crete.

"Excavators have unearthed at Phacotos a disk of clay six and a quarter inches in diameter which bears on its two sides one hundred and twenty figures of men, animals, trees and other things which constitute the earliest hieroglyphics used in Crete. These representations are not engraved, but clearly stamped with a punch. It is a true sample of typography and dates from the twentieth century before the Christian era.

"Printers therefore will have to look for the cradle of their race not to Gutenberg, but to Crete, where their art was practiced in a primitive way four thousand years ago."

Organizing in Massachusetts.

The Essex County Printers' Club was recently organized by employing printers of several cities and towns of Essex County, Massachusetts. Standardization of prices and correction of trade abuses are the chief objects of the new club. William H. Perry, of Lynn, at which city the meeting was held, presided, and was made temporary chairman of the Committee on Permanent Organization. A. W. Finlay, of the National Cost Congress, who is connected with the George H. Ellis Company, of Boston, and H. C. Porter and Thomas Todd, of the same city, made interesting and encouraging addresses.

Establishes Public Printery.

The proposed new city charter of St. Louis, Missouri, establishes what it terms a "public printery," from which shall be issued a weekly city newspaper. The proceedings of the Council, the Board of Public Improvements, as well as advertisements, notices and general information of municipal business, are to appear as its text matter. The object is to keep the public well informed concerning the business of the city, and especially the letting of public contracts.

Where Costs Must Be Low.

Preachers about the need of utilizing labor to the full have nothing on a Chicagoan, who figured in the *Tribune* of his city the other day to this effect: "Charging that she had been compelled to work to support her husband and three children as well as herself, Mrs. Minnie Carson recently filed a bill for divorce from Charles A. Carson, of the firm of Charles A. Carson & Co., printers. She charges that when she was too ill to leave the house her husband volunteered to bring type to her bedside so she could work there."

Wants Affidavit that No Collusion Exists.

City Librarian Wilbur F. Coyle, of Baltimore, Maryland, has been given authority by the Board of Awards to insert in all future contract specifications for city printing a provision requiring all bidders to make affidavit that there has been no collusion on prices, and giving the Board of Awards the right to reject any bid not accompanied by such affidavit. Mr. Coyle had recently made known to the board his belief that in the past collusion existed between bidders on city-printing contracts, and urged that means be taken to prevent it.

Warning to Printing Crafts.

Pinkerton's National Detective Agency has sent out a warning to printers, lithographers and engravers to beware of a swindler who has been operating with checks and drafts bearing fictitious or forged signatures. The blank forms of checks and drafts have been secured by calling on printing, lithographing or engraving firms with the apparent view of giving an order and asking for samples of work. The swindler makes every effort to secure unmutilated specimens, and in some cases has stolen these while the salesman was busy looking for other specimens. The forger is described as an American about forty or forty-five years

of age, of medium height, weighing about 175 pounds, with dark complexion and dark-blue eyes. He was smooth-shaven, but may now have a dark mustache. In a number of instances he has claimed to be employed by a railroad or railway publication. He is thought to have an accomplice, who works in the same manner.

The Man—The Field.

Field No. 7 (North Carolina).—A good practical printer, who has the ambition to gain a business experience, is presented an opportunity in a North Carolina town of more than 1,500 population to conduct an established printing business on a salary and commission basis. The owner is willing to accept a commission on the business for the use of the plant, if the former plan is not agreeable. The plant is said to be worth $500. Here is a chance for a printer who wants to get into business for himself and has no capital to begin with.

"Dry Copy" Upsets Jersey Printer.

According to a recent dispatch in the New York *Tribune*, an anti-rum crusade among the high-school boys at West Orange, New Jersey, which resulted in the expurgation of liquor advertisements from the pages of a program they were issuing for a theatrical performance, upset the compositor who was set to work on the job. The arid state of its pages was too much for him and he went on a "jag."

"Simply couldn't stand it," he protested to his boss. "I've set up temperance tracts for sixteen years and only got drunk after 'twas all over, but this here was th' limit. Never saw anything so dry as them pages in all m' life before. My tongue was hangin' out from the first line I set."

Bowing to the inevitable, the boss sent the man to his boarding-house and put another printer on the job.



A CAREFUL READER.

Alice Gene, daughter of Walter Graves, printer, The Fidelity Printing Co., Kansas City, Missouri

World's Largest Printing-house.

It is expected that the new building of the Curtis Publishing Company, Philadelphia, Pennsylvania, will be ready for occupancy early in the spring. Its cost, including the power-house, will be about $2,500,000. The building is said to be the largest printing-house in the world. The interior finish is of the most costly description. Marble brought from the most famous quarries in Italy lines the entrance hall, which is of massive proportions. The exterior is of Colonial brick, with marble trimmings. One of the features is an immense roof-garden, covering the entire building, for the recreation of employees.

Bookwalter Joins Printing Company.

The Cheltenham Press, Indianapolis, Indiana, has been incorporated by Hugo Thorsch, Charles A. Bookwalter and Leo M. Rappaport, with a capitalization of $100,000. Mr. Thorsch, who was the sole owner before incorporation, has been elected president of the company, and Mr. Bookwalter secretary-treasurer. Like many other practical printers who had forsaken the business to enter politics or one of the professions, Mr. Bookwalter, who is an ex-mayor of Indianapolis, has had a hankering to get back to his first love, and when he has cleaned up a few odds and ends in other affairs, will devote all of his attention to the business of the new incorporation.

Bill for Free Pulp.

Representative Ferris, of Oklahoma, has introduced in Congress a bill to promote and encourage commerce between the United States and foreign countries as to wood-pulp and the printing-paper industry. According to its provisions wood-pulp and printing-paper shall be admitted to the United States free of all duty, on the condition precedent that the subdivision of Government where it is produced or manufactured and from which it is imported into the United States forbids or restricts in any way the exportation of, or imposes an export charge on, printing-paper, mechanically ground wood-pulp or wood used in the manufacture of wood-pulp.

Printers' Christmas Fund Made Good.

A little more than a year ago, under the lead of Joseph Marks, a linotype operator, the printers of the Western Newspaper Union, Chicago, established a Christmas fund organization. The object of the fund was to provide for its membership genuine festivity during the Yuletide. Probably the author of the idea had been impressed with the mockery of "A Merry Christmas" to many printers, and therefore set about to bring reality into the words so far as his immediate fellow workers and possibly he himself were concerned. That the scheme was anything but utopian in its results during the past year is evidenced by the rush for shares in the fund to be distributed next Christmas. The shares are $1 a week for forty-seven weeks, payable weekly, and no member is permitted to subscribe for more than five shares. Any member may withdraw his paid-in stock at any time on payment of a small penalty. The money on hand is loaned to the members at two per cent a week, and in this way the fund is greatly increased. W. J. B. Kerr was selected as secretary-treasurer one year ago, and his splendid showing as a manager of finance made him the unanimous choice as the builder of "Christmas cheer" for 1911. The fund began with sixty-eight shares a year ago and closed on December 3 with thirty-four shares, at which time $1,648 was distributed. More than $700 was withdrawn during the year,

and the dividend declared was $1 on each share. It is expected that the fund will start with fully 125 shares for 1911, and that when next Christmas rolls around the Western Newspaper Union staff will be well equipped for holiday enjoyment.

The Biggest Printing Plant in Australia and Its Progressive Manager.

Mr. Edward Wilson has for twelve years managed Sands & McDougall's factory in West Melbourne, Victoria, Australia. His life is a story of success. Commencing with the then small firm in 1869 he progressed from journeyman to foreman, assistant manager, and finally to his present responsible position. A first meeting with Mr. Wilson leaves an impression of great vitality and inner force, further acquaintance revealing a depth of quiet humor and a keen appreciation of the finer things in life.



EDWARD WILSON,

Manager, Sands & McDougall, Limited, Printers and Manufacturing Stationers, West Melbourne, Australia.

Sands & McDougall, Limited, handle a variety of processes which in this country usually form distinct businesses. Under the general title, "manufacturing stationers," they include designing, printing, binding, lithography, ruling, boxmaking, tin-plate printing, photography, engraving, paper coloring, manufacture of writing ink, envelope-making, embossing, railroad-ticket printing and the manufacture of sealing-wax. Over eight hundred people are employed.

Harvard's New Printing Course.

The Harvard Graduate School of Business Administration will open its printing course on January 30, 1911. John Cotton Dana, Public Librarian of Newark, New Jersey, delivers the first lecture, in which he will review the influence and status of the industry. E. Byrne Hackett, manager of the Yale University Press, New Haven, Connecticut, will treat of the preparation of manuscript and proofs in two lectures. Type and type composition will be disposed of in twelve lectures by D. Berkeley Updike, A. M., of the Merrymount Press, Boston, Massachusetts. William B. Wheelwright, A. B., of the George W. Wheelwright Paper Company, of Boston, will discuss paper in four lectures, followed by two others on the same subject by Arthur D. Little, official chemist of the American Paper and Pulp Association. James A. Ullman, of the Sigmund Ullman Company, of New York, will handle printing-ink in two lectures, and three will be devoted to reproducing processes by A. W. Elson, of A. W. Elson & Co., of Boston, and William C. Huebner, of the Huebner-Bleistein Patents Company, of Buffalo. Printing machinery is to be disposed of with two lectures each by Herbert L. Baker, sales manager of the C. B. Cottrell & Sons Company, New York; H. L. Bullen, librarian of the American Type Founders Company, and A. F. Mackay, chief of the typographical department of the Lanston Monotype Company, Philadelphia. Printing-office construction is down for three lectures — one by H. L. Johnson, president of the National Arts Publishing Company, Boston, and two by Walter S. Timmis, consulting engineer, of New York. J. Horace McFarland, of Harrisburg, will devote three lectures to printing-office management. H. M. Plimpton and A. E. Barter, both of the Plimpton Press, Norwood, Massachusetts, will speak on commercial bookbinding. C. Chester Lane, publication agent for Harvard University, will devote three lectures on the distribution of the commodities discussed during the course and to a description of forms of organization in the publishing business.

State Printing Plant Proposed for Colorado.

Colorado may soon be furnished an example of a State owning and operating its own printing plant if the suggestion of Secretary of State Pearce in his report recently made to Governor Shafroth is carried out. The Secretary evidently has some rigid ideas of economy, for after calling attention to the great waste of printed stationery in the various state departments, he makes the statement that he believes it can be shown that a State printing plant costing $50,000 and properly managed would practically pay for itself in the biennial period between one session of the legislature and the next.

He points out that piles of printed matter are now stored in the supply rooms of the capitol, and that instead of using it, the custom has been to burn up much that could just as well be used. The new matter ordered would be put in use for a time, until the end of two more years, when what remained would also be burned to make room for new. He also criticizes the quality of the stationery on the ground that it is too good, and that cheaper stock would answer all purposes as well as the higher priced material that has been in use.

He has evidently set the example of economy in his orders for supplies for the session of the legislature which convenes this January, by cutting down the customary order of forty thousand 6¾ envelopes for the Senate and the same quantity for the House to five thousand for the Senate and ten thousand for the House. He says that he found there were thirty-five thousand Senate envelopes and thirty thousand House on hand in the supply rooms and that with the small additional order there will be plenty of envelopes for the solons' correspondence. The order for letter-heads has also been cut down to ten thousand each for House and Senate in place of the usual amount of thirty-five thousand for the Senate and seventy-five thousand for the House.

Another point where Secretary Pearce thinks money can be saved is by printing the date line on stationery 19 —, leaving the other figures of the date to be filled in as required instead of printing the date out in full, 1910 or 1911.

The Smith-Brooks Printing Company, Denver, for a number of years has had the contract for furnishing the printing for use by the State, but the Secretary's remarks do not seem to be particularly directed against this company.

It is not known what action, if any, may be taken on the suggestion that the State operate its own printing plant. It is probable that no action could be taken unless a bill providing for the establishment of a plant and appropriating the money for it were passed by the legislature.

The printers of the State may consider that they are not greatly affected by the proposed method of doing the State printing, as the small printer has little chance to secure so large a contract, because he has not the facilities for filling it, and the Smith-Brooks Company has continued to do the work for a number of years, its present contract having another year to run.

THE Sowers Printing Company, of Reading, Pa., dispensed boxes of fine chocolate candy to its employees as Christmas reminders.

FIRE completely destroyed the plant of the Munroe Publishing Company, 24-26 Vandewater street, New York city, on December 27.

IRA LEON EVANS, under the name of The Evans Press, has opened up a new and up-to-date print-shop on North Main street, at Concord, N. H.

ON Christmas Eve seven devils of San Francisco, Cal., organized a Printers' Devils' Club. George Hearst, of the *Examiner,* was elected president.

A BILL has been introduced in the Oregon legislature providing for a flat salary of $2,400 for the state printer. This is the height of extravagance!

WATER flooding the cellar of the plant of Doubleday, Page & Co., at Garden City, L. I., recently caused a damage of $5,000 to the company's paper stock.

LOUIS R. LURIE, president of the Merchants' Printing Company, Seattle, Wash., has disposed of his interests in that company and will go to Vancouver, B. C.

C. W. AMES, president of the West Publishing Company, St. Paul, Minn., has been elected a member of the Executive Board of the American Civic Association.

VAN DYCK & Co., the New Haven (Conn.) printers, presented their employees with two envelopes on the pay-day preceding Christmas, following their annual custom.

THE Supreme Court of Ohio has ordered attorneys to use larger type in briefs submitted to that body. The judges complain that the smaller type is too trying on their eyes.



SANDS & MCDOUGALL, LIMITED, PRINTERS AND MANUFACTURING STATIONERS, WEST MELBOURNE, AUSTRALIA.

General Notes.

A MUNICIPAL printing plant is to be established at Milwaukee.

THE Currier Publishing Company, Chicago, lost $1,000,000 by fire.

THE Burr Printing Company, of Bangor, Me., recently sustained a $10,000 fire loss.

Printing Trade News, published at New York, is now being issued weekly instead of monthly.

RECEIVERS have been appointed for the George Howard Printing Company, Washington, D. C.

AT Reading, Pa., James and Alvin Williams, deaf mutes, have opened a printing-office on Court street.

PRINTERS of Sioux City, Iowa, are listed in a campaign to make textbooks free to public-school children.

A LOSS of $75,000 was sustained by Detroit (Mich.) printers through the recent burning of the Taft building, that city.

LATE in December the building and plant of the Zeese Engraving Company, Dallas, Tex., were completely destroyed by fire.

ON January 15 the third annual meeting of the Indiana State Conference of Typographical Unions was held at Indianapolis.

THE Great Western Printing Company, Minneapolis, and the West Publishing Company, St. Paul, are enlarging their plants.

WILLIS T. PIERSON, who publishes the *Daily Legal News,* at Columbus, Ohio, has purchased the printing plant formerly operated by Trautman Brothers, in South Pearl street.

THE Mergenthaler Linotype Company will establish a distributing station at New Orleans, La. A five-story fireproof building is being erected at Baronne and Lafayette streets.

A POLICE judge at Ogden, Utah, has decided that a typographical error does not invalidate a city ordinance, and that violators of the law can not take advantage of such errors.

THE Tucker-Kenworthy Company is the name of a new printing concern at Chicago, located at 327-335 La Salle street. William T. Tucker and Frank F. Kenworthy are at its head.

EX-MAYOR E. R. GERBER, of Reading, Pa., has purchased the job-printing office of Frank E. Coe, at 14 and 16 North Seventh street. Mr. Gerber will increase the equipment of the plant.

THE Kansas City (Mo.) Typographical Union, as a Christmas remembrance, sent checks for $5 to the widows of deceased members. It also made a contribution to the mayor's Christmas tree.

CHARLES I. FERGUSON, formerly with the Parker Process Company, New York city, will hereafter cover New York State for the sale of Sinclair & Valentine Company's printing and lithographic inks.

JAMES H. SMYTH has resigned as superintendent of the Boston municipal printing plant to accept a position on a Boston newspaper. William J. Casey, formerly assistant superintendent, succeeds Mr. Smyth.

A SETTLEMENT has been reached in the Frank C. Nunemacher bankruptcy proceedings at Louisville, Ky. Bondholders will get approximately thirteen or fourteen per cent, while general creditors will get three per cent.

THE Vail Printing Company, of Coshocton, Ohio, has purchased the Binghamton (N. Y.) Book Manufacturing Company and will spend over $100,000 in new equipment. The plant at Coshocton will be continued.

In order that state printing may be gotten out promptly, the Columbus (Ohio) *Journal* recommends that the amount be cut down. The brotherly interest displayed by some newspaper men for commercial printers is almost sublime.

Two of the largest printing establishments of Rochester, N. Y., have been consolidated. They are Vredenburg & Co., and Spinning, Davis & Steele. The new concern will be known as the United Litho & Printing Company.

W. G. Steele, who has been business manager of the Buckeye Publishing Company, at Lisbon, Ohio, on January 1 assumed the management of the mechanical department of the Bennett Register & Printing Company, of that city.

The Pacific Coast Cost Congress, the first to be called, will be convened at Portland, Ore., on February 22, 23 and 24. Printers of all prominent cities from the Canadian line to Mexico, and from Salt Lake City west, will be in attendance.

In commemoration of the two hundred and fourth birthday of Benjamin Franklin, the printing fraternity of Detroit, under the auspices of Typographical Union No. 18, on the evening of January 16 held an informal reception and banquet at the Burns Hotel.

A big vaudeville and musical entertainment was given recently by the St. Louis (Mo.) Printers Baseball League. The proceeds will be used to finance the entertainment of the National Baseball League of Printers, which will hold its next tournament in that city.

The Blakely Printing Company, Chicago, has purchased 150 feet frontage on Market street, facing Congress street, on which to erect a new home to cost about $200,000. The Osgood Company, engravers, electrotypers and illustrators, will occupy part of the building.

John T. Miller, doing a general printing business as The Miller Press, New York city, has been succeeded by a corporation under the same name. Philip S. Carpenter, formerly secretary and treasurer of the Canton Press, and John A. Derthick are in active management.

According to the biennial report of State Auditor J. M. Nation, of Kansas, state ownership of the printing plant has saved to the commonwealth $100,000 during the past five years, in comparison with the preceding five years, when the work was done under private contract.

Public Printer Donnelly has reached an agreement with William L. Moore, chief of the Weather Bureau, to merge the greater part of the printing department of the bureau with the Government Printing Office. Only maps and weather reports will be printed at the bureau.

A fine of $50 has been levied on "Big Six" Typographical Union, of New York city, by the Central Fedcrated Union, for having used non-union-made badges at its recent ball. The Badge, Banner and Regalia Makers' Union preferred the charge which resulted in the fine.

"Ben Franklin, the Man," and "Ben Franklin, the Business Man," were subjects discussed by Harry Bronworth and S. Bacharach, respectively, before the Cincinnati Ben Franklin Club at its monthly meeting on January 17, which was the birthday anniversary of the great printer and statesman.

Stebbins & Burney, publishers of the Little Falls (N. Y.) *Courier,* and owners of the job-printing plant connected with the paper, have taken over the printing business of Gaspard L. Dussault, and will carry on a commercial job-printing business under the name of the Journal Printing Company, with Mr. Dussault as manager.

The Allied Printing Trades Council, of Milwaukee, Wis., has barred the one-man shop from the use of the label. It is held that such shops are a detriment to the printer who is fair with organized labor. The reason given is that the one-man-shop printer works all the time, soliciting in the day and setting up his jobs at night.

The Commercial Printing Company, of Birmingham, Ala., surprised its employees with a banquet on December 24, at the Florence Hotel. After a course dinner impromptu addresses were delivered by several members of the firm, to which employees made fitting responses. It was announced that similar banquets would be given each year.

The partnership of the Penn Press, Bethlehem, Pa., has been dissolved by mutual consent, S. H. Lambert retiring from the business. S. A. Tice will continue as sole owner, assuming all indebtedness and collecting outstanding accounts. The business will continue under the name of Penn Press, which has become so well and favorably known.

The typographical union of Asheville, N. C., on January 2, gave a banquet at the Club Café and Candy Kitchen, at which the employing printers of that city were guests of honor. The invitation extended to the employers stated that it was "in appreciation of the courteous treatment extended," as well as to still further "promote harmony between employer and employee."

Statistics recently compiled by Treasurer Leonard Raymond, of the Franklin Typographical Society, of Boston, show that during the past ten years the funds of the organization have been disbursed at a cost of less than six per cent. This is a remarkable showing for a charitable organization, as the cost of administration of such associations is generally about twenty-five per cent.

On the pay-day preceding Christmas the D. C. Cook Publishing Company, of Elgin, Ill., inserted the following notice in the pay envelopes of all its employees: "Beginning January 3, 1911, the hours of work will be changed from nine to eight per day, making the working time forty-eight hours per week instead of fifty-three. The management is sure that all will appreciate the shorter working hours and coöperate in making the change a success." Between 350 and 500 employees are affected.

The annual report of the International Printing Pressmen's and Assistants' Union shows that during the year twenty-three new charters were issued and four surrendered. The gain in membership was 1,328. Twenty-two strikes were called, at a cost of $90,000; ten of these are said to have been won, with twelve still pending. The average gain in wages is ten per cent, with no reduction in any quarter. Death benefits paid amounted to $17,100, and $466.55 was donated to other unions.

Incorporations.

Jensen Printery, St. Louis, Mo. Capital, $10,000. Incorporators: C. L. Jensen, J. M. Jensen, J. M. Rogers.

Cotter Printing & Publishing Company, Cotter, Ark. Capital, $2,500. Incorporators: H. H. Gallup, president.

Seip Printing Company, Kansas City, Mo. Capital, $10,000. Incorporators: J. T. Seip, W. N. Seip, R. H. Seip.

Shaw Publishing Company, Wilmington, Del. Capital, $1,000,000. Incorporators: M. T. Foley, C. W. Buch, A. Finger.

The Medium Publishing Company, Abbeville, S. C. Capital, $6,000. Incorporators: Dr. G. G. Gambrell, E. C. Horton.

Standard Printing Company, Sayre, Okla. Capital, $10,000. Incorporators: J. C. Hendrix, J. L. Paschal, H. W. Hugo.

The Advocate Publishing Company, Paris, Tex, Capital, $17,000. Incorporators: W. N. Fuery, P. E. Baer, S. B. M. Long.

Ridsdale Printing Company, Louisville, Ky. Capital, $6,000. Incorporators: M. J. Ridsdale, J. C. Burton, P. T. Ridsdale.

Chronicle Publishing Company, Milford, N. Y. Capital, $25,000. Incorporators: T. Townsend, G. M. Townsend, P. Townsend.

Commercial Bindery & Printing Company, Tacoma, Wash. Capital, $20,000. Incorporators: G. W. Anderson, C. Anderson.

Chas. Stock & Co. (printers and lithographers), New York. Capital, $20,000. Incorporators: C. Stock, P. Neff, W. P. Mills.

Palmer-Densmore Company (publishing), Boston, Mass. Capital, $10,000. Incorporators: E. A. Walker, G. O. Johnson, M. A. McElroy.

The Melbourne Publishing Company, Melbourne, Fla. Capital, $6,000. Incorporators: C. H. Stewart, W. T. Wells, J. M. Ferguson.

International Printing & Publishing Company, Trenton, N. J. Capital, $100,000. Incorporators: L. A. Warady, A. C. Warady, A. Deutsch.

The Commercial Law Company, Charleston, W. Va. Capital, $50,000. Incorporators: H. C. Ogden, S. G. Smith, J. R. Reid, M. A. Smith.

Jones Printing Press & Manufacturing Company, New York city. Capital, $3,000,000. Incorporators: W. J. Maloney, M. C. Taylor, W. N. Akers.

The Huffman Printing Press Company, Ltd., Toronto, Ont., Can. Capital, $150,000. Incorporators: T. H. Barton, J. A. Campbell, C. B. Nasmith.

Good Government League Publishing Company, Fayetteville, W. Va. Capital, $10,000. Incorporators: A. W. Hamilton, E. R. French, B. D. Koontz.

The Squire-Seattle Company (publishers), Toledo, Ohio. Capital, $10,000. Incorporators: I. Squire, M. E. Squire, W. S. Cooley, J. R. Kelly, H. C. Truesdall.

John N. O'Connor & Co. (printing and publishing), New York city. Capital, $100,000. Incorporators: J. M. O'Connor, E. J. Lezinsky, E. Goodkind.

Universal Printing & Novelty Company, Canton, Ohio. Capital, $60,000. Incorporators: C. G. Wehrly, K. S. Ayer, H. R. Schmidt, Wm. B. Quinn, C. L. Carner.

United Litho & Printing Companies, Irondequoit, N. Y. Capital, $125,000. Incorporators: C. W. Vredenburg, M. M. Vredenburg, E. J. Davis, W. G. Spinning, E. H. Steele.

The W. A. Sorin Company (printing, binding and engraving), Cincinnati, Ohio. Capital, $10,000. Incorporators: W. A. Sorin, I. K. Mott, Wm. A. McCord, F. Ward, G. G. Mathauer.



FIDELITY.

TO USE CAMELS IN THE ARMY.

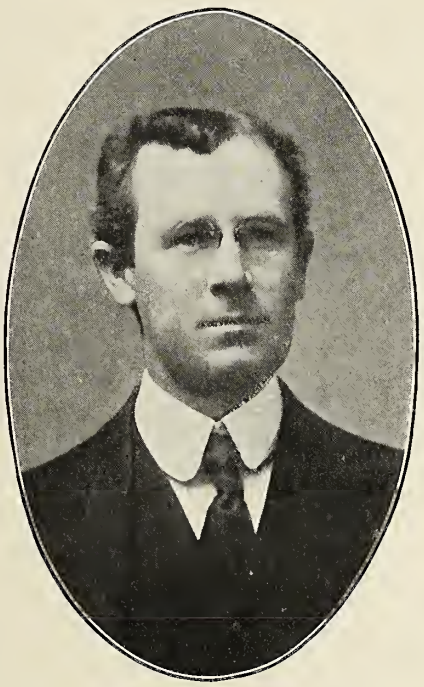
Representative Marlin E. Olmsted, congressman from the Eighteenth Pennsylvania District, and chairman of the Committee on Insular Affairs, proposes that a caravan of camels be added to the United States army. Among the reasons for this proposed installation may be the included one of high moral purpose. It is to support the effect of the abandonment of the canteen. If the camels can go without a drink for a long period of time, the soldier may get moral strength from their example and be encouraged to practice similar abstention, and hump along to better things.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

FRANK O. SULLIVAN PROGRESSES.

We have pleasure in printing the portrait of Frank O. Sullivan, who has resigned from the position of vice-president of the Oswald Publishing Company to connect himself with the William B. Curtis Company, 50 Church street, New York city, publishers of the *Publishers' Guide* and also of *Paper*. The former publication has been in the field for eighteen years and the latter was established by Mr. Jacobs



FRANK O. SULLIVAN.

about a year ago. Mr. Sullivan is a man of marked ability in the publishing field, to which he adds the other complement to assured success — the capacity for hard and unremitting work. All who know Mr. Sullivan predict his entire success in his new venture.

Frank O. Sullivan was born on March 5, 1869, in Seaford, Delaware. He moved to Philadelphia in 1877, and graduated from the Philadelphia Manual Training School in 1888. In 1901 he became business manager of the *International Printer*, then circulation manager, and finally advertising manager. When the *International Printer* was consolidated with the *American Printer* in January, 1906, Mr. Sullivan became advertising manager and, in 1910, vice-president of the Oswald Publishing Company. In all these positions his success has been very noticeable.

PROGRESSIVE PRINTERS ARE "WARMING UP" TO MONOTYPE COMPOSITION.

More than half of the printers of Chicago, particularly those specializing on *classy* booklet, catalogue and tabular work, are taking advantage of the composition and make-up facilities offered by The Walden Typesetting Company, 65 Plymouth place, Chicago. The new job scale will likely line up the other half. Sample sheet of faces on request.

NEW ORLEANS BRANCH OF THE TRIUMPH ELECTRIC COMPANY.

The Triumph Electric Company, Cincinnati, Ohio, has recently opened a sales office at 728 Poydras street, New Orleans, Louisiana, where a large stock of machines will be carried for immediate shipment. The prosperity of the Triumph Electric Company is shown in that this is the sixteenth sales office now being maintained by the company and the third opened the past year. The new factory of the company is working well up to its capacity, indicating the popularity of the product.

THE J. F. TAPLEY CO. ACQUIRES THE MILLER PLATFORM ADJUSTABLE HAND TRUCK.

The J. F. Tapley Company, 531-535 West Thirty-seventh street, New York city, announces that it has acquired the entire rights of the Miller Truck Company in the Miller Platform Adjustable Hand Truck. The truck, which will be known hereafter as the Tapley Truck, is designed especially for the rapid and economical handling of flat and folded paper about a printing plant, paper warehouse or paper-mill. Full information will be cheerfully furnished on application to the J. F. Tapley Company.

A PRICE-LIST HAVING TABLE OF CONTENTS IN FOUR LANGUAGES.

Rudolph Becker, Leipzig, Germany, maker of machines and other appliances for lithographers, has issued a price-list and descriptive catalogue. The table of contents is an innovation, for it appears in German, English, French and Esperanto. The printing, in violet ink, is clear and sharp, roman faces being used. The various tools used by litho artists and lithographers are depicted in line cuts, description and prices accompanying each, all of which appears in German. A fine grade of calendered sulphite stock is used for the body of the list, while the table of contents is printed on a green-tinted laid matt stock. This table is arranged alphabetically, each language separate, making it an easy matter in ordering any item.

WORLD-WIDE AGENCIES OF THE KAVMOR AUTOMATIC PRESS COMPANY.

The Kavmor Automatic Press Company, whose principal office and show rooms are located at 346 Broadway, New York, has established agencies throughout the United States and foreign countries for the sale of the Kavmor high-speed automatic platen presses, which that company builds in two sizes, 11 by 17 and 14 by 20; also the Kavmor automatic offset press which takes a sheet 28 by 42, and the Kavmor automatic cutting, creasing and scoring press, which takes sheets up to 30 by 40. The Kavmor Automatic Press Company has appointed the following agents for the exclusive sale of its presses in the territory mentioned: Eastern Agency, Richard Preston, 167 Oliver street, Boston, Mass.; western agency, S. S. Salisbury, Room 524, Manhattan building, Chicago, Ill.;

southern and southwestern agency, the Dodson Printers' Supply Company, Atlanta, Ga.; Pacific coast agency, Brintnall & Bickford, 568 Howard street, San Francisco, Cal.; Dominion of Canada, Miller & Richard, Toronto, Canada; Great Britain, India and Africa, Marriott & Stewart, 28 Marshalsea road, London, England; Italy, France and Germany, E. Lambertenghi & Co., Milano, Italy; Australasia and South America, Parsons Trading Company, 20 Vesey street, New York, U. S. A.

"STUNTS" IN NUMBERING.

In the April and May, 1910, numbers of THE INLAND PRINTER appeared an announcement by the Wetter Numbering Machine Company, of Brooklyn, New York, in which was offered prizes for articles describing actual working



R. H. HAYES, DENVER, COLORADO,
Winner of first prize in Wetter contest.



J. WARREN LEWIS,
Winner of second prize in Wetter contest.

results obtained from the use of its numbering machines. The entries were submitted to a committee composed of Herbert M. Bingham, of Bingham Brothers Company; Henry L. Bullen, of the American Type Founders Company, and Frank E. Colson, of *Newspaperdom*, who awarded the first prize of $40 to H. R. Hayes, superintendent of the printing department of Kistler Stationery Company, Denver, Colorado, and the second prize to J. Warren Lewis, of W. W. Browning & Co., Ogden, Utah. Mr. Hayes' article described many different results, among which was a "stunt" in numbering coupon books, reproduction of a printed page of which is shown herewith. It reads as follows:

"There were 5,000 coupon books of twenty leaves, of five coupons each, and cover — each coupon numbered to correspond with cover, or 505,000 numbers in red ink. Only having twenty-one machines and the coupons being too small to allow machines side by side, we were forced to figure out a 'stunt.' The sheet was run eight sheets up of five coupons each, heads out. The Wetter machines were set at 1, 626, 1251 and 1876 on the first, third and fifth coupons of each leaf on one end of sheet and 2501, 3126, 3751 and 4376 on second and fourth coupons of each leaf of the other end of sheet. Six hundred and twenty-five sheets were run and sheet turned around, the machines on the first, third and fifth were made to read 2501, 3126, 3751 and 4376, while the second and fourth were made to read 1, 626, 1251 and 1876, and the same 625 sheets run again. This same 'stunt' was done twenty times or 25,000 impressions, thus making twenty leaves of each number and also running the cover number at bottom on 625 sheets, eight covers to a sheet, with frisket over balance of Wetter machines. The entire run was made in twenty-three hours and ten minutes at 75 cents an hour, or $17.38. Had the job been numbered in the bindery the cost would have been 505,000 numbers at 20 cents per thousand, or $101, showing a saving of $83.62 on this one job."

The committee remarked that Mr. Hayes' entries show him to have a remarkable fund of resource, which he uses to the benefit and profit of his employers.

Mr. Lewis' article was commended for its careful preparation.

Another "stunt," as described by Mr. Hayes, was a small run of 5,000 tickets of two numbers each to tide a new railway over until its large order came from the ticket printers in the East. Tickets being narrower than machines, the stock was cut eight on, printing two typeforms and four machine at one impression, type printing on first and third on one end and machines on second and fourth on other end. Six hundred and twenty-five sheets were run and twisted, the gages moved to bring type on second and fourth and machines on first and third and the same 625 sheets run and twisted again. Thus printing and numbering were done at one impression, producing the total 10,000 numbers without cost, and finished the job at once, which meant much to the railroad company, as the shortage was not discovered until the tickets were needed.

MONITOR MOTOR CONTROLLERS FOR PRESSES.

The Monitor Controller Company, Baltimore, Maryland, has issued a new booklet descriptive of its printing-press controllers, with price-list annexed. These controllers are considered as perfect, mechanically and electrically, as any such mechanism can be fabricated. These apparatus made for printers' use have been applied to platen, cylinder



A "STUNT" IN NUMBERING COUPONS.

and rotary presses and are subject to a very exacting test before they leave the company's shops. The controllers are simplified to the last degree, and are not likely to get out of order. The company offers to replace any defective part within a year from date of sale. On high-speed rotaries it is necessary to have control of the motor from a number of stations. With these controllers this is accomplished in a simple way. The booklet will be sent to those interested, and figures for installation will be furnished.

THE AUTOPRESS COMPANY'S CONTEST AND THE WINNERS.

Contests seem to be the order of the day in the trade, and the Autopress Company has made an interesting use of the popular method. Desiring to demonstrate the utility and economy of its machine in a striking way, the company offered a number of watches as prizes for the best results obtained by pressmen. Those directly interested in the Autopress have awaited the result with considerable concern, but the large number of entries and the time consumed in verifying records precluded our making the announcement in the January issue. The Autopress Company now announces the results as follows:

Class A — Best samples of two and three color work — F. Marceau, with the Taylor-Atkins Paper Company, of Burnside, Connecticut, won the first prize, a 14-K. fifteen-jeweled solid gold watch; a similar timepiece went to F. G. Fertsch, of the Guide Printing Company, Brooklyn, New York, as second prize. Mr. Marceau submitted "a very good line of general colorwork" in the ten specimens he entered, comprising three duo-tone, two three-color combination line and half-tone, one large four-color half-tone, three four-color combination line and half-tone with embossing-plate, one large four-color combination and half-tone with embossing-plate, 10 by 13. Mr. Fertsch submitted eight specimens, "mostly commercial colorwork, such as combination line and half-tone and two and three color type-forms" — all run at a speed of five thousand impressions an hour.

Class B — Best samples of half-tone work — The first prize went to G. J. Stock, with John E. Stewart, of Springfield, Massachusetts; the second to Charles Vincent, of Walters & Mahon, of New York city, and the third to Robert Hanley, with Stettiner Brothers, of New York city, each one receiving a seven-jeweled gold watch. The five specimens submitted by Mr. Stock consisted of two vignetted cuts of a milling machine, Indian-head cover of Woronoco Paper Company's sample-book; dog's head in colors, and a four-page folder of a rug-manufacturing company. Mr. Vincent's four color-process cuts are declared by the Autopress people to be "very good samples of absolute register work." Mr. Hanley "got in the money" by sending in "very good samples of two-color close register work."

Class C — Speed — Four seven-jeweled gold watches were given in this class. First prize was won by W. Martin, with Adams & Grace, of New York city; the second went to E. J. Fee, with H. Gintzler, of Buffalo, New York; the third to Alex C. Hiller, with the Peck Press, New York city, and the fourth to David J. Shea, Jr., of the Polygraph Printing Company, New York city. Mr. Martin's performance was a continuous week's run with an hourly average of 4,956 impressions, the daily runs being:

Date.	Running Time.	Impressions.
December 14	7 hours	32,000
December 15	6 hours	30,000
December 16	6 hours	32,000
December 17	6 hours	24,000
December 19	7 hours	37,000
December 20	7 hours	38,000
Total	39 hours	193,000

The forms run were an imitation lithograph bill-head, an indexed form on card stock of 120-pound weight, an electric company's memorandum sheet, 11 by 17, and an invoice form, two up, size of sheet, 9¼ by 12. On December 19 Mr. Fee made ready and got 34,500 impressions in eight hours. Mr. Hiller's job was a high-grade letter-head.



SOME OF THE PRIZE-WINNERS IN THE AUTOPRESS COMPANY'S PRESSWORK CONTEST.

CLASS A — (1) E. F. Marceau, Taylor-Atkins Paper Company, Burnside Connecticut; (2) Ferd G. Fertsch, Guide Printing Company, Brooklyn, New York. CLASS B — (3) Gustave J. Stock, with John E. Stewart, Springfield, Massachusetts; (4) Charles Vincent, Walters & Mason, New York city; (5) Robert Hanley, Stettiner Brothers, New York city. CLASS C — (6) William Martin, Adams & Grace, New York city; (7) Alex C. Hiller, The Peck Press, New York city; (8) David J. Shea, Jr., Polygraph Printing Company, New York city. CLASS D (second) — (9) Fred E. Rossiter, Buck Printing Company, Boston, Massachusetts. CLASS E — (10) Otto L. Auerbach, Germania Fire Insurance Company, New York city; (11) David L. Davoll, Williston H. Collins & Co., New Bedford, Massachusetts.

for a piano company, which he made ready and printed 34,396 impressions in eight hours. A large market letter, printed in red, was the form that Mr. Shea handled. Including make-ready and wash-up, the counter showed 34,100 impressions in eight hours.

Class D — Short runs, largest number in eight hours — The prizes were seven-jeweled gold-filled watches, and the first went to K. S. Crumein, with the McGowan & Cooke Printing Company, of Chattanooga, Tennessee, and the second to Fred E. Rossiter, with the Buck Printing Company, of Boston, Massachusetts. Mr. Crumein's stunt consisted of ten complete changes varying from 425 to 5,000 impressions each in seven hours and fifty-five minutes, including two wash-ups of press, five new tympans and complete make-readies. There were ten different forms, and the sheets varied in size from 8½ by 11 to 11 by 17. Thirty-three thousand impressions in eight hours of 10 by 17 election notices was the performance that got Mr. Rossiter his watch.

Class E — Best suggestions for improvements to Autopress — Seven-jeweled filled watches were the incentive in this class, and these were the fortunate winners: Otto L. Auerbach, with Germania Fire Insurance Company, New York city; David L. Davoll, with Williston H. Collins & Co., New Bedford, Massachusetts; Lambertto Naegele, with the Naegele Printing Company, Helena, Montana.

THE NORWICH FILM.

This transparent drawing and transferring medium, the invention of Mr. Ozias Dodge, of Norwich, Connecticut, is a material that is only beginning to be appreciated by the art and printing crafts. Its uses are so many the wonder is it was not thought of long before.

Its appearance at the same time as the offset press is timely, for it is most useful in its applications to this new press. As the Norwich film is transparent, with a delightful drawing surface on one side, all that is necessary to get a design into the offset press is to lay the film over the photograph or design to be copied and draw a lithographic pencil on the grain surface and transfer this drawing to zinc. Of course, the transfer can also be made to lithographic stone.

Then there are several simple ways, so necessary in offset presswork, for reversing the drawing right and left. Or, the drawing on the film can be easily changed into a negative for photomechanical printing, reversed or unreversed, on paper, metal and stone. Instructions for these operations are free to users of the film.

Should a relief plate be required, all that is necessary is to dust a powdered resin over the design, transfer to zinc, and etch with nitric acid as usual. How often have newspaper publishers wished for a simple process for making printing blocks of cartoons, for instance, which would dispense with the camera and all troublesome photographic operations, and this is just the want the Norwich film supplies.

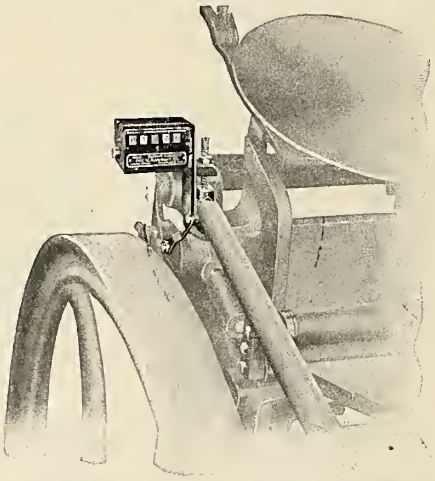
For intaglio engraving this film is still more valuable. Artist etchers have in its use a medium with untold possibilities. Architects, artists and illustrators will find it invaluable, and so will designers and engravers on watch-cases and silverware. China decorators can transfer from it to the unbaked clay.

Color-plate makers and color-printers can by pulling impressions from the color blocks and then superimposing the impressions determine, by looking through the films, whether the blocks will print in register without the great loss of time in putting them on the press. Faulty register can then be corrected in the blocks without any delay on the press later. In fact, the Norwich film can be used in the making of labels and other color-plates and insure perfect register.

These are but a few of the applications of this simple but extremely useful invention. It might be added that through its use it is possible to print the United States weather map in every paper in the country no matter how far isolated among farming communities, where the map is most valuable. To learn more about it write the Norwich Film, Norwich, Connecticut, or Lefranc & Cie, London and Paris.

THE NEW DURANT JOB-PRESS COUNTERS.

The W. N. Durant Company, of Milwaukee, Wisconsin, announces its new Model B Counter with job-press attachment. It is adaptable to any size Chandler & Price, to the 10 by 15 Challenge, and to the old-style Gordons, while it



MODEL B COUNTER, WITH GORDON-PRESS ATTACHMENT.

can be furnished at the same price on special order for either the 8 by 12 or the 12 by 18 Challenge. This attachment, like the counter with which it is sold, is substantially



MODEL B COUNTER, WITH COLT'S ARMORY OR UNIVERSAL PRESS ATTACHMENT.

constructed, guaranteeing long and satisfactory service. It can be quickly applied with a screw-driver and wrench, and is so arranged that only the actual impressions are registered and counted.

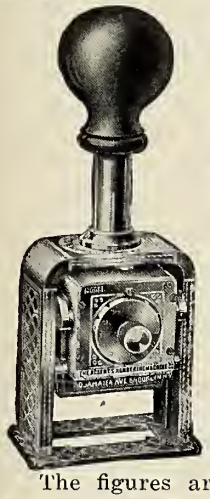
The illustration shows the Model B Counter with new

attachment for any size Colt's Armory or Universal press. To set it up to register impressions requires only the drilling of two small holes in base of press. This places the counter with its face up in full view of the operator at all times and entirely out of his way.

Attention is directed to the small attachment for the Colt's Armory and Universal press shown in the accompanying illustration. This counter is very simple, is constructed on thoroughly mechanical lines, and is absolutely accurate. Those interested are invited to communicate with the manufacturers for further information.

ROBERTS NUMBERING MACHINE—ELEVEN DISTINCT ACTIONS.

The Roberts Numbering Machine Company, 696-710 Jamaica avenue, Brooklyn, New York, has recently placed on the market its new Model No. 65, having eleven distinct actions. It is considered by those in authority to judge to be the most thoroughly perfected hand-numbering machine, being the only one on to-day's market having eleven separate actions.



The eleven actions are clearly indicated on a dial which looks like a miniature safe combination.

To set the machine it is only necessary to turn the dial until the indicator points to the action desired.

When set "consecutive" the numbers advance from 1 to 999,999, changing all the wheels automatically. When set "duplicate" each number is printed twice and is then advanced consecutively. When set "triplicate" each number is printed three times and is then advanced consecutively. And so on up to and including the tenth movement. The figures are deeply cut, finely proportioned and legible under all circumstances.

The machine is absolutely accurate in every way. Skipping numbers is impossible, and perfect alignment is always assured.

In spite of its multifold actions the machine has been concentrated into the smallest space possible, consistent with easy and effective work.

The uses to which this machine may be put in the modern printing plant are so numerous that it would be impossible to make mention of all of them.

BRONZING ATTACHMENT FOR THE NEW ERA PRESS AND A PRINTER'S PNEUMATIC CLEANER—NEW FEATURES BY THE REGINA COMPANY.

The Regina Company, with general offices at 1 Madison avenue, New York city, and factory at Rahway, New Jersey, is now perfecting a bronzing device to be attached to its New Era press.

With this additional device it will be possible to print a label in any number of colors and bronze all at one operation at a high rate of speed.

The Regina Company also announces that it is now preparing to place before the printers a system of vacuum cleaners especially built and intended for cleaning out typecases, etc. The Regina Company has had many years of experience in constructing vacuum cleaners. When the new device is ready for the market it will prove to the printers a sanitary device well worth their consideration.

"TALKS IN THE PRESS-ROOM" BY THE STONEMETZ.

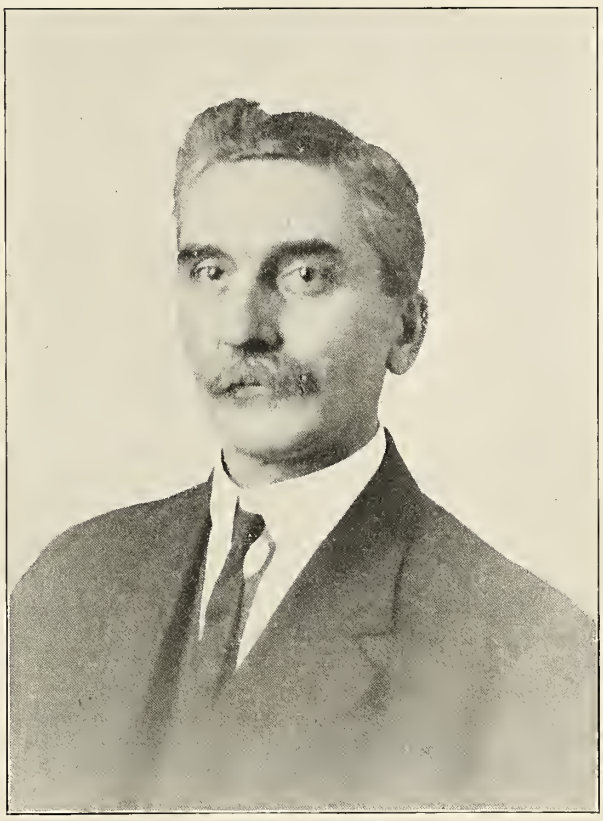
An advertisement of the Stonemetz Two-Revolution Cylinder Press that is rather out of the ordinary style appears on another page of this issue. This is the second advertisement by the Stonemetz "Press Tester," the first appearing in the December, 1910, issue. They are in reality talks by a pressman to pressmen, in the vernacular of the pressroom, readily understood by any one connected with the business, from proprietor to humblest employee.

The advertisement in the current issue relates to "register" in connection with the feed-guide mechanism, presenting in an original and convincing manner the advantages of the Stonemetz over other makes in this particular detail.

The Stonemetz is manufactured by the Challenge Machinery Company, of Grand Haven, Michigan.

John W. Steele.

John W. Steele, machinist in charge of the Peterson Linotype Company plant, one of the largest, if not the largest, book and job plants in the West, has been associated with the Linotype industry in Chicago for nearly twenty years, acting as secretary of Progressive Lodge of the International Association of Machinists, until its membership was merged with Chicago Typographical Union, No. 16. For many years Mr. Steele was in charge of the machines of the Chicago *Daily Journal*, and is considered one of the most efficient and painstaking linotype machinists in the western field.



JOHN W. STEELE,
Machinist in charge of the Peterson Linotype Company's plant, Chicago.

THE proceedings of the Second International Cost Congress are now ready. Apply for copy to J. A. Morgan, 11 South Water street, Chicago.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — 19 volumes of THE INLAND PRINTER, viz.: Volume 23 and Volumes 26 to 43, inclusive; will sell to highest bidder. LOUIS A. SMITH, 535 West 147th st., New York city.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THEORY AND PRACTICE OF BOOK IMPOSITION — A new work, covering the full range of imposition practice; just off the press. If interested, send for circular to C. J. SCHOTT, Seattle.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

AT ONCE, two-press job-printing plant in good northern Indiana city of 5,000 population; splendid opportunity for practical printer. B 171.

CAPITALIST WANTED to take half interest in new automatic rotary perfecting press; prints all sizes; two colors, high speed; inexpensive as flat-bed cylinder; nothing similar on market. B 193.

FOR SALE — Fully equipped job-office near state university and center of large manufacturing district on Lake Washington ship canal; worth investigating. UNIVERSITY PUBLISHING CO., University Station, Seattle, Wash.

FOR SALE — I will sell all or half interest in one of the best-paying bookbinderies in the country; it will pay you to investigate if you mean business. Address GILMER DAVIS, St. Joseph, Mo.

FOR SALE — Two complete printing plants: New York plant inventories $9,000; Pennsylvania plant, $22,000; either sold big reduction, whole or part; lists ready. PECKHAM MACHINE COMPANY, 1 Madison av., New York city.

FOR SALE — $5,000 job-printing business in southern town of 30,000, at half price. B 185.

WE ACT AS AN EXCHANGE for used printing machinery; small commission basis for selling only; if you want to buy or sell, let us know your wants; you can not go wrong; get our proposition. U. S. MACHINERY EXCHANGE, 25 Liberty st., New York.

Publishing.

SMALL TECHNICAL PAPER in limited field can be bought on account of owner's illness; price, $5,000. HARRIS-DIBBLE COMPANY, Masonic bldg., New York city.

FACTORY SITE.

FACTORY SITE — One of the best in the country, 13 acres or any part thereof, on centrally located switch in a large German settlement; Columbus is one of the best towns for factories in the United States, and its railroad facilities can not be excelled; the laboring people are largely Germans and men who have moved in from the country, practically no foreign element; all Columbus industries have grown to be large institutions; our banks furnish any amount of capital that is required to finance, enlarge and develop business; the Chamber of Commerce is alive to the interests of its home industries; last year it gave one of the most elaborate and successful industrial expositions that has ever been held in the United States; if you contemplate a location, let us hear from you. C. A. THOMAS & CO., Brunson bldg., Columbus, Ohio.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

BUFFUM automatic card press, latest model; practically new, guaranteed perfect condition; snap at $145; outfit, optional, $25 extra; reason — health. B 823.

FOR SALE — Complete printing and bookbinding plant; 5 cylinders; cash or time. BRONSON, 409 Dearborn st., Chicago.

FOR SALE — One Brehmer wire-stitching machine, capacity, ½ inch, in good condition and no broken parts, $75; cost $250. B 173.

FOR SALE — Set Mergenthaler matrices, 8-point No. 2 (one-letter), catalogue pages 28-29, absolutely new, never having been removed from original box; will sell for $25. B 182.

FOR SALE — Victor stamping and embossing press, takes die 4 by 9 inches; also a 16-inch plate press, 3 hand embossers, 3 loose-leaf punching machines; all in excellent condition. For particulars, address HAMMAR MFG. CO., 170 E. Madison st., Chicago.

FOR SALE — 10 by 15 Golding, used about 2 years, and 12 by 18 Golding art jobber, used only few months; both good as new; price low and terms to suit. WM. L. PACKARD, Geneva, N. Y.

LITHOGRAPHED STOCK CERTIFICATES, coupon bonds, etc.; exclusive attractive designs; special trade prices and samples on application. PIONEER COMPANY, St. Paul, Minn. Founded 1849.

30-INCH NATIONAL PERFORATOR, used about 6 months, $300; also No. 4 Universal wire stitcher, in good condition, $200. WM. A. SIEWERS, 78 Walker st., New York.

35 by 52 Cottrell two-revolution press, impression trip, air springs, front-fly delivery, back-up, four form rollers and in fine condition; ideal press for combination news and job office; very low price and liberal terms. WM. L. PACKARD, Geneva, N. Y.

$3,000 WILL BUY one two-color Harris automatic press, will take 26 by 29 sheet, and one two-color Harris envelope press, with sheet-feed attachment, will take 11 by 12 sheet; motors and benders for same included; both presses in A-1 condition. B 121.

HELP WANTED.

Artists.

ARTIST WANTED — Good letterer and designer. Send samples with first letter, and state salary wanted. CENTURY CATALOG COMPANY, 512-514 N. Capital blvd., Indianapolis, Ind.

WANTED — Letter designer for gum process metal signs. Send samples of work and state amount of salary expected. THE SCIOTO SIGN CO., Kenton, Ohio.

Bookbinders.

FORWARDER BOOKBINDER WANTED; man understanding forwarding and general jobwork; permanent position. THE TUTTLE CO., Rutland, Vt.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** 36 La Salle Street, Chicago
100 William Street, New York

Compositors.

WANTED — First-class job printer who can set artistic composition and who is a student of the business and not just a "worker"; an opportunity to secure an interest in a modern shop where we do modern work; state age, experience; send samples; give references; no booze, no cigarettes. How much would you be willing to start on to get in good? THE SCHOLL PRINTING CO., Chillicothe, Ohio.

Foremen, Managers and Superintendents.

SUPERINTENDENT of the printing department of the largest printing, stationery and office-outfitting house in Pennsylvania; position of responsibility and trust at very attractive salary; the establishment has been over 31 years in business, has over 2,500 regular customers, employs over 125 people, occupies 10 floors in addition to commodious warehouse; employees are given an opportunity to share in the profits of the business; good references, experience and a cash investment of $3,000 upward absolutely required. B 116.

Lithographers.

WANTED — Thoroughly expert zinc-transfer man — one who is capable of handling the Harris offset press. Apply by letter, stating in full experience and salary expected, to THOMSON STATIONERY COMPANY, LTD., 325 Hastings st., Vancouver, B. C.

Miscellaneous.

WANTED — A young man with a thorough knowledge of printing, to take charge of the mail-order department of a complete plant located in the Middle States; a proper conception of quality in printing necessary. Address, with references, B 938.

WANTED — Printer who wants to learn the art of manufacturing chemistry. HOLLY MANUFACTURING CO., 8 South 15th st., St. Louis, Mo.

Operators and Machinists.

LINOTYPERS — Want one or two A-1 men to buy working interest in established business; 2 machines, good condition, no debts, paying dividends; $4,500 cash required. B 180.

Proofreader.

WANTED — Competent proofreader who is familiar with printing and especially jobwork, to read proofs on calendar ads.; man or woman with country newspaper or country printing-office experience preferred. Write at once, giving experience and references, and stating salary required. THE GERLACH-BARKLOW CO., Joliet, Ill.

Salesmen.

ENERGETIC MAN OF ABILITY to represent a reputable house, to solicit the printing and litho trade in Chicago and vicinity. B 194.

HIGH-GRADE catalogue printing and engraving salesman wanted by inland Pennsylvania house to travel Middle States; must be experienced. B 742.

RELIABLE MAN of good appearance as representative for a well established printing-ink house soliciting New York city trade. B 195.

SALESMEN — We want 5 machinery salesmen for our extensive line of printers' machinery; excellent proposition. Write fully in confidence,
GOLDING MFG. CO.,
Franklin, Mass.

WANTED — A printing salesman with thorough knowledge of catalogue trade; fine opening for strictly A-1 man, permanent and good salary. GRIFFITH-STILLINGS PRESS, Boston, Mass.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company, Price, $4.

A LINOTYPE SCHOOL AT HOME — The Eclipse keyboard, with complete instruction course, for $3, is positively the best value on the market to-day; movable spring-steel keys, enamel-painted; detachable copyholder, 22-page instruction book; set of diagrams showing 12 keyboard layouts mostly used with every keyboard; the Eclipse is made with following layouts: No. 1, standard, without fractions; No. 2, standard, with fractions; No. 11, two-letter, with fractions; No. 12, two-letter, without fractions; circular on request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio. Guaranteed as advertised or money refunded.

LINOTYPE INSTRUCTION — Special rate: 12 weeks' thorough operator-machinist course, $80; instruction day or night; 6 Linotypes; high-priced instructors; employment bureau; hundreds of graduates. Write for date of next opening. EMPIRE LINOTYPE SCHOOL, 419 First av., New York city.

MAIL LISTS.

AN UP-TO-DATE mailing list of 10,000 printers in the United States; any part, or all of them, at $3 per 1,000. COMMERCIAL SALES & MFG. CO., Box 104, Oberlin, Ohio.

MISCELLANEOUS.

BEST PADDING GLUE — Costs 40 cents per pound; superior to all in elasticity; money returned if not satisfactory; send $1 money-order for recipe to HARIGEL & SMITH, LaGrange, Tex.

SITUATIONS WANTED.

All-around Men.

ALL-AROUND book and job printer would like position in up-to-date office in East; young, sober, married. BOX 337, Poultney, Vt.

Artists.

A FIRST-CLASS all-around commercial artist — designing, retouching, etc. — desires position. B 166.

Bookbinders.

BOOKBINDER — Combination finisher, stamper, forwarder and ruler, 18 years' experience, 5 as successful foreman; can figure work; have had several years' experience in the largest shops and larger cities, including Boston, New York, Chicago and St. Louis; extreme Southwest preferred. B 907.

Compositors.

COMPOSITOR-STONEHAND — Graduate I. T. U. Course in Printing desires permanent position; union; samples of work executed during course sent on request, including letters of criticism; over 10 years' continuous experience at case and on imposition; Chicago or New York preferred. B 164.

Engravers.

POSITION WANTED as superintendent or foreman of a photoengraving plant by a practical man with good executive ability; best of references. B 175.

Foremen, Managers and Superintendents.

MANAGER OR SUPERINTENDENT who can get results that show on the right side of the balance sheet wants position in or near New York city; 15 years' experience in practical factory management with large, up-to-date concerns. B 188.

SUPERINTENDENT, foreman or assistant manager; young printer, union, 14 years' experience; knows how; good buyer, good on estimate. B 196.

Miscellaneous.

GENTLEMAN with 17 years' experience in printing and lithographing desires connection with reliable house as partner or member of firm; thoroughly posted on costs and selling prices; expert correspondent and sales manager, with considerable executive ability. B 184.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR wants steady situation; 8 years' practical office and factory experience; can adjust and keep machines in highest efficiency; erect, repair, rebuild, all models; union; first-class catalogue man; prefer machinist's end. B 18.

LINOTYPE MACHINIST wishes position with firm who is desirous of first-class work from the Linotype; no operating; understand printing; abstainer; ability as references; do not blame the Linotype. B 176.

LINOTYPE MACHINIST, 16 years' experience on newspapers, is open for engagement on any size plant; competent, practical machinist, temperate, union. B 190.

Pressmen.

CYLINDER AND JOB PRESSMAN, entirely competent on any class of work, at present employed, desires to make a change soon. B 110.

FOREMAN PRESSROOM, non-union, Eastern man, A-1 references; near Chicago preferred; minimum salary, $35. B 895.

POSITION WANTED by a first-class pressroom foreman of 20 years' experience; sober and steady; good executive ability; will guarantee to turn out good, clean work; a good economical manager to obtain best results; working or non-working; union. B 962.

PRESSROOM FOREMAN, good executive ability, reliable, temperate, experienced on all grades of printing, desires position as foreman; West or Middle West preferred. B 696.



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS—*More Impressions* and *Better Work*. ***For Chandler & Price, Challenge, and all Gordon Presses.***

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

Proofreaders.

LADY READER — Reliable and up-to-date, large experience, good output; commercial work preferred; West; wages, $21. B 735.

PROOFREADER, non-union, thoroughly qualified, accurate and speedy, nice work, looking for change; Middle West. B 181.

Salesmen.

WANTED — By practical pressman, position as traveling salesman — inks preferred. B 113.

Stereotypers.

SITUATION WANTED — Stereotyper desires position; 14 years' experience; strictly sober. B 163.

THREE-COLOR NEGATIVES.

THREE-COLOR EMULSION NEGATIVES — Print and etch them yourself; minimum set, 133-line, $5. Correspondence solicited. B 924.

TYPE FOR SALE.

EMPIRE TYPE FOUNDRY, Ellicott square, Buffalo, N. Y., sells the best type in the world; 35 cents per pound; beautiful faces. Ask for catalogue.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-11

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-11

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 Union st., Chicago. tf

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects. German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 Union st., Chicago, Ill. tf

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPERPLATE COMPANY, THE, 116 Nassau st., New York; 114 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper-joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. 3-11

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-11

MURRAY MACHINERY COMPANY, Kansas City, Mo. All kinds of electrotyping, stereotyping and photoengraving machinery. 3-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-126-128 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-11

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 43-49 Randolph st., Chicago. (See advt.) 3-11

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-11

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 3-11

Gummed Papers.

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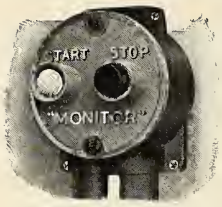
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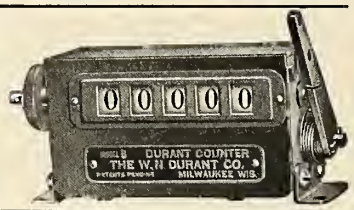
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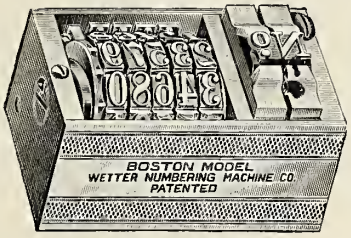
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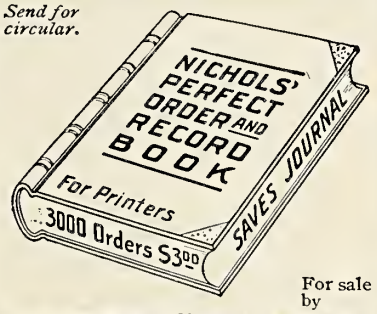
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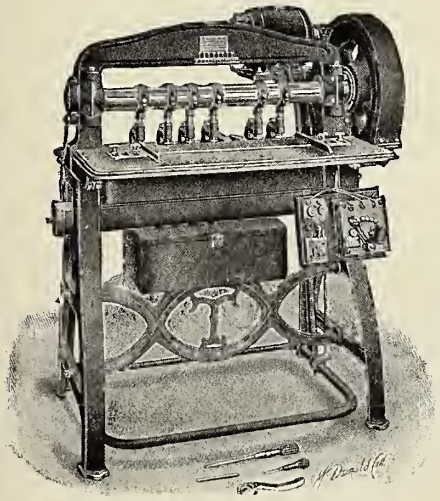


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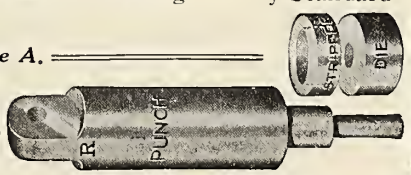
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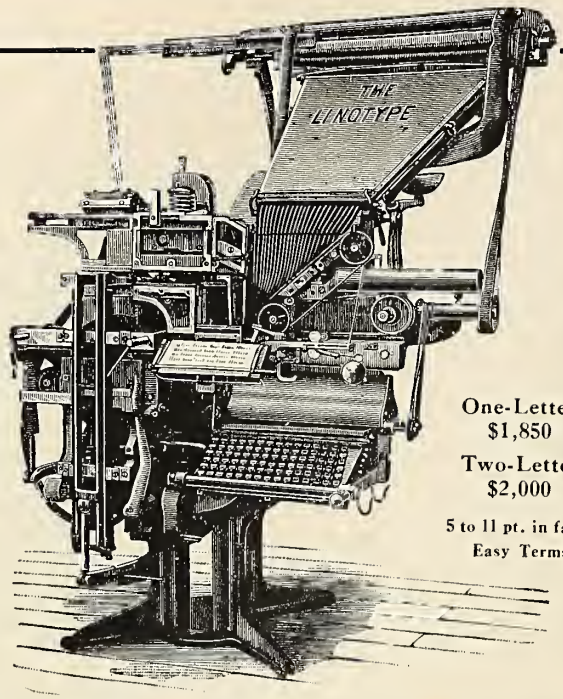
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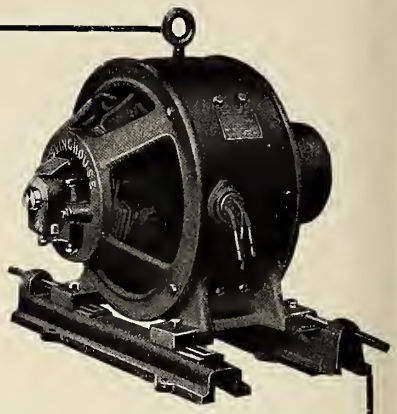
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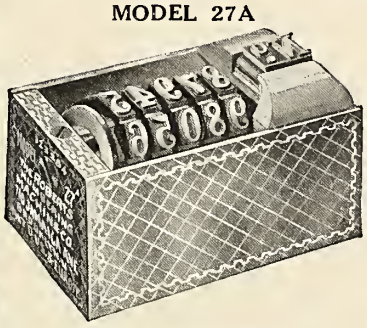
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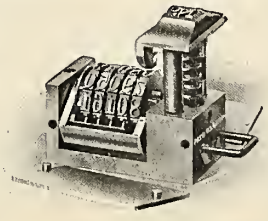
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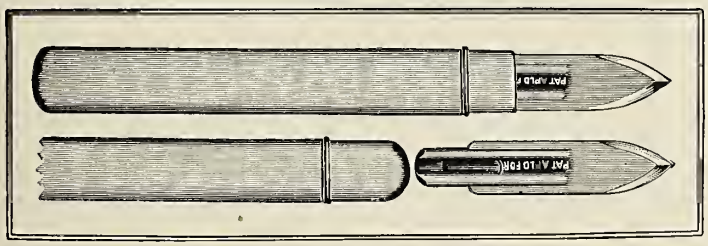
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119 West Twenty-fifth Street, New York



Pressmen!

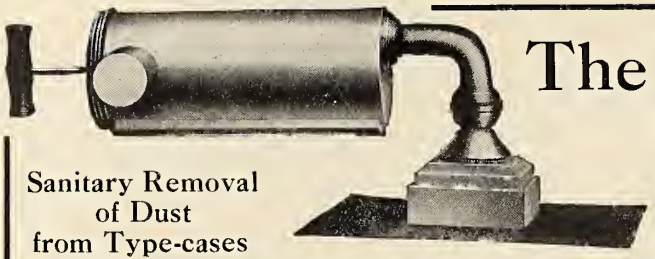
Here is the Overlay Knife you have been waiting for.

A handle with a reversible blade-holder. When not in use, blade is slipped into the handle. Can be carried in the vest pocket. Blades finely tempered. When worn down, throw away and insert a new one.
Price, postpaid, with one extra blade, only 35 cents; extra blades, postpaid, 5 cents.

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NEW YORK

THE INLAND PRINTER COMPANY

120-130 Sherman Street
CHICAGO



Sanitary Removal of Dust from Type-cases

The Enemy of Dusty Type-Cases

Why not have clean cases when the cost is so small? This Type-case Cleaner — THE VACUO-BELLOWS — has proven its worth among printers who like cleanliness and health.

Its convenience, its simplicity and easy operation and fool-proof construction make it indispensable to any modern print-shop. When the *HEALTH* of your composing-room force is considered, IT IS A GODSEND.

Write us for particulars and prices.

We will send our booklet — "*The Enemy of Dusty Type-cases.*"

Feeny-Nossett Mfg. Company, Muncie, Indiana, U. S. A.

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DECIDEDLY the best paper ever produced at a medium price.

Our claim proven by inspection of samples, furnished upon request.

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EAGLE PRINTING INK COMPANY

24 CLIFF STREET
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Makers of

INK

FOR ANY PRINTING PURPOSE

PROCESS INKS

that can be used over each other WET and retain their full color value.

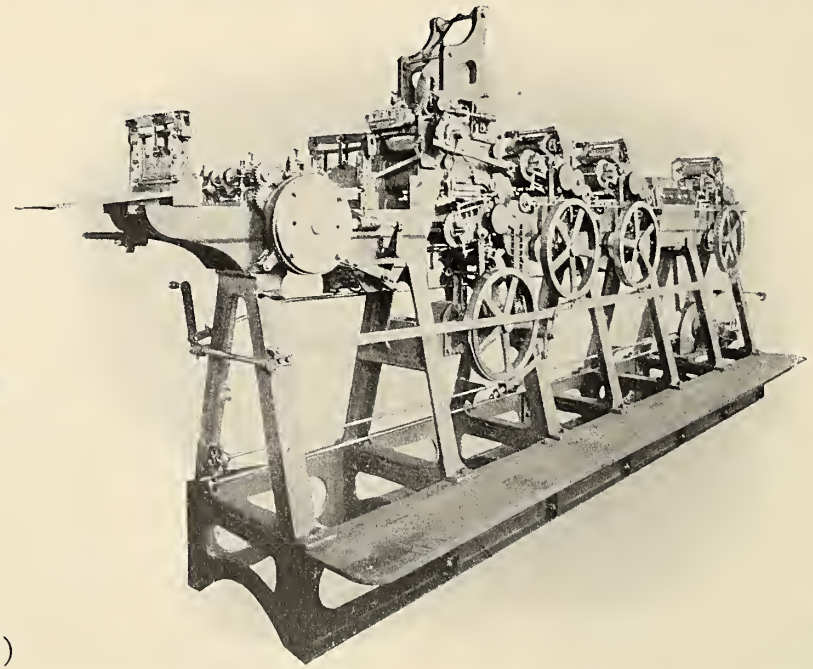
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FACTORY
JERSEY CITY, N. J.

NEW ERA PRESS WITH BRONZING ATTACHMENT

Printing two colors, with sizing and bronzing on one side and one on the reverse; also cutting to size, all at one operation

(Size 6 x 6)



FLAT PLATES

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HIGH SPEED

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PERFECT DISTRI-BUTION

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ABSOLUTE REGISTER

MANUFACTURED BY

THE REGINA CO. **Henry Drouet,** Sales Agent, No. 1 Madison Ave., New York City

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USE BUCKEYE COVERS
GOOD ADVERTISING IN A NUTSHELL

The World's Greatest Advertising Medium

THE most popular, because the most useful, line of Covers on the market.

Prove it for yourself by proving up the cover plates for your next booklet or catalogue on Buckeye Cover, then on an assortment of higher-priced stocks, and let your customer take his choice *before you quote the prices.*

The proofs will prove in the majority of cases that good work on Buckeye Cover is *the best there is.*

BUCKEYE JOBBERS:

BALTIMORE, Dobler & Mudge.
BOSTON, The Arnold-Roberts Co.
BOISE CITY, Idaho Paper Co.
BUFFALO, The Alling & Cory Co.
CHATTANOOGA, Archer Paper Co.
CHICAGO, James White Paper Co.
CINCINNATI, The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Cincinnati Cordage & Paper Co.
CLEVELAND, The Union Paper & Twine Co.
COLUMBUS, The Central Ohio Paper Co.
DAYTON, The Keogh & Rike Paper Co.
DENVER, The Peters Paper Co.
DES MOINES, The Carpenter Paper Co.
DETROIT, The Union Paper & Twine Co.
INDIANAPOLIS, C. P. Lesh Paper Co. / Indiana Paper Co.
KANSAS CITY, MO., Graham Paper Co.
LOS ANGELES, Zellerbach Paper Co.
MIDDLETOWN, O., The Sabin Robbins Paper Co.
MILWAUKEE, The E. A. Bouer Co.
MINNEAPOLIS, McClellan Paper Co.
MONTREAL, The Howard Smith Paper Co., Limited
NASHVILLE, The Whitaker Paper Co. / Graham Paper Co.
NEW ORLEANS, E. C. Palmer & Co.
NEW YORK, Henry Lindenmeyr & Sons.
OAKLAND, CAL., Zellerbach Paper Co.
PHILADELPHIA, Garrett-Buchanan Co.
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Henry Lindenmeyr & Sons, London, Eng.

Write direct to the Mill for samples if no jobber is near you; also advise us if you are not receiving the Buckeye Announcements. They're mailed monthly and they're worth getting.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



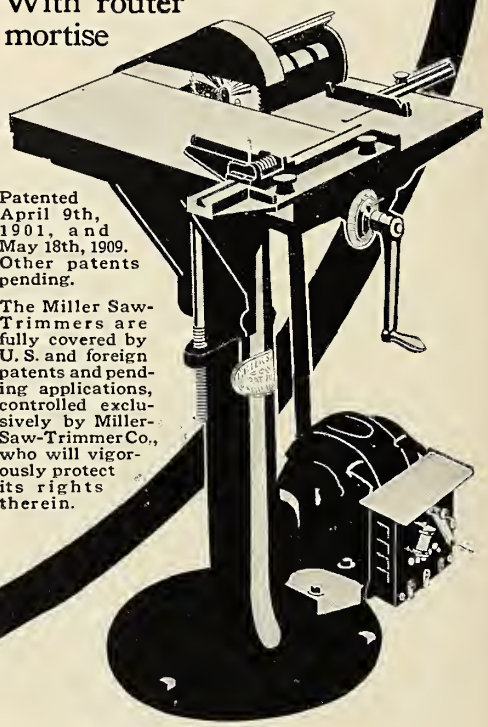


Don't Make Your Time-clock a Joke

ISN'T it a good deal of a farce to be so keen on getting every working minute that you pay for—and then waste time hand-over-fist once the men are in the shop? The sweat and struggle of forcing justification by the old-time methods of wedging and plugging—the loss of time, the cost of overtime—the delays in sending cuts back to the plater to be made usable—the more serious wastage of scrambled forms, or even broken presses due to up-work of slugs—all these leaks would in a short year or two pay for a

Miller Saw-Trimmer

It saws-and-trims at one operation, miters and bevels, cuts rules and slugs, all to exact point measurement, handling with equal facility wood- or metal-mounted cuts, brass rule, linotype slugs, leads and furniture. With router and jig-saw attachment it will jigsaw, drill, rout, mortise inside and out, and plane type-high.



Order One Today on Trial and Prove How Much it will Save You

We are willing to let **you** test the value of a Miller Saw-Trimmer for 30 days right in your own shop before you pay for it, and if it doesn't show itself a profit-maker for you, we don't want you to pay for it at all. Send it back at our expense.

Send your request now.

Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller-Saw-Trimmer Co., who will vigorously protect its rights therein.

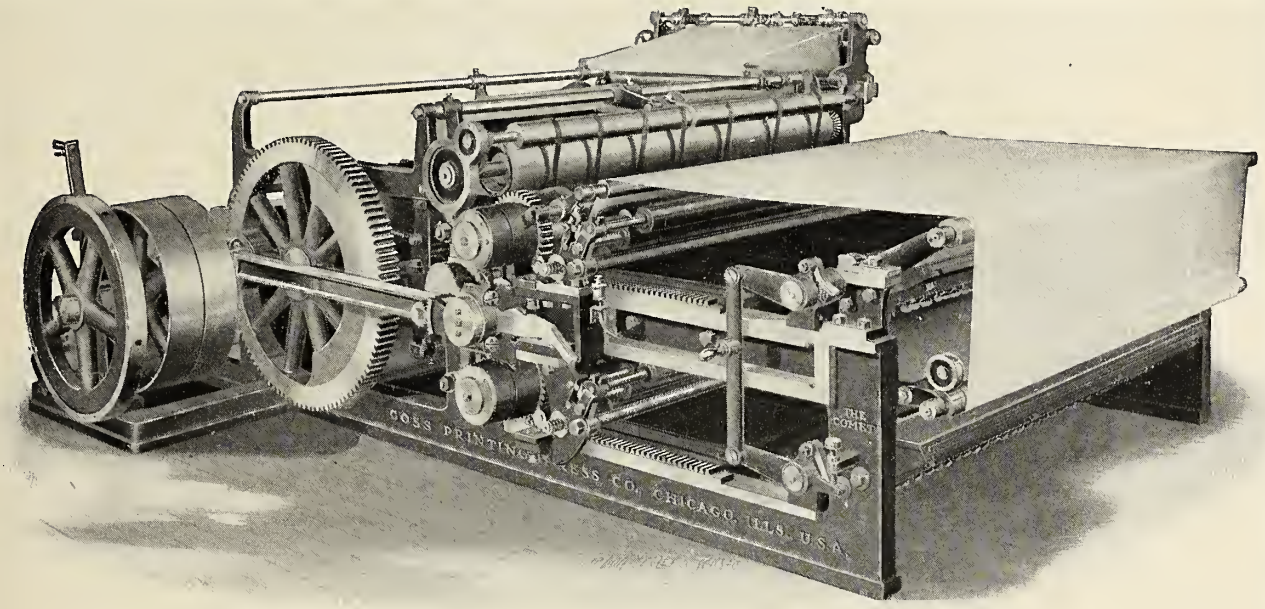


Miller Saw-Trimmer Co.
ALMA, MICH.

Halley's Comet Has Come and Gone. But the GOSS "COMET" Press Has Come to Stay

THE GOSS "COMET"

FLAT BED WEB PERFECTING PRESS will Print, Paste and Fold Four, Six or Eight Pages of a Six or Seven Column Standard Size Newspaper



The "Comet" is *positively* the most economical web perfecting press on the market, equipped with double pinion drive, angle bar and former folder, which is practically tapeless and rotary.

The "Comet" requires but half as many composition rollers and inking fountains, yet insures more ink distribution and better register of print than any other web press of the traveling cylinder class.

All composition rollers are interchangeable, the inking fountains of the thumb-screw pattern, while the web tension is automatically governed.

The "Comet" will take up floor space 12 x 13 feet, stands 4 feet 8 inches high, weight 16,000 pounds, while a 5-horse-power motor will be ample to operate the machine.

The "Comet" will cost no more to operate than a two-revolution or drum cylinder press with folder attached. It will reduce the labor in the pressroom one-half, permit of a greatly increased circulation without increased labor, allow all forms to go to press at one time, make it easy to catch mails and please the advertisers and subscribers by giving the latest news and early delivery.

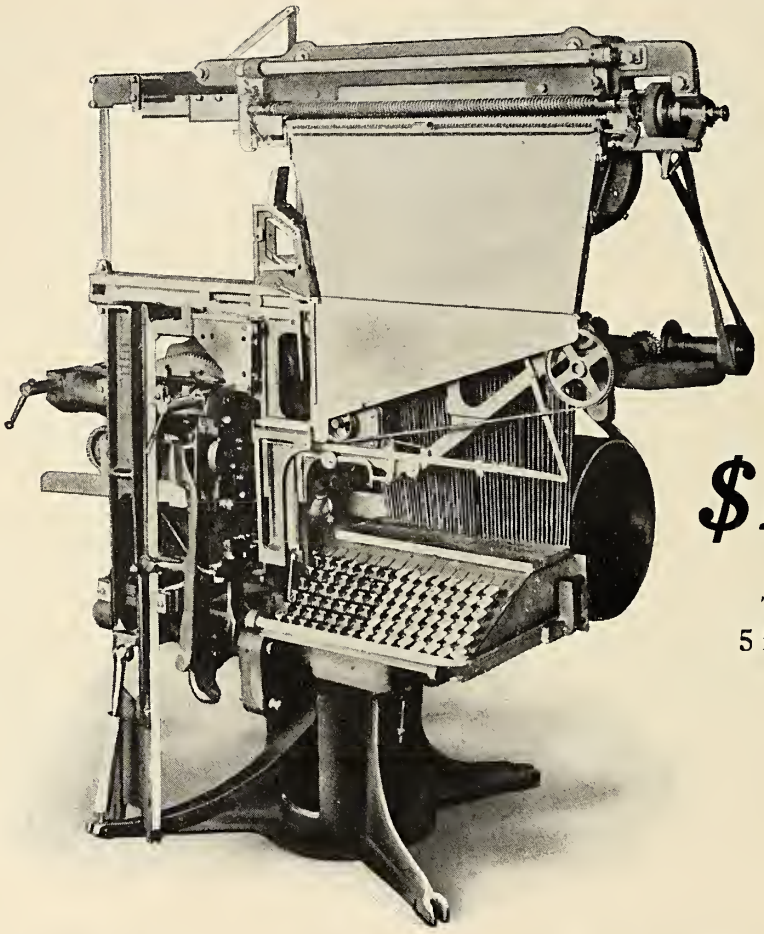
For Prices and Terms Write

THE GOSS PRINTING PRESS COMPANY

NEW YORK OFFICE—1 Madison Ave., Metropolitan Life Bldg.
LONDON OFFICE—92 Fleet St. - - - - - - London, E. C.

16th St. and Ashland Ave., Chicago, Ill.

The Linograph



$1,500

Total Height
5 feet 4½ inches

THE day of competition in typesetting machinery has arrived. The Linograph turns out the same product and as much of it as any slug-casting machine made, barring none, and does it with greater certainty, as it is simpler in construction and operation. We are ready to show you. If interested in the purchase of a machine, write for our descriptive circular and terms of sale. Get your order in early. Five thousand printers have been waiting for this machine, and we can't supply them all at once. Ready for delivery in about ninety days.

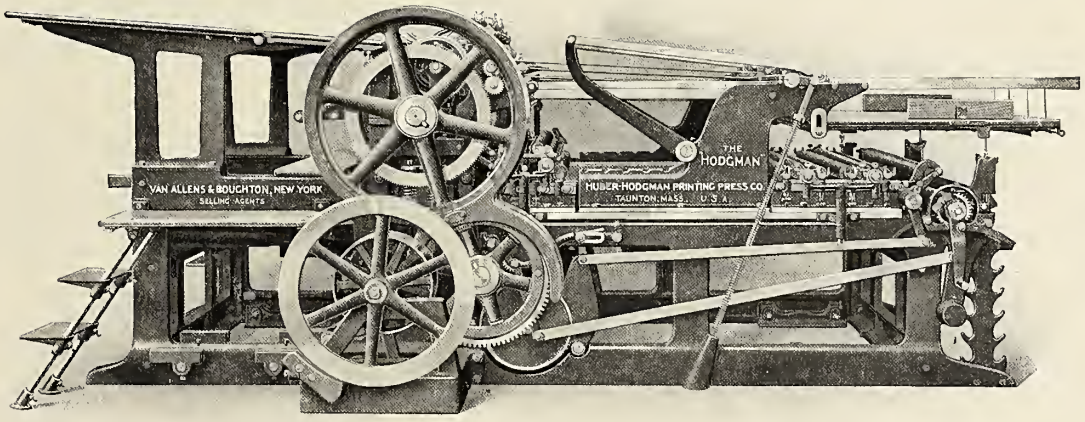
And if you would like to invest in a first-class industrial enterprise, this will bear the closest investigation. The market for such a machine at such a price is large and immediate, as is easily recognized by any one familiar with conditions in the printing trade, and we are ready to show that the profits will be large enough to be well worthy of *anybody's* consideration. The promoters of this business are men of large experience in linotyping and printing, and are well known in Minneapolis, having been engaged in the printing business here for many years. We have put our own money and a great deal of effort into this venture, but as we naturally want to retain a reasonable degree of control of the business, it is necessary for us to place some of our stock in the hands of comparatively small holders, who will not be interested in taking the control out of our hands, but rather the opposite. We offer stock in amounts of one share ($100) and upwards, payable in monthly or quarterly installments, or at a discount for cash. Write for our descriptive booklet and prospectus.

The Linograph Manufacturing Company

MINNEAPOLIS, MINNESOTA

INCORPORATORS—H. PETERSEN, Sec.-Treas. and Mgr.; P. O. PEDERSEN, President; J. C. PEDERSEN, Vice-President.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

ARE YOU GOING TO NEED A NEW PRESS SOON? If so, we desire to show you the new product of our factory. We have a new driving mechanism that will produce at least 20 per cent more than any other machine of the same size. This press has no shoes or heavy rack-hangers, makes very little noise and no vibration. The bed is only 35 inches from the floor, any size; the cross-stay is solid. It has every labor-saving device needed. When you trip the cylinder the fountain-roller is also tripped. The good printer will readily see the merit of this feature. The register is perfect; the cylinder-lifting mechanism is so rigid the press will never gutter. The size can be changed from a four-roller to a three-roller in a few minutes. We have a number of these machines in operation. Let us give you the names of some of the users, and write them and get an opinion from a printer. We only ask you to examine it—your own judgment will be salesman enough for us.

This machine is unequaled for speed, durability, lightness of power required, smoothness of reversing mechanism, simplicity of construction. The new features are too many to enumerate. Let us show them to you.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

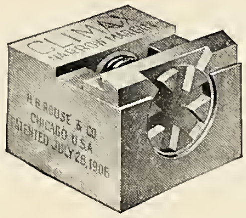
WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Does *this* mean anything to you?

The American Colortype Co. and the Regensteiner Colortype Co., both of Chicago, bought some of the first lot of Climax Register Hooks ever made, and have bought almost nothing else since. One of these concerns recently ordered five thousand (5,000), the other forty-five hundred (4,500) of these celebrated hooks.

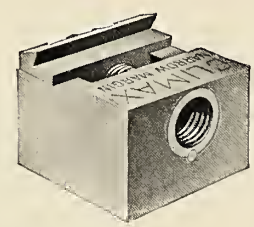
You know that these concerns would not buy hooks in such quantities unless *they knew* they were the best to be had — and you *know* that what is best for them, is at least good enough for you.

These being the facts, why don't *you* try Climax Hooks?



If you want to know more about the best system of plate mounting, ask for our beautiful booklet, "MODERN METHODS." It is full of valuable information, and—*it's free.*

"You don't know register hooks unless you know the Climax."

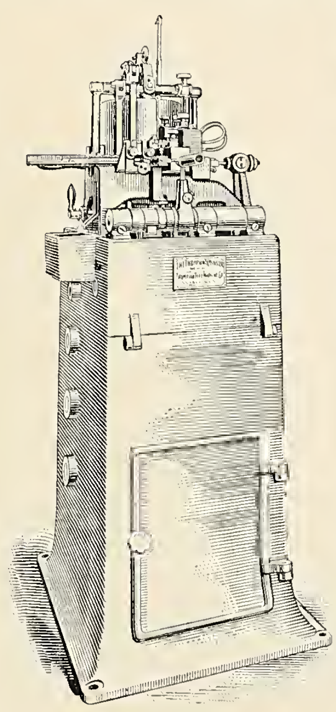


Made only by

H. B. ROUSE & COMPANY, CHICAGO

2214-2216 WARD STREET

"THE REGISTER HOOK PEOPLE"



HAVE YOU NOTICED THE IMPROVEMENT

In the Appearance of the Advertising Pages of The Inland Printer?

Sharp, clear type, harmonious faces, abundance of sorts—possible because all the type is now made by the Thompson Typecaster—

THE TYPECASTER YOU WILL EVENTUALLY BUY

Write now for Our Trial Proposition and New Catalogue of Type Faces

Thompson Type Machine Co.

120-130 Sherman Street, Chicago

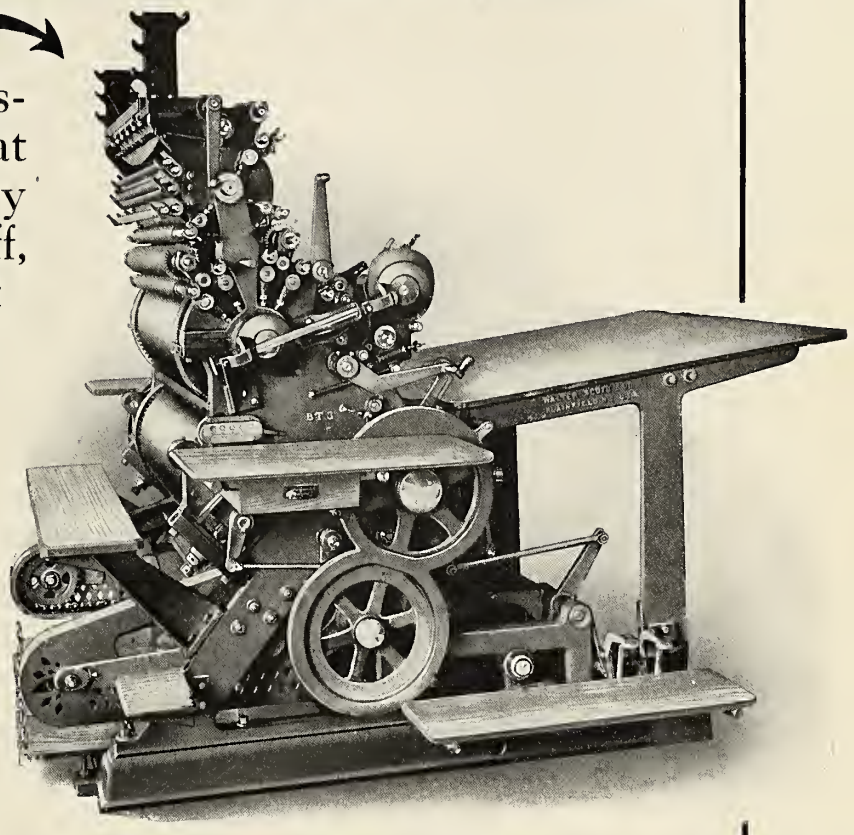
AGENTS { Holland and Belgium: Holdert & Co., Amsterdam | England, Germany, France, Austria: General Composing Co., Berlin | Italy: A. Contini, Milan

Set in type made by the Thompson Typecaster — Logotype Border from Linotype Matrices

Accurate Register at All Speeds

There is a world of satisfaction in feeling sure that no matter what the hurry or how fast the job is run off, the work is of the Highest Quality and in perfect register. Such satisfaction is attainable only by using the

SCOTT OFFSET PRESS



FEEDER SIDE OF SCOTT OFFSET PRESS

which has been proven to be perfectly satisfactory on all kinds of Offset Work, including the *Most Difficult Color Printing*

The *Scott* Offset Press is the *Only* Offset Press

which allows sufficient time for properly registering the sheets for colorwork; it is the *only* offset press with fine grain SEMI-STEEL cylinders ground to a perfectly true surface on their own journals, thus providing for a perfect impression; it is the *only* offset press which gives a perfectly even color distribution under all conditions; it is the *only* offset press having the blanket and impression cylinders journaled in square boxes connected with entirely automatic trips controlling the cylinders independently or together, and it is the *only* offset press with a positive delivery, no wear to give trouble, no tapes, no adjusting.

STANDARD SIZES: 28x38 34x46 34x52 34x58 38x52 38x58

For full information, prices, etc., address

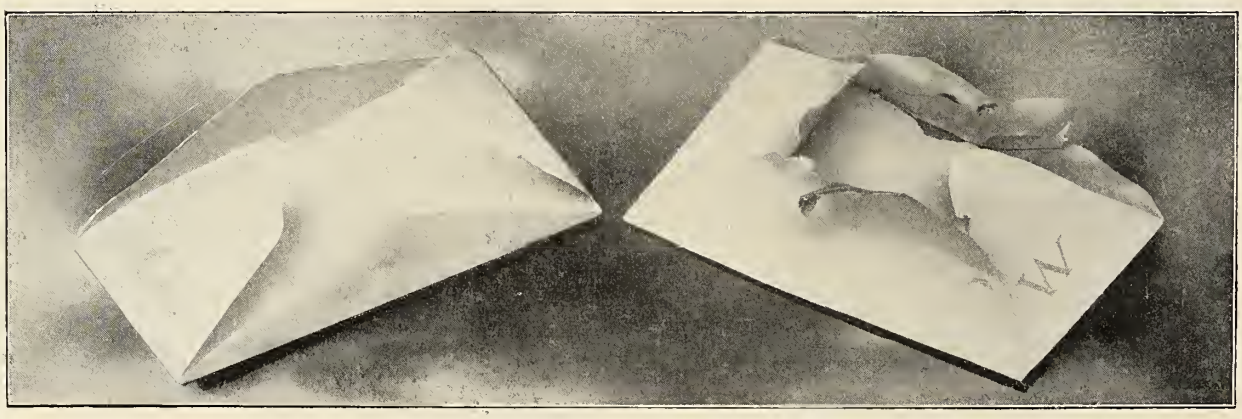
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 41 Park Row CHICAGO, Monadnock Block

Five Thousand (5,000) Bond, Linen or Ledger Envelopes made Free of charge to prove our Sure-Stick proposition



SAMPLES PHOTOGRAPHED TRUE TO LIFE

O represents ordinary Bond Envelopes which open up without any effort.
W shows how Bond Envelopes made by the Western States Envelope Co. tear all to pieces in trying to get them open.

As we have stated above, we will make on our own machines, absolutely FREE OF CHARGE, Five Thousand (5,000) Bond, Linen or Ledger Envelopes.

The (only) conditions are that you furnish the paper, f. o. b. Milwaukee. The paper not to be lighter than 17 x 22—16, nor heavier than 17 x 22—30.

Page five of our Catalogue and Price-list, No. 3, will tell you how many sheets to send.

NOW is your opportunity to give your customers *Envelope satisfaction.*

Prove our proposition for yourself without charge.

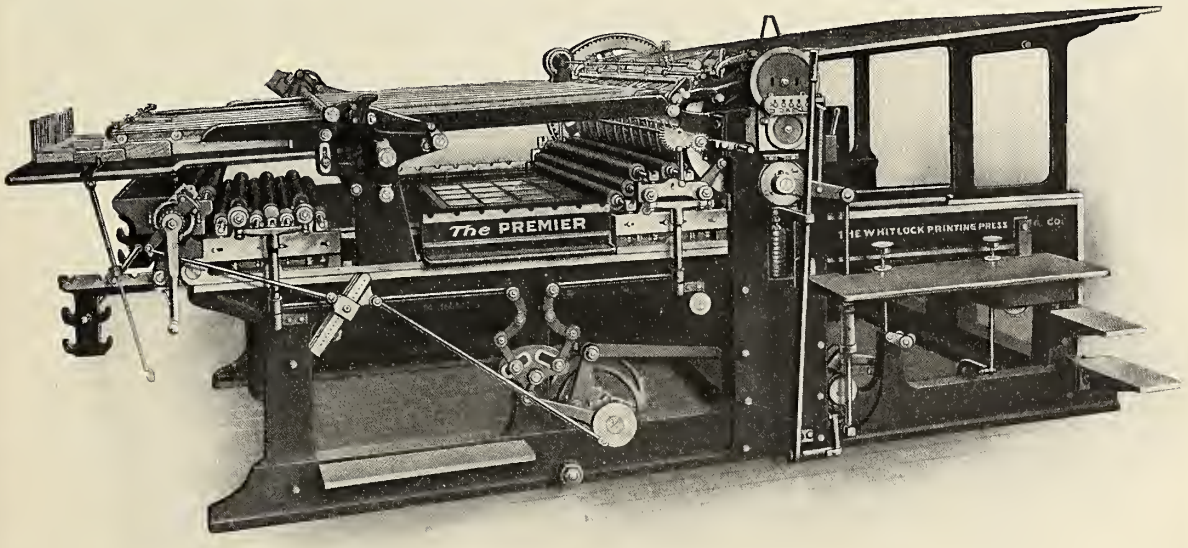
This opportunity is made possible by the

Western States Envelope Co.

MANUFACTURERS OF SURE-STICK ENVELOPES FOR PRINTERS AND LITHOGRAPHERS

311-313 East Water Street . . . . Milwaukee, Wisconsin

During 1910 our shops worked night and day to the full of their capacity so as to handle with some measure of promptness the orders we received for



The Premier

Our New Two-Revolution

No other press manufacturers could have done more, and in our belief none did as much, though the capacity of their shops may have permitted a much greater output.

The **Premier** business already on our books for 1911 indicates no let-up, but rather an acceleration in the demand, and demonstrates the ceaseless progress *The* **Premier** is making in the appreciation of the printing world.

"There's a reason"— let us tell you about it.

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The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

TRADE DIRECTORY FOR MACHINERY AND SUPPLIES PRINTERS, LITHOGRAPHERS, METAL DECORATORS

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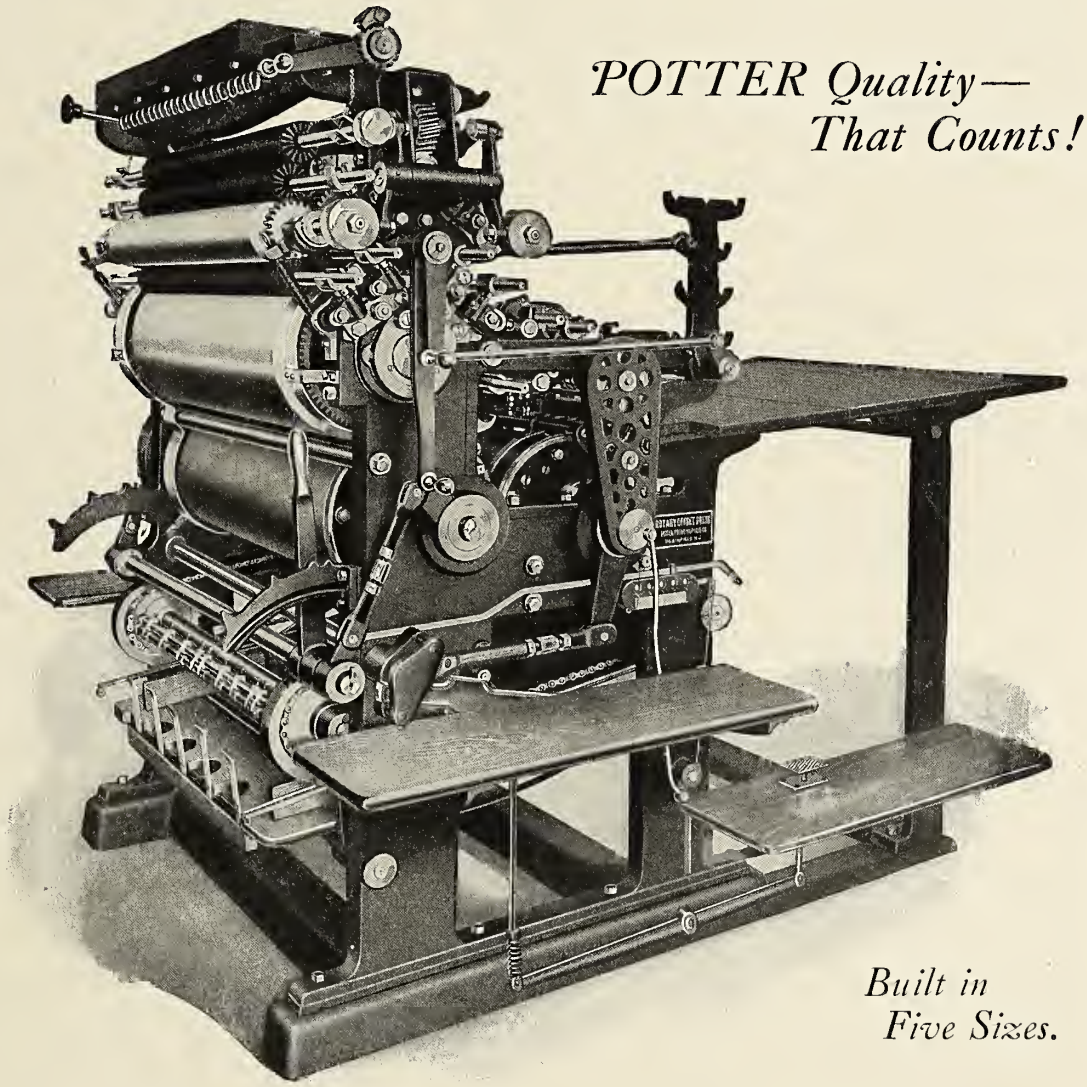
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POTTER Quality—
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Built in
Five Sizes.

The name "POTTER" on printing machinery is the guarantee of highest excellence.

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568 Howard Street, San Francisco

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YOU will know after you have read "Placing Cylinder and Job Presses," a forceful, illustrated article dealing with the placing of machines, application of power, working-space around presses, and similar practical questions, in the February number of

THE GRAPHIC ARTS

The issue will also contain much other material bearing upon efficiency and numerous exhibits of Offset and Process work.

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This is the second issue of the new monthly magazine, edited by Henry Lewis Johnson, for Printers and Users of Printing.

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COMMENCEMENT

Programs, Invitations, Diplomas, Class Pins

For 1911

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SEND YOUR REQUEST TO-DAY, EVEN THOUGH YOU DO NOT NEED THE SAMPLES UNTIL A LATER DATE, AND WE WILL RESERVE THEM FOR YOU.

MURRAY ENGRAVING COMPANY

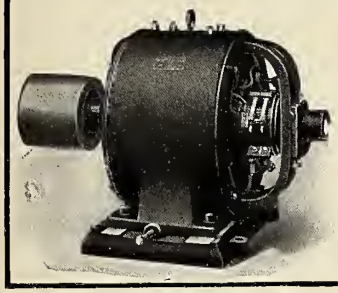
154 LAKE STREET CHICAGO, ILL.

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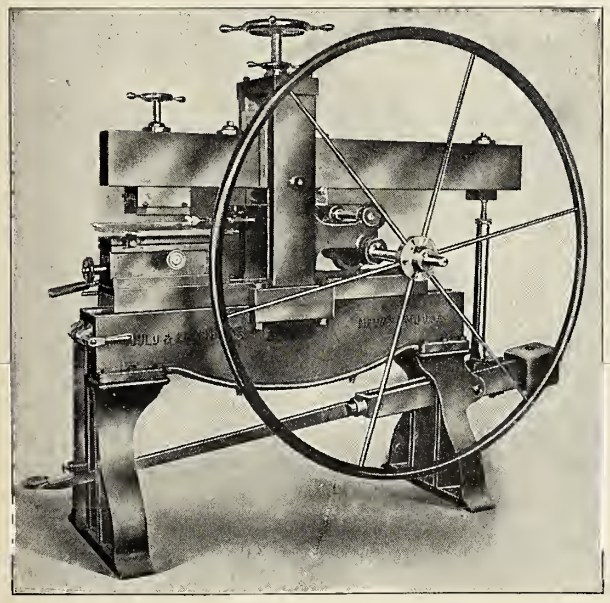
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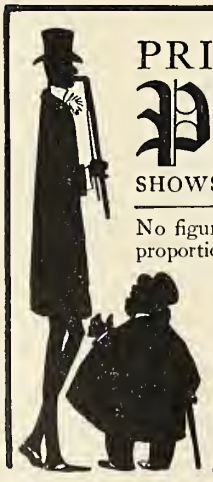
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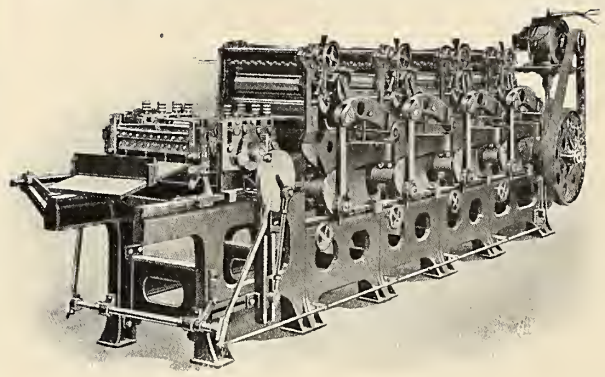
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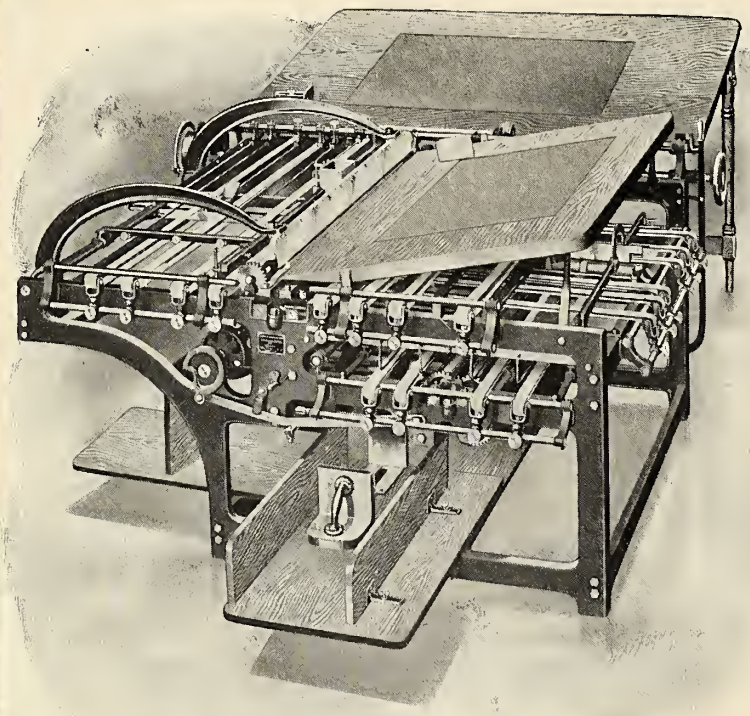
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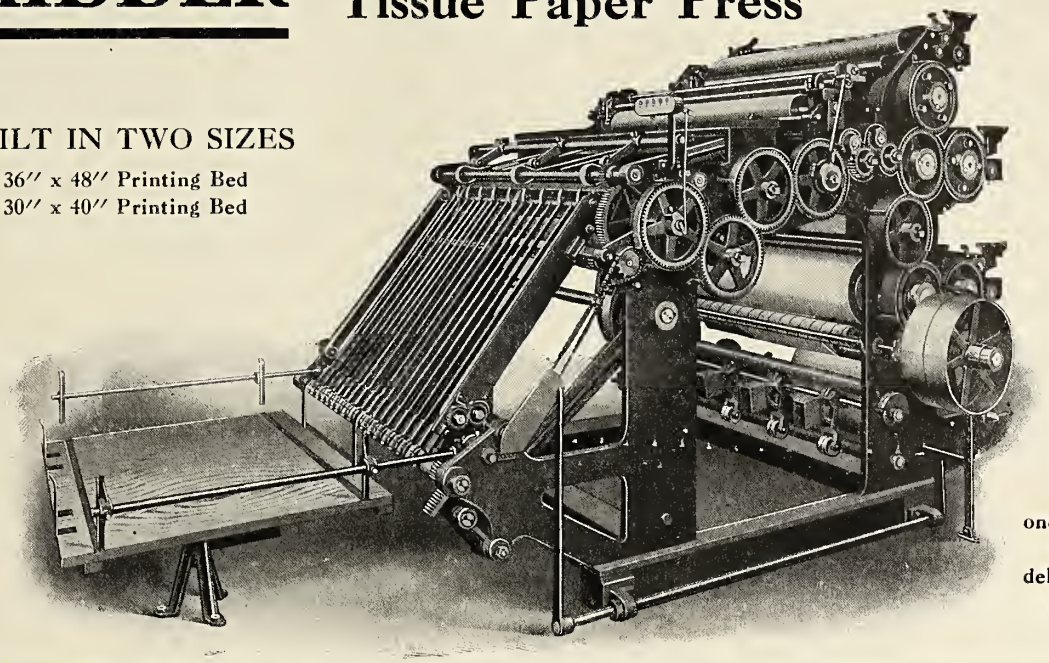
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Cambridge, Mass., U. S. A.
Issued by The University Press

THE *NEW* STATIONERS'
MAGAZINE

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Inland Stationer

120-130 SHERMAN STREET, CHICAGO

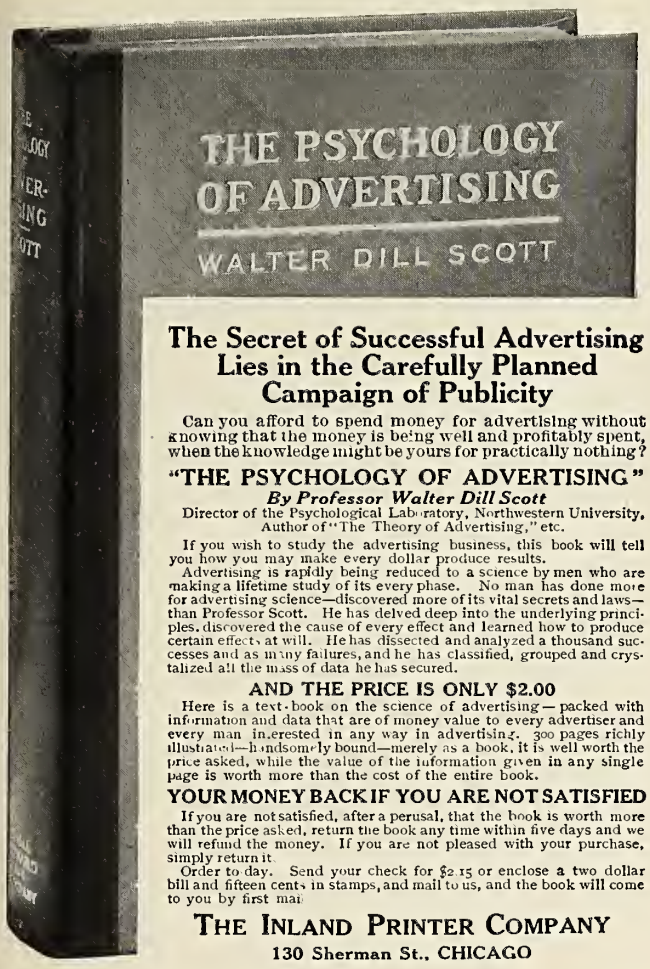
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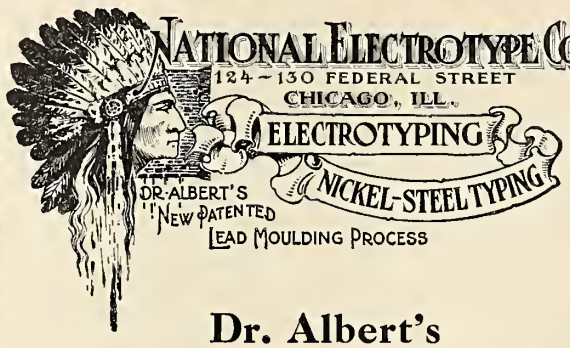
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Dr. Albert's Patented Lead Moulding Process

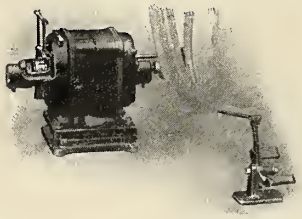
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Kimble Motors

Give any speed desired

Equip Your Entire Printing Establishment With "THE KIMBLE"

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Belt Drive Printing Press Motors, Single Phase, Sizes, ¾, 1, 1½ H. P.

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Write for bulletin and prices on Kimble Polyphase Constant and Variable Speed Motors, sizes, ¼ to 7½ H. P.

Suitable for Cylinder Presses, Cutters, Folders, Linotype Machines, etc.

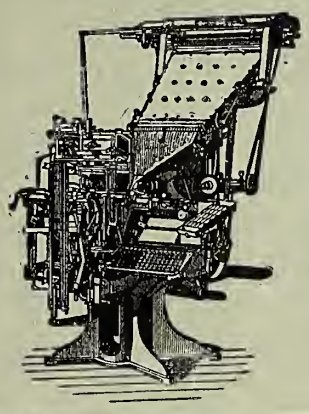
Send for Catalogue P and tell us the make and sizes of your presses and get our prices.

KIMBLE ELECTRIC COMPANY
1121-1123 Washington Boulevard - - - CHICAGO

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The Standard Composing Machine of the World!



25,000 in Daily Use.

Profitable Printing

That you can't get now.

Better Profits

On your present work.

That's what a

LINOTYPE

in your composing-room will enable you to secure.

There's no end of jobwork a Linotype will do profitably — Books, Pamphlets, Tariffs, Catalogues, or works of reference requiring intricate tabular or mixed composition. More than 500 different faces. Every size from five to thirty-six point.

The Linotype Way Is the Only Way!

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 521 Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 332 Camp St.

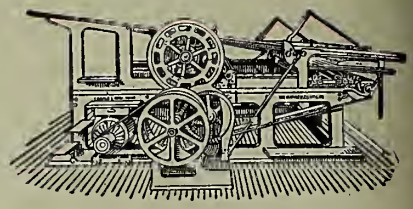
MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.
} Parsons Trading Co.

TORONTO — Canadian Linotype, Ltd., 35 Lombard Street
STOCKHOLM — Akt.-Bol. Gumaelius & Komp.
ST. PETERSBURG — Leopold Heller
COPENHAGEN — Lange & Raaschou

BUENOS AIRES — Hoffmann & Stocker
RIO JANEIRO — Emile Lambert
HAVANA — Francisco Arredondo
TOKIO — Teijiro Kurosawa

The Miehle

The following is a list of Miehle Presses shipped during the month of *December, 1910*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Faithorn Co. ..... Chicago, Ill. 1
Previously purchased eleven Miehles.

Samuel Usher ..... Boston, Mass. 1

Everett-Waddey Co. ..... Richmond, Va. 1
Previously purchased seven Miehles.

Herman Rosenthal ..... Chicago, Ill. 1

H. E. Bucklen & Co. ..... Chicago, Ill. 1

Springer-Efner Printing Co. ..... Omaha, Neb. 1

The Tucker-Kenworthy Co. ..... Chicago, Ill. 4

Butterick Publishing Co. ..... New York city 2
Previously purchased twenty-five Miehles.

Kalamazoo Vegetable Parchment Co. ..... Kalamazoo, Mich. ... 1
Previously purchased one Miehle.

Williams Printing Co. ..... New York city 3
Previously purchased eighteen Miehles.

Carl Sjoeberg & Co. ..... Gothenburg, Sweden. 1

L. Middleditch Co. ..... New York city 1
Previously purchased one Miehle.

The Express Pub. & Ptg. Co. ..... Toledo, Ohio 1
Previously purchased four Miehles.

The Oxford News. ..... Oxford, Pa. 1

Peck & Durham ..... New York city 1
Previously purchased one Miehle.

Walton & Spencer Co. ..... Chicago, Ill. 1
Previously purchased four Miehles.

Langdon B. Clark ..... Buffalo, N. Y. 1

Parsons Trading Co. ..... Mexico City, Mex. ... 2

William Edwin Rudge ..... New York city 1

Van Ornum Colorprint Co. ..... Los Angeles, Cal. 1
Previously purchased one Miehle.

Alfred Harrell ..... Bakersfield, Cal. 1

Kohn & Pollock ..... Baltimore, Md. 2
Previously purchased three Miehles.

W. J. White & Co. ..... Detroit, Mich. 1
Previously purchased one Miehle.

B. F. Cobb Printing Co. ..... Kansas City, Mo. 1

The Gardner Printing Co. ..... Cleveland, Ohio 1
Previously purchased two Miehles.

James Printing Co. ..... Portland, Ore. 1
Previously purchased three Miehles.

The Bennett Register & Printing Co. ..... Lisbon, Ohio 1
Previously purchased one Miehle.

Quinlin Printing Co. ..... South Bethlehem, Pa. 1

The De Vinne Press ..... New York city 2
Previously purchased eighteen Miehles.

The Armstrong Box Co. ..... New Haven, Conn. ... 1
Previously purchased one Miehle.

American Medical Association ..... Chicago, Ill. 2
Previously purchased five Miehles.

Battle Creek Paper Co. ..... Battle Creek, Mich. ... 1
Previously purchased five Miehles.

Milwaukee Social Democrat Publishing Co. ..... Milwaukee, Wis. 1
Previously purchased one Miehle.

William Graser ..... Buffalo, N. Y. 1
Previously purchased one Miehle.

The Shelby Printing Co. ..... Shelby, Ohio 1
Previously purchased one Miehle.

Record Press ..... Ellensburg, Wash. .. 1

Quick Print ..... North Yakima, Wash. 1

Wm. H. Wilton ..... Chicago, Ill. 1

Potter Publishing Co. ..... Spirit Lake, Idaho ... 1

Stevens, Maloney & Co. ..... Chicago, Ill. 1
Previously purchased one Miehle.

Rand Avery Supply Co. ..... Boston, Mass. 1
Previously purchased seven Miehles.

Colorprint Label Co. ..... St. Louis, Mo. 1

Welsbach Co. ..... Gloucester, N. J. 1
Previously purchased one Miehle.

Federal Printing Co. ..... New York city 2
Previously purchased twenty-one Miehles.

Portland Newspaper Union ..... Portland, Ore. 1

The W. S. Gilkey Printing Co. ..... Cleveland, Ohio 2
Previously purchased fourteen Miehles.

Cox Engraving Co. ..... New York city 1

Century Catalog Co. ..... Indianapolis, Ind. ... 1
Previously purchased one Miehle.

Willson Stationery Co. ..... Winnipeg, Man. 1
Previously purchased one Miehle.

Langer & Williams ..... New York city 2
Previously purchased five Miehles.

Mutual Publishing Co. ..... Raleigh, N. C. 1
Previously purchased two Miehles.

Shipments for December, 1910, **64** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS
(South Side Office, 274 Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 179 Rue de Paris, Charenton, Paris.

The Inland Printer

March • 1911

Smithsonian Institution
MAR 6 1911
National Museum

Price 30 Cents

Don't envy good printing—
Do it yourself
By using ULLMAN'S Inks.
The finest printing in the world,
And all over the world,
Is done with our
Doubletone Inks and
Ullmanines.

Sigmund Ullman Co.

New York (Uptown)
New York (Downtown)
Chicago
Philadelphia
Cincinnati
Cleveland



"BUTLER BRANDS"

OF SQUARE AND ROUND CORNER

Die Cut Cards

ARE AS ACCURATE, CLEAN CUT AND TRUE TO SIZE AS CARDS CAN BE MADE

They are banded in hundreds and neatly put up in attractive boxes. Our ***Cut Cards*** are made of "Butler Brands" of Bristol Boards, which is a guarantee of superior quality; yet the prices are no higher than other kinds. When you purchase ***Cut Cards*** get "Butler Brands." Send for Samples.

DISTRIBUTORS OF "BUTLER BRANDS"

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INTERSTATE PAPER CO., ... Kansas City, Mo.
SOUTHWESTERN PAPER CO., ... Dallas, Tex.
SOUTHWESTERN PAPER CO., ... Houston, Tex.
PACIFIC COAST PAPER CO., ... San Francisco, Cal.
SIERRA PAPER CO., ... Los Angeles, Cal.
OAKLAND PAPER CO., ... Oakland, Cal.
CENTRAL MICHIGAN PAPER CO., Grand Rapids, Mich.
MUTUAL PAPER CO., ... Seattle, Wash.
AMERICAN TYPE FOUNDERS CO., . . Spokane, Wash.
AMERICAN TYPE FOUNDERS CO., . . Vancouver, B. C.
NATIONAL PAPER & TYPE CO. (Export Only), N.Y. City
NATIONAL PAPER & TYPE CO., City of Mexico, Mex.
NATIONAL PAPER & TYPE CO., City of Monterey, Mex.
NATIONAL PAPER & TYPE CO., ... Havana, Cuba

ESTABLISHED 1844

J·W·Butler Paper Company·Chicago

THE MONOTYPE

Composing Machine *and* Type Caster

Our Matrix Library Supplies

831 Different Fonts

For use when you please as long as you please

"100 pounds a day of assorted type"

THE EVENING STAR—THE SUNDAY STAR
Washington, D. C.

December 30, 1910

Mr. J. Maury Dove, Pres.
Lanston Monotype Machine Co.
Philadelphia, Pa.

Dear Sir:

We bought a Monotype Caster last September, and have waited until now to give you a report as to its efficiency.

We first converted a quantity of old metal and type into quads and spaces which we needed badly. Two weeks later we started casting regular fonts of type from 12 to 36 point; making two or three full cases of each of 31 different fonts of type. *The machine has worked 463 hours with a total output of 5,772 pounds, an average of 12½ pounds an hour or 100 pounds a day of assorted type.*

We are fast converting all of our old type and worn faces into fine new type. The Monotype Caster and your library matrix service have both given perfect satisfaction.

Yours very truly
(Signed) Fleming Newbold
Business Manager

Ask Monotype Users—*They Know*

Lanston Monotype Machine Co.
Philadelphia

Set in Nos. 37, 86J and 86K Series and Monotype Borders

This is an Age of Specialization

BROTHER JONATHAN BOND is the successful result of specialized effort. It is made especially for business stationery of the preferred kind. Sixty-seven years of experience in papermaking have been brought to bear in its production.

BROTHER JONATHAN BOND is a Butler Brand

You ought to lose no time in sharing in the benefits accruing from our advertising. Write for samples if you are not already supplied.

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Interstate Paper Co.	Kansas City, Missouri
Southwestern Paper Co.	Dallas, Texas
Southwestern Paper Co.	Houston, Texas
Pacific Coast Paper Co.	San Francisco, California
Sierra Paper Co.	Los Angeles, California
Oakland Paper Co.	Oakland, California
Central Michigan Paper Co.	Grand Rapids, Michigan
Mutual Paper Co.	Seattle, Washington
American Type Founders Co.	Spokane, Washington
American Type Founders Co.	Vancouver, British Columbia
National Paper & Type Co. (Export only)	New York City
National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	City of Monterey, Mexico
National Paper & Type Co.	Havana, Cuba

Address Division I

J. W. Butler Paper Co.
Established 1844 · Chicago

BUTLER·BRANDS PAPER · THE BEST ·

Your Cover Work

MAKE your catalog printing stand out. Build up a reputation for cover work that is *different* — unusual — striking — serviceable. You can easily put originality into your catalog, booklet and folder work. Give your customers catalog covers that look better, wear better, and last longer than those turned out by other printers. It is not enough to give as good service at even prices. You can give *better* service at *lower* prices. Kamargo Mills Covers open up an entirely new field in cover possibilities. They present an opportunity for novel, beautiful, attention-commanding effects. They increase the durability of any catalog because their strength prevents tearing or ripping off. There is less waste and fewer imperfect copies when you print or emboss on

FOUNDED

Kamargo Mills  Catalog Covers

1808

They insure instant attention. Their finish, their feel, their distinctiveness, make your customers pick them out at once from ordinary catalog covers. The *Service-Quality* of Kamargo Mills Covers protect catalogs against damage, and cuts down cost. Ordinary handling — constant, wearing use — even unusual and careless treatment, will not harm Kamargo Mills Covers.

Dressed in Kamargo Covers, your catalog work creates a favorable impression at first sight. It is kept — referred to constantly. And it has the strength — the vitality —to stand a year's constant work.

Kamargo Mills Covers are scientifically made — and made to *last*. All the skill of the artist-papermaker is put into their appearance. In material, workmanship and pride of manufacture, no effort is lost, no expense spared, to make Kamargo Mills Covers worthy of their reputation.

Better Results at Less Cost

You can not afford to turn out catalogs that merely *look* well. They must also *wear* well. You can produce more artistic catalogs — catalogs that will retain their attractive appearance permanently — with Kamargo Mills Covers, and yet they cost you no more than ordinary " just as good as anybody's else " covers.

KNOWLTON BROS., Inc.
Cover Department A, Watertown, N. Y.

Can Be Distinctive

WE are educating your customers to settle their own problem of cover-stock selection to *your* advantage, by calling for Kamargo Mills Covers. Our extensive advertising is telling the story of Kamargo service-value and Kamargo attractiveness to big buyers of catalogs, booklets, etc., everywhere. We are showing these customers of yours what beautiful effects they can secure with Kamargo Mills Covers — what increased service — at even cost — can be had with this unequaled cover stock. All of this advertising helps *you* when you specify Kamargo Mills Covers in your estimate. It helps you get new business and increases the volume of your catalog work. They enable you to make better prices for finer, better-looking, longer-lasting catalogs, than you possibly could with inferior stock at even higher prices.

FOUNDED

Kamargo Mills  Catalog Covers

1808

The wide variety of wonderfully rich tones, shades and colors of Kamargo Mills Covers, makes easy unique, striking printed and engraved effects.

For big service catalogs, for dainty brochures, for small or large folders — any booklet where artistic display *plus* permanence and durability are desired. Long experience has demonstrated the value of Kamargo Mills Covers to banks, railroads, publishers, art dealers, jewelers and large corporations, your most exacting and particular customers.

You can not use more economical and more satisfactory covers than Kamargo Mills Covers. They enable you to do better, more beautiful and more creditable work than any other stock at any price. It is not mere surface attractiveness that constitutes Kamargo value. It is *attractive quality* backed up by sterling *service quality*, an unequaled combination of beauty and strength that is absolutely unique in cover papers.

Our Catalog Helps You

Don't take our word about Kamargo Mills Covers. It is impossible to describe them adequately. They must be seen, felt, handled. Our Kamargo Mills Samples de Luxe form an interesting exhibit of quality cover schemes. Their treatment shows you how various colors and inks can be blended, giving striking effects to your catalog work. Get your full share of the new business we are creating for printers who use Kamargo Mills Covers.

This beautiful, helpful catalog is yours upon request. It will *pay you* to write for it on your business letter-head *to-day*.

KNOWLTON BROS., Inc.
Cover Department A, Watertown, N. Y.

The Feeder Question Solved

THE KAVMOR

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat Type Forms

—

Electros not necessary

—

Ordinary Flat Electros when desired (not curved)

—

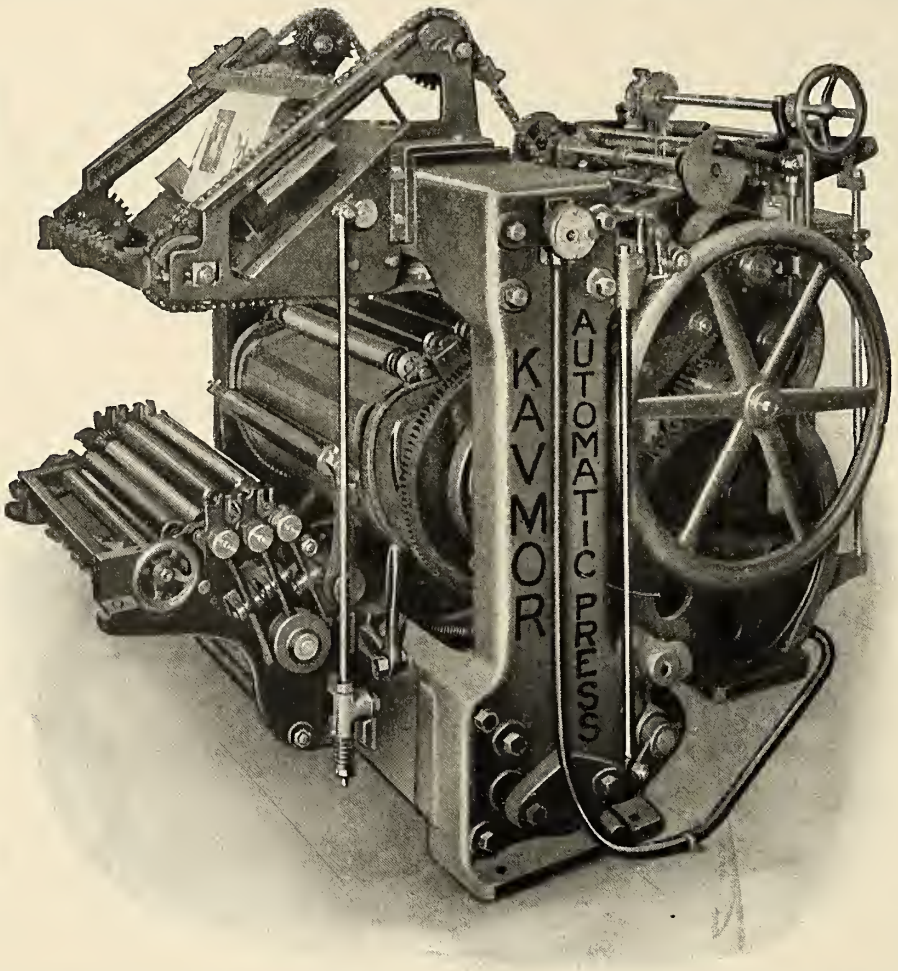
Perfect Registry

—

Requires only two horse-power.

—

Requires no machinist



Short runs handled quickly

—

Self-Feeding

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Self-Delivering

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Less Wages

—

Less Waste

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Inking Distribution unsurpassed

—

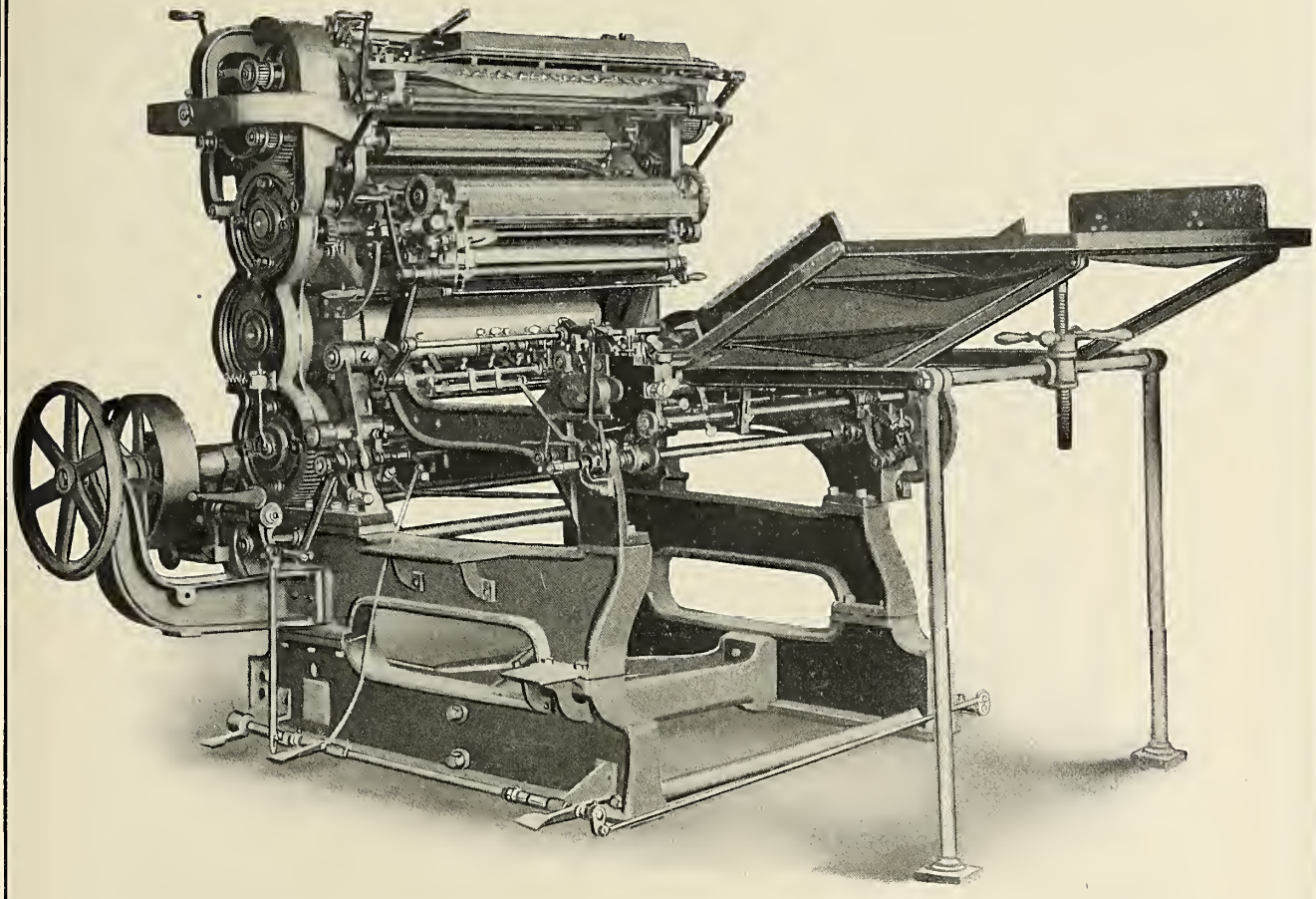
Costs no more to operate.

PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency—S. S. SALISBURY, Chicago, Ill. Eastern Agency—RICHARD PRESTON, 167 Oliver St., Boston, Mass.
Southern and Southwestern Agency—DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.



The following sign appeared over a Harris Automatic Offset Press, like above cut, in the plant of one of the largest printing firms in the country, at the time of their annual reunion of their salesmen:

Harris Offset Press

Prints 5,000 Sheets per Hour

Does Work of Three Big Flat Beds

The above is what owners think of Harris Presses.

Offset Machines built in Five Sizes.

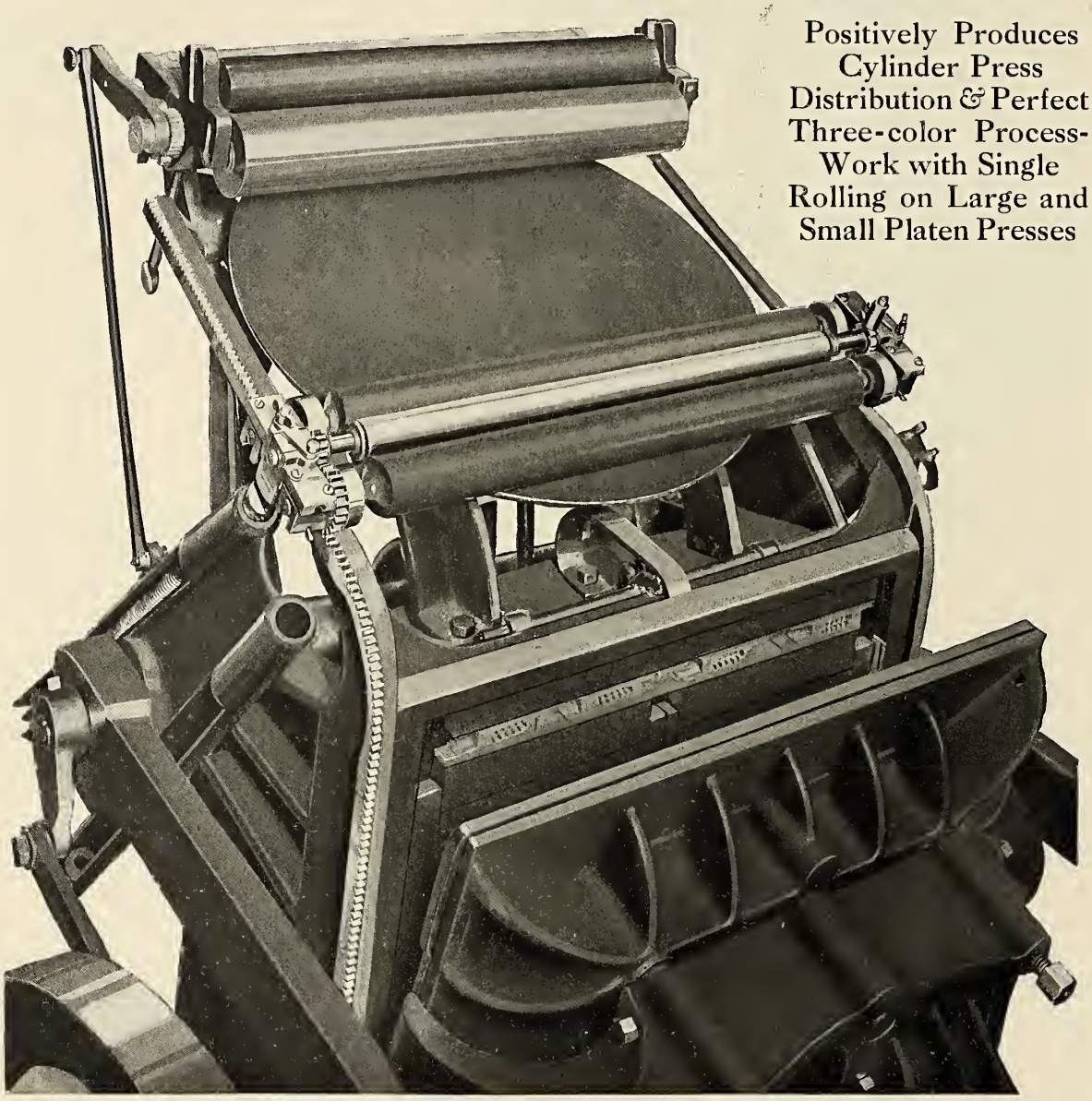
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

ALLEN INK DISTRIBUTOR
FOR PLATEN PRESSES



Positively Produces Cylinder Press Distribution & Perfect Three-color Process-Work with Single Rolling on Large and Small Platen Presses

A platen press equipped with this device and two of its composition rollers, with single rolling, covers largest forms, solid tints and half-tones without defects, and does the work of a pony cylinder. Over 300 in daily operation in large and small printing offices, *every one* giving excellent satisfaction.

The attachment reduces cost of production, it economizes in composition rollers, etc. Rollers are easy to clean for tints, because they do not cut, tear or bruise.

SENT ON 30 DAYS' TRIAL WRITE FOR DESCRIPTIVE MATTER

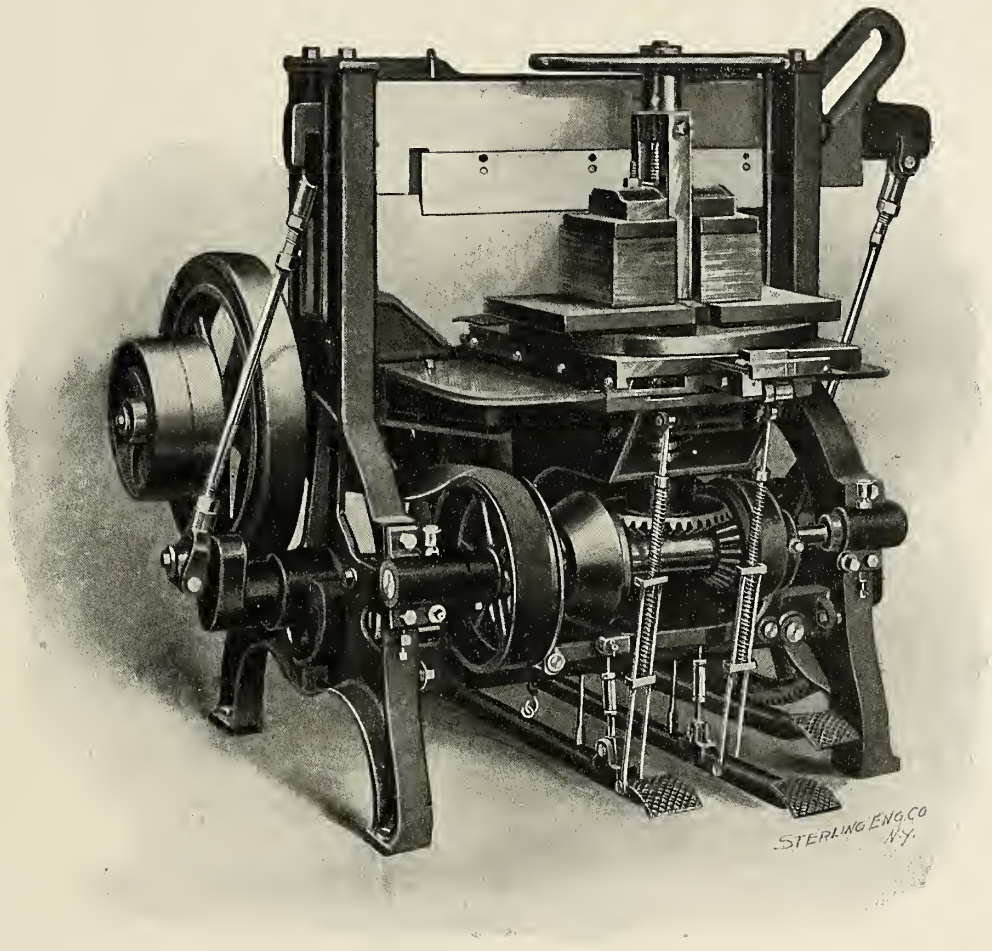
MADE BY

NATIONAL SPECIALTY MFG. COMPANY

Montgomery Bldg., MILWAUKEE, WIS.

WANNER MACHINERY CO.
184 to 194 E. Congress St., Local Chicago Agents

SHERIDAN'S AUTOMATIC CLAMP BOOK TRIMMER



Write for Particulars, Prices and Terms

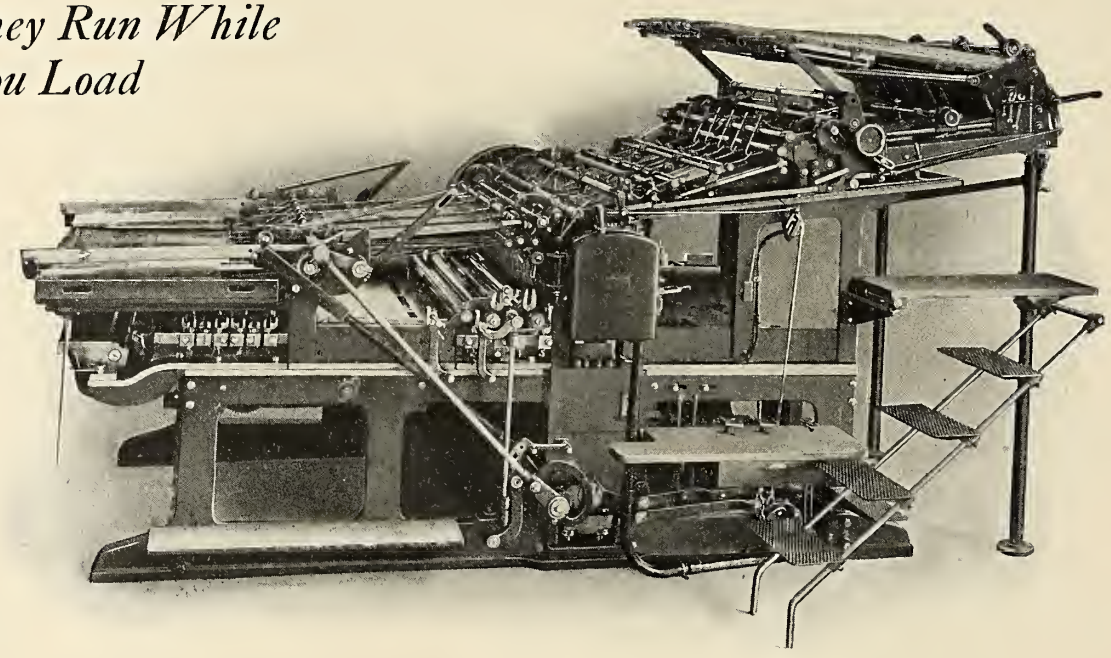
T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a Complete Line of Printers' and Bookbinders' Machinery

NEW YORK . . . . . 56 Duane Street
CHICAGO . . . . . 149 Franklin Street
LONDON . . . . . 65-69 Mount Pleasant

CROSS *Continuous* FEEDERS

They Run While You Load



You are not getting the highest efficiency from your presses or folders unless you are getting an output of 100 per cent of the running time.

The Continuous System of Automatic Feeding

is the way to do it. We have the proofs that such results are regularly obtained.

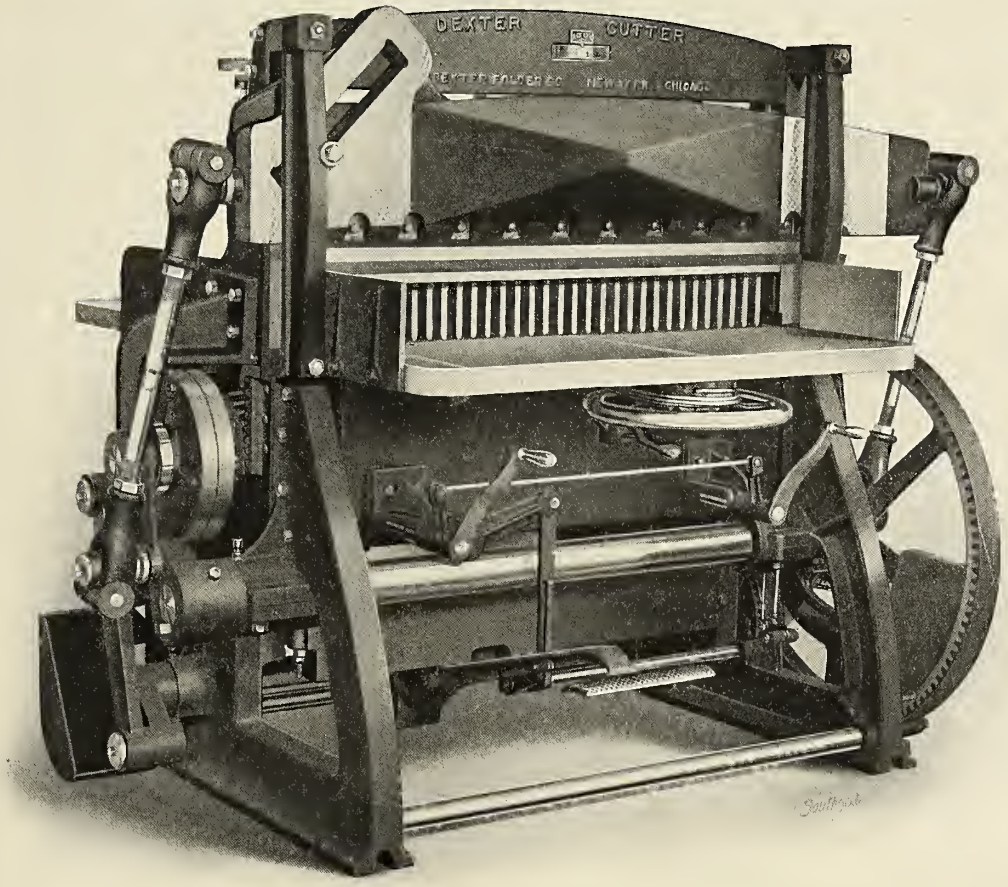
DEXTER FOLDER COMPANY

NEW YORK CHICAGO BOSTON PHILADELPHIA SAN FRANCISCO

Canadian Agents: The J. L. Morrison Co., Toronto, Can. Southern Agents: Dodson Printers' Supply Co., Atlanta, Ga.

Sold *Upon*

Positive PROFIT-TO-YOU Points



DEXTER AUTOMATIC CLAMP CUTTER

DURABILITY—ACCURACY

In making this machine Durable we put in the very features that make it *Accurate* — and vice-versa. So it is with every quality we provide for — each wonderfully interlocks with every other, only so could we secure the *perfect* efficiency that means profit-in-operation.

DEXTER FOLDER COMPANY

200 FIFTH AVENUE, NEW YORK

BOSTON CHICAGO PHILADELPHIA SAN FRANCISCO ATLANTA

Factory: PEARL RIVER, NEW YORK



The Queen City Printing Ink Company

CINCINNATI - CHICAGO - BOSTON - PHILADELPHIA - KANSAS CITY, MO.
MINNEAPOLIS - DALLAS

Special Size Envelope Samples Furnished Free

In other words, we will make samples and quote you prices without charge, on any special size envelopes that your customers may wish. You now have the opportunity to show your customer just what that special envelope will look like and the exact cost of the same, without any expense to you. Test this out for yourself. Write the

Western States Envelope Co.

MANUFACTURERS OF SURE-STICK ENVELOPES FOR PRINTERS AND LITHOGRAPHERS

311-313 East Water Street Milwaukee, Wisconsin



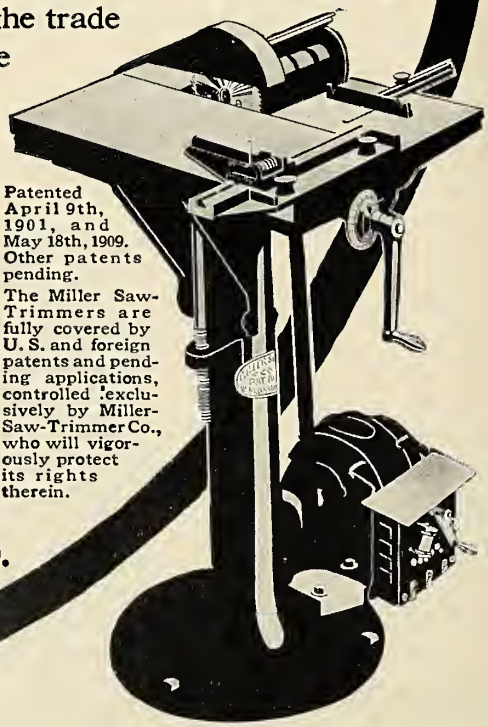
Stifling *the* New Foreman

THE chances are that your next foreman will come from a "point measure" shop, where the handsaw and jack-knife methods of trimming have long ago given place to the true-to-points accuracy of

The Miller Saw-Trimmer

Are you going to tie his hands, put him all at sea, reduce his efficiency, and interfere with the showing he makes with his men by forcing him to come back to the antiquated, slipshod methods of patch-and-plug justification? And the foreman is not all. Like as not, that new compositor you hired from St. Louis or Springfield is an expert Miller man, who, given a machine on your floor, would double his own worth to you and give you an extra profit on every compositor, stone man and lino operator in your shop.

It's a big thing for you to consider, Mr. Owner, for as sure as fate, you're going to find your new blood calling for the modern tools of the trade —the Miller tool that saws-and-trims at the same operation, reducing cuts, slugs, rule, leads and furniture to absolute points and insuring instant and perfect justification of every element of your forms.



Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw-Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller-Saw-Trimmer Co., who will vigorously protect its rights therein.

Beat Them To It By Grasping The Thirty-Day Free Trial Offer

Today is the day to write us for the exact terms on which we install a Miller in your shop at our risk, to remain or be thrown out on your own say-so. Judge its work and its economy under your own shop conditions and we abide by the results.



Miller Saw-Trimmer Co.
ALMA, MICH.

UNIFORM QUALITY

and the

RIGHT PRICE

are the two important features that have created a standard of known quality among successful and discriminating printers who by experience regard the name "JAENECKE" as a guarantee for all that is good in ink, therefore—

Jaenecke's Printing INKS

Are the Kind That Satisfy

We make all kinds for all grades of printing. If you are not entirely satisfied with the appearance of your work, you will make no mistake in putting your ink problems up to us. A postal will bring specimen sheets

NEW YORK
PHILADELPHIA



ST. LOUIS
DETROIT
PITTSBURG

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: 351 Dearborn Street

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

IS A FACTOR IN COST REDUCTION

Each day sees a new convert to the Modernized Composing-room idea. Each day one or more printing concerns join the progressive ranks with a money-making and space-saving composing-room equipment.

Each new recruit is a factor in cost reduction. When the progressive modernized offices are in the majority they will **control the cost of printing.**

Will you be the last one to get on the band wagon? Why not do it now? This movement, like all others, is being anticipated. Only the far-seeing ones who modernize their composing-rooms early in the game will gain the full measure of profit. Those who join the movement at high tide will be followers, and not leaders.

Do you think the saving is a little matter not worthy of your attention? Do not make that mistake, but look the question square in the face and ask yourself:

"What would it mean in my establishment if I could save 10 to 25 per cent in composing-room labor and 25 to 50 per cent in floor space?"

If you will ask us, we will give you off-hand the names of twenty-five representative printing concerns who have made such savings and who will be pleased to acknowledge the fact. We could name one hundred such concerns as easily.



HAMILTON MFG. CO., Two Rivers, Wis.: *Detroit, Mich., January 16, 1911.*

Gentlemen,---We are pleased to advise you that the new composing-room equipment manufactured by you, which we installed, consisting of cabinets, make-up and storage banks, and other modern wood goods, in our opinion is a considerable advantage over the old-style equipment which we threw out.

The new equipment saves a large proportion of floor space, and besides, on account of having leads, slugs, rules and the other materials which the workmen use, conveniently located at their cabinets, they can consequently do considerably more work in a day. This, of course, means to us an actual saving in wages.

We desire to compliment you upon the workmanship of the goods, and the transformation of our composing-room certainly gives us a great deal of pleasure.

Very truly yours,

JOSEPH MACK PRINTING HOUSE.

Jos. Mack.

If you are interested in this vital question, fill out the attached coupon and send it to us, or to your dealer, ask for a copy of "Composing-room Economy," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing plants in the United States.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy"? .....

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

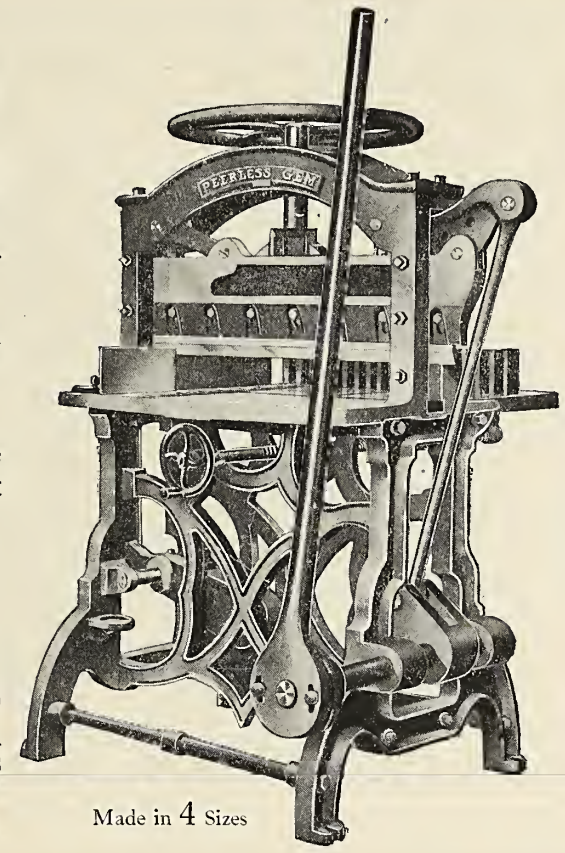
Peerless Gem Paper Cutters

combine all the features which experience has proved to be best.

"Peerless" efficiency and reliability are realized by daily users.

Ask any of the principal dealers for catalogue giving further details. Carried in stock at most places.

FOR SALE BY THE PRINCIPAL DEALERS *in the* UNITED STATES



Made in 4 Sizes

Peerless Printing Press Company

THE CRANSTON WORKS

70 Jackson Street Palmyra, N. Y., U. S. A.

ANNOUNCEMENT

The National Perforating Machine Company

Kansas City, Mo.

Will hereafter be operated under the name of

NATIONAL PRINTING MACHINERY COMPANY

with factory and office at

ATHOL, MASS.

And will continue the manufacture of National Rotary Perforators (with or without Crimping, Scoring and Slitting Attachment); National Automatic Proof Press; National Independent Crimper, Scorer and Slitter; National Rotary Cut-Surfacer; National Type-High Plate; National One and Two Color Roll and Bag Press; Meseraull Mitering Machine.

Other machines are in contemplation for printers, bookbinders and allied trades.

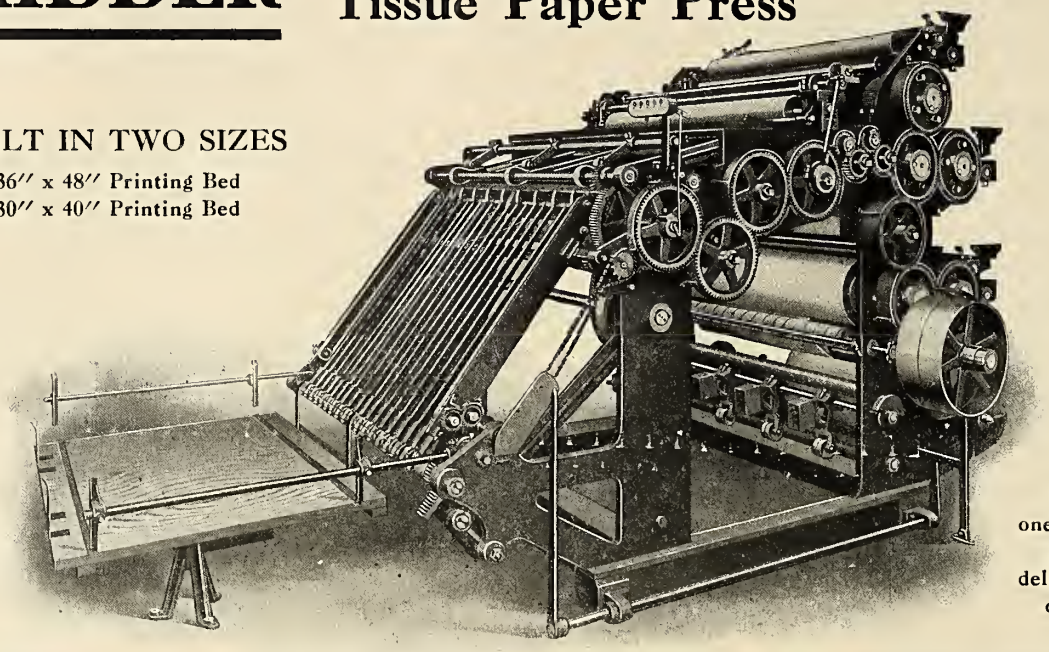
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Western Sales Office — 315 Dearborn St., Chicago, Ill.
Southern States — Dodson Printers' Supply Co., Atlanta, Ga.
Texas and Oklahoma — Barnhart Type Foundry Co., Dallas, Tex.
Philadelphia — Guy H. Mallam, Jr., 430 Walnut St.
Milwaukee — C. R. Gether Co., 113-121 Huron St.
Sole Canadian Agents — Miller & Richard, Toronto and Winnipeg.
London — Linotype and Machinery, Ltd., 188 Fleet St.

"KIDDER" Combination Rotary Wrapping and Tissue Paper Press

BUILT IN TWO SIZES

36″ x 48″ Printing Bed
30″ x 40″ Printing Bed



Prints in one, two or three colors, and delivers in sheets or rewound.

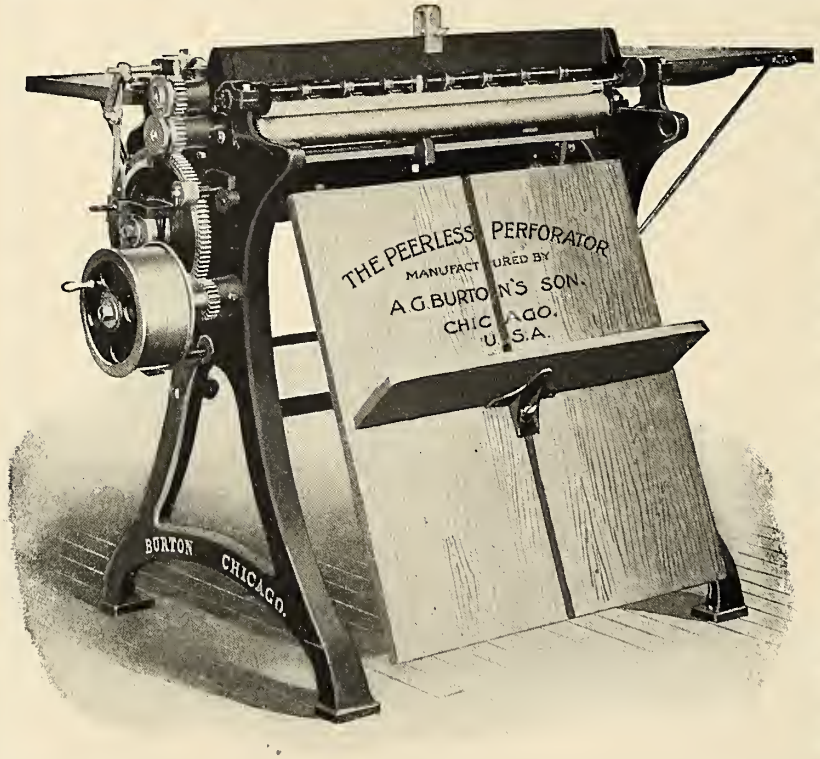
KIDDER PRESS CO. { MAIN OFFICE AND WORKS: **DOVER, N. H.**

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

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IMITATION FALLS SHORT OF THE GENUINE



FOR years the PEERLESS PERFORATOR has stood as a model for imitators. It has withstood all tests, and is still recognized by the posted buyer—the buyer who would look to *service* and *future*, as the one dependable Perforator. ¶ Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired.*

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T. W. & C. B. SHERIDAN . . { CHICAGO, ILL. / LONDON, ENG.
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Manufactured by

A. G. BURTON'S SON

118 to 124 South Clinton Street

CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India



Our New Plant

It is not the largest, but the cleanest, most complete and best equipped machine shop in the United States. It is electrical throughout.

Good tools, good workmen, combined with pleasant surroundings, are productive of good machinery. We claim we make the best.

Brown Folding Machine Company

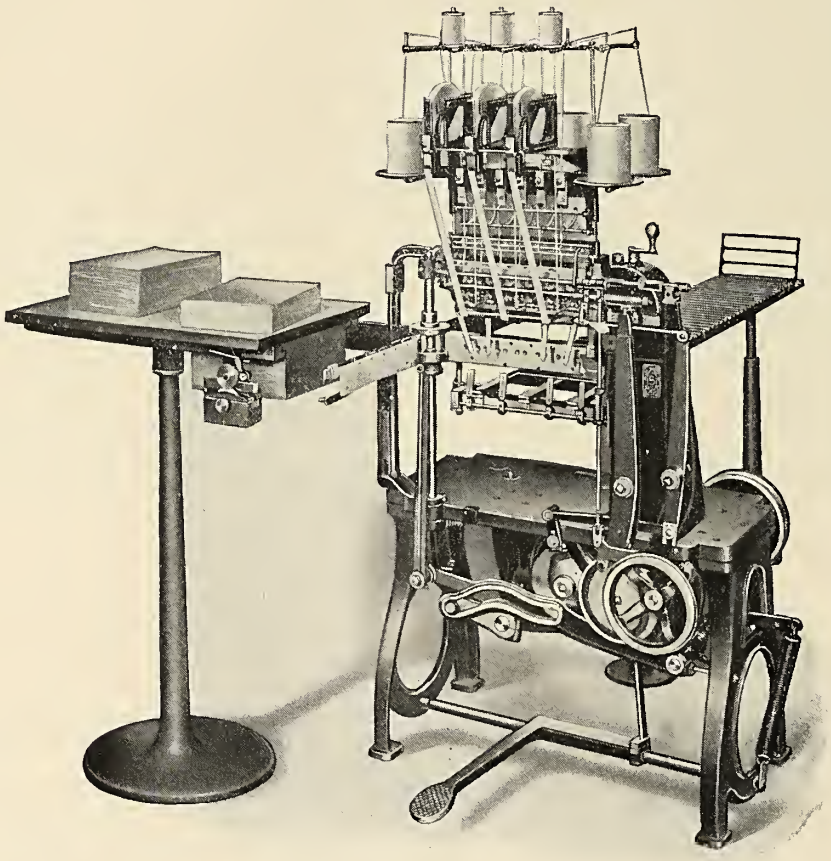
Erie, Pa.

NEW YORK, 38 Park Row CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK



Dr. Albert's Patented Lead Moulding Process

is the one perfect and satisfactory method of ELECTROTYPING

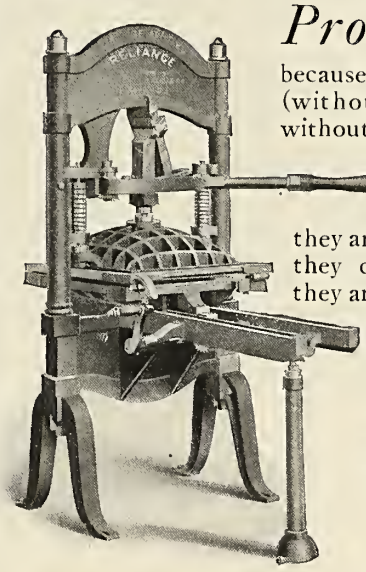
especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
124-130 Federal Street **CHICAGO, ILLINOIS**

Photo-Engravers in all parts of the Globe use the Reliance Photo-Engravers' Proof Press



because THEY KNOW (without any question, without any doubt, without any hesitation) in using the RELIANCE they are using the BEST they can get, because they are obtaining proofs that are unobtainable, EXCEPT ON THE RELIANCE.

The Photo-Engraver is never satisfied with his Proofs until he owns a Reliance Proof Press and then he is entirely satisfied.

SEVEN SIZES

Write for circular to the manufacturers.

Paul Shniedewend & Co.

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Also manufacturers of the Famous Shniedewend Printers' Proof Press and Reliance Lever Paper Cutter.

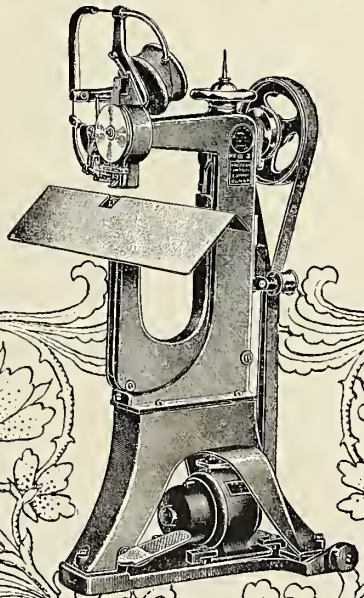
Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.

SOLD ALSO BY ALL DEALERS

The Boston Wire Stitcher

Improves Quality of Stitching!

Increases Quantity of Output!



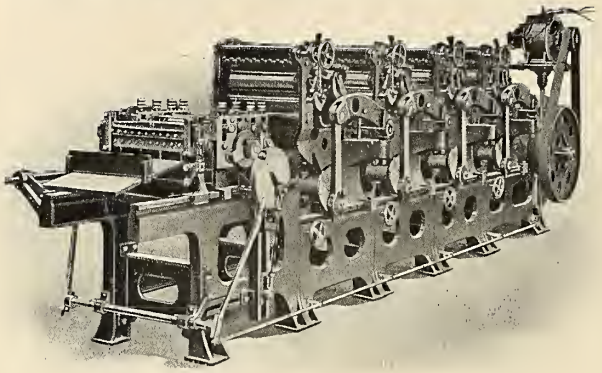
If you would *know all* about this superior Wire Stitching Machine (and you *should* know all about it), write to the

General Selling Agent:

American Type Founders Company

Boston Wire Stitcher No. 3 showing electric equipment.

High-speed Machinery



is here to stay. You are sure to buy it some day if you haven't yet. When you do, you want the most versatile machine — the one which will do the most work in the least time, operated at the lowest expense, quality of work, ease of changes, good distribution, accurate register, etc.

The Casimir Printing Press

embodies all of these requirements. It's a machine in a class by itself. Quality has not been sacrificed to speed. Cumbersome mechanism doesn't obstruct adjustments. Everything has been done to make its operation simple and its production first-class.

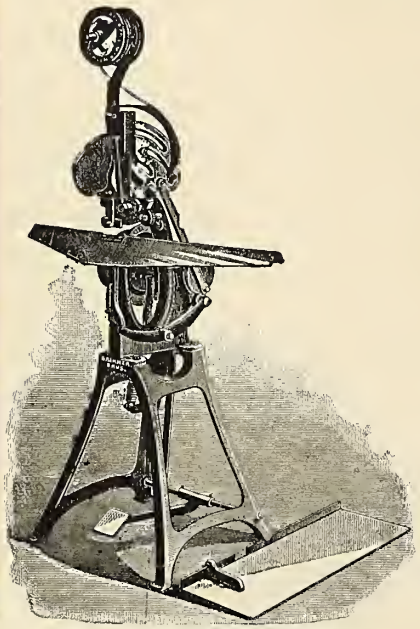
Speeds range from 5,000 to 7,500 impressions per hour with any number of colors on both sides, combined with die cutting, perforating, numbering, punching, slitting, scoring, collating, reinforcing, etc.

You have some jobs in your shop which should be done on the CASIMIR to ensure the greatest profit. Send us a sample and we will forward estimates of cost of press needed, together with complete catalog and full particulars. Sit down now and write us fully.

Sole Selling Agents West of and Including Cincinnati:
A. F. WANNER & CO.
Everything in Printers' Machinery
340-342 Dearborn Street, Chicago, Ill.

Sole Selling Agents East of Cincinnati:
ANDREWS & MARSH MFG. CO.
540 Pearl Street, New York

SIMPLICITY MEANS TIME

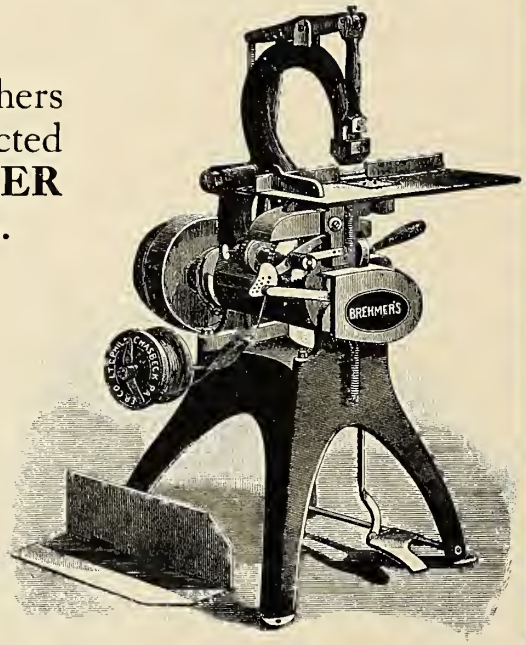


No. 33. For Booklet and other General Printers' Stitching.

There are no stitchers so simply constructed as the **BREHMER** Wire Stitchers.

Easiest to operate
Perfect stitching
Greatest output
Absolutely dependable

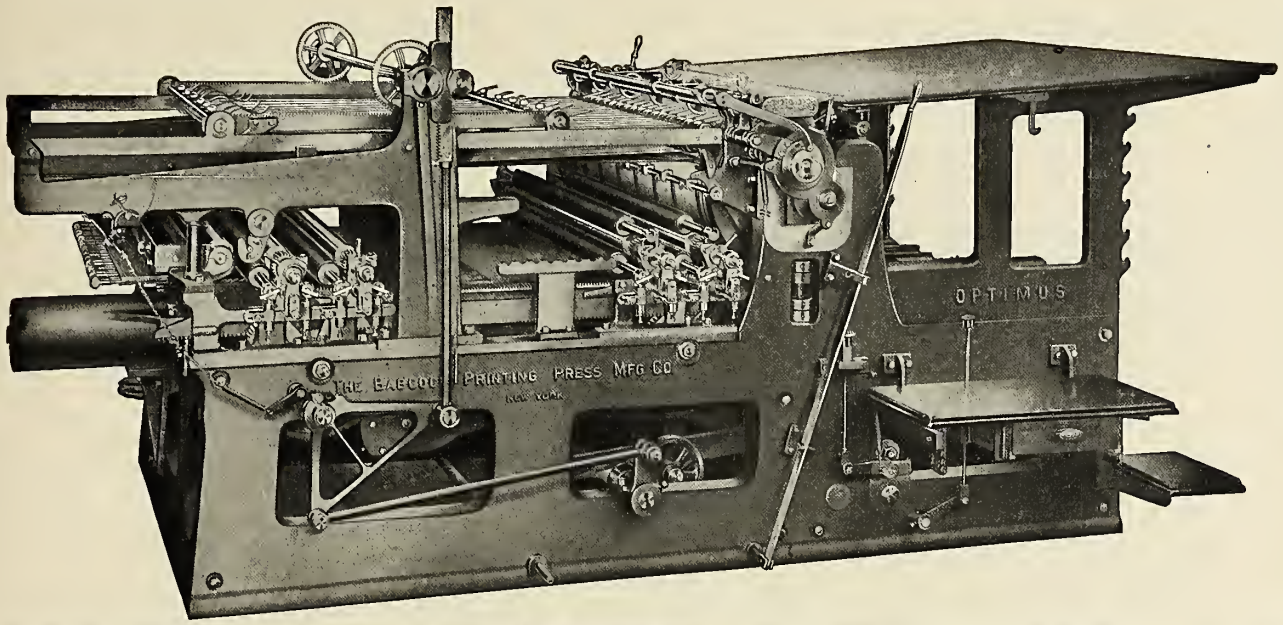
Over 30,000 in use



No. 58. For heavier work up to ¾". Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 Chestnut Street — **PHILADELPHIA**



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omana, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas. National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

Not a single user in more than twelve years has found fault with the Optimus ball and socket driving motion; it has cost no one a cent, nor shown perceptible wear.

But this is the least to be said of it. It is worth much more to know—

That its matchless precision gives runs of three-quarters of a million from one set of plates;

That its unvarying exactness gives absolute register between bed and cylinder, no matter how old the press;

That it gives high speed quietly, with smooth reverse;

That its simplicity and compactness give opportunity for impressional rigidity much greater than any other;

That the small space occupied keeps the bed low;

That it gives no trouble, makes no expense, and develops profits to the utmost.

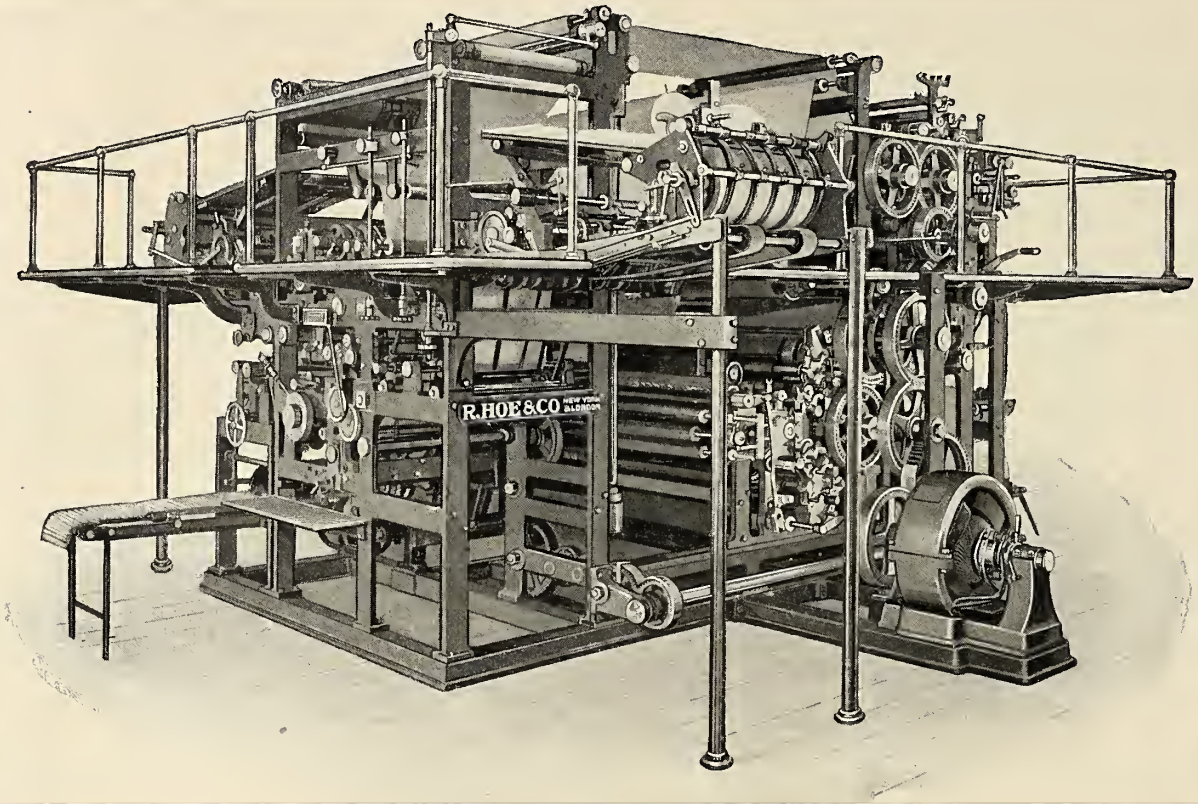
Refined and perfected, this Optimus driving motion is the same as in the beginning. Since then other two-revolutions have been built over many times in this the most vital mechanism of a press; and each experiment has been trumpeted even louder than the one lauded before.

The experiments must continue; for the Optimus ball and socket drive embodies the basic principle for best operating a reciprocating bed. *The only way to equal it is to copy it,* and this can't be done.

The history of driving motions is accessible, interesting—*and convincing.*

The greatest improvement ever made in a bed drive, the simplest, and a device that can be carried in the pocket, was incorporated in the Optimus about three years ago; but even without this, hard running for a dozen years under all printing conditions had proved the Optimus ball and socket drive the only one thoroughly fit and fully meeting all requirements.

SET IN AUTHORS ROMAN AND AUTHORS ROMAN ITALIC



A SURE SIGN

Whenever you see a printer installing a Hoe press of any make, you can depend upon it he is going to turn out the best printing that can be done and do it economically.

Surely we can point to no better judges of quality in printing presses than the Curtis Publishing Co., publishers of the Saturday Evening Post. They are using nine of the above new Rotary Electrotype Web Perfecting Presses, which are giving such excellent satisfaction that an order has been placed for two additional machines of similar type.

We make these presses to turn out periodicals of any number of pages up to 96 or more, at the rate of from 4,000 to 24,000 copies per hour, depending on the number of pages and character of the work.

When desired, we equip the machines with our Patent Wire Stapling Devices, and Automatic Feeders for feeding in covers and insert sheets printed or lithographed in advance, the whole being folded in book form, wire-stapled and trimmed. Need we say more? But ask us anything you desire.

R. HOE & CO., 504-520 GRAND ST., NEW YORK CITY

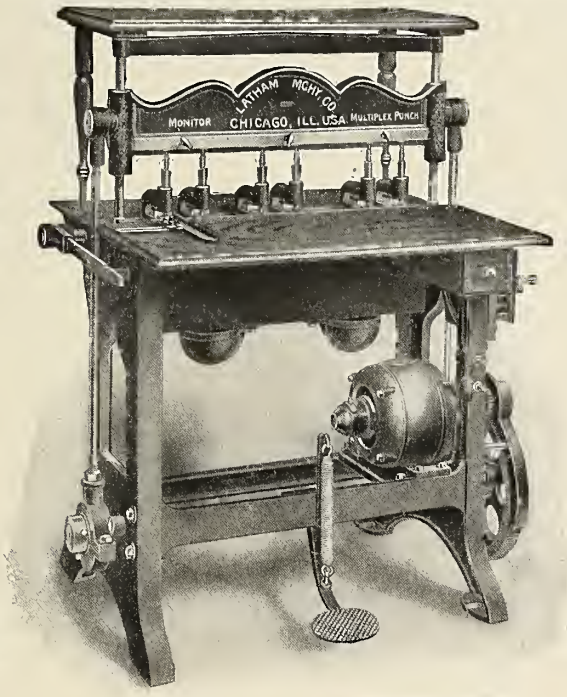
Also at

7 Water St. Boston, Mass.	143 Dearborn St. Chicago, Ill.	160 St. James St. Montreal, Can.	109-112 Borough Road London, S. E., Eng.	8 Rue de Chateaudun Paris, France

CONSIDER *the* FUTURE

"By the time I had spent $120 for Punches my machine, which cost $100, was worn out," said one man, and it is the experience of many. Buy a ***Monitor***—it will last a lifetime, and every additional Punch is an asset.

Monitor Single Punching Machines, Bench Punches, Wire-Stitchers, Perforators, Embossers, Standing Presses, Paging and Numbering Machines, etc.



Monitor Power Multiplex Punch

LATHAM MACHINERY COMPANY

NEW YORK
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SHOULD HAVE OUR

FREE SAMPLES

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COMMENCEMENT

Programs, Invitations, Diplomas, Class Pins For 1911

The Samples are now ready for distribution and will be sent PREPAID FREE upon request. These samples will enable you to secure the orders from the GRADUATING CLASSES of the high schools, etc.

SEND YOUR REQUEST TO-DAY, EVEN THOUGH YOU DO NOT NEED THE SAMPLES UNTIL A LATER DATE, AND WE WILL RESERVE A SET FOR YOU.

MURRAY ENGRAVING COMPANY

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You Can Not Afford to Be Without

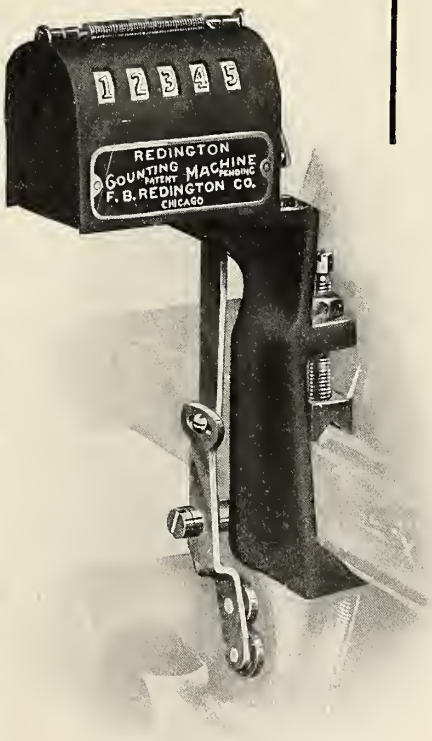
An Accurate Knowledge of the Real Earning Capacity of Your Presses

THE REDINGTON COUNTING MACHINE

informs the printer of the exact number of impressions — high or low speed. It does not count when the throwoff is thrown.

All working parts enclosed, yet easily accessible if occasion demands.

For sale by principal printers' supply dealers, or write direct for booklet. Price, **$5** in U.S.A.



F. B. REDINGTON CO.

111 South Sangamon St., CHICAGO, ILL.

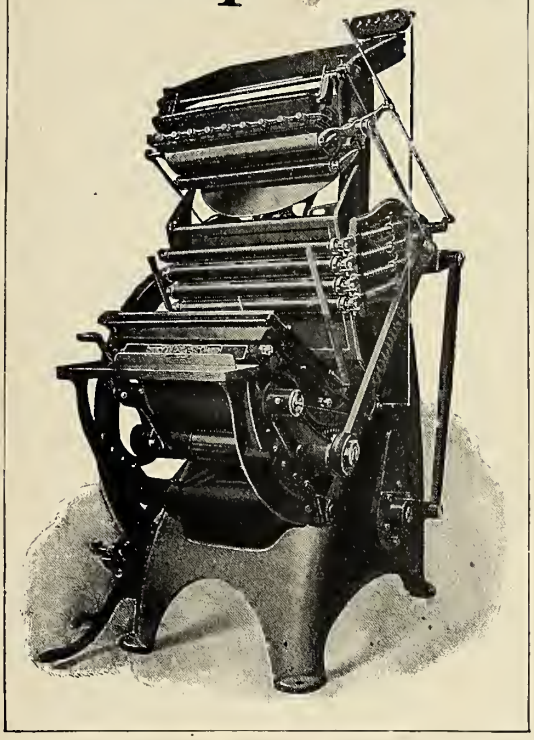
To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York

Duplex Distribution—



This means two distinct distributions from two separate points at each and every impression. One distribution for the rollers as they go downward over the form and an additional one as the rollers go upward on their return.

Duplex Distribution is a feature found only on the

Golding Jobber

The results obtained are identical to double rolling on all other platen press inking devices.

Duplex Distribution is an especially valuable feature on the

Golding Art Jobber

Which is adapted in strength, speed, distribution and quick make-ready features, for the economical production of high-grade half-tone or art work as well as the general line of commercial work.

This subject is interestingly treated from a practical standpoint in our booklet, "For the Man Who Pays." We want all printers to request a copy of the book.

GOLDING MFG. CO., Franklin, Mass.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

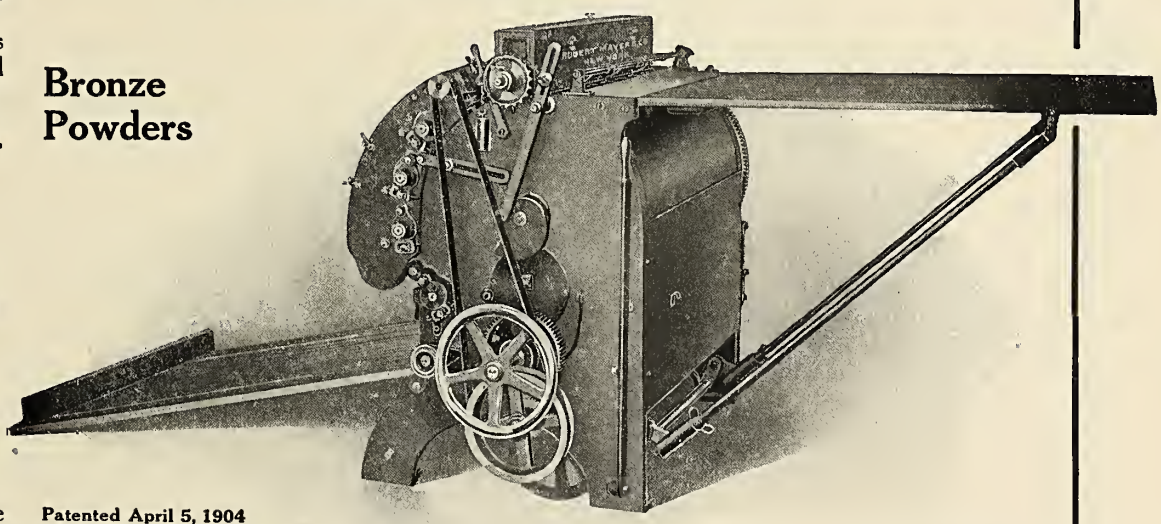
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
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Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

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ROBERT MAYER & CO.

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Factory—Hoboken, N.J. San Francisco
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Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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609-611 Chestnut Street

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New York

Manufacturers of High Grade

Printing Inks

WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal*, *Saturday Evening Post*, *Scribner's*, *McClure's*, *Cosmopolitan*, *Woman's Home Companion*, *Strand*, *American*, *Frank Leslie's Publications*, *Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President WM. S. BATE, Secretary

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SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.

FAC-SIMILE OF LABEL.



See that this label is on each ream.

One of the latest additions to our list of watermarked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK
London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.
Cable Address for all Offices—"PARTRACOM."

SULTAN COVERS

FOR a catalogue cover requiring exceptional strength and durability, where a high-grade paper is desired, these covers will give complete satisfaction. There are twelve rich oriental shades from which to make a selection. The folding and embossing qualities are perfect.

WRITE ON YOUR BUSINESS STATIONERY
FOR SAMPLE BOOK

Niagara Paper Mills
Lockport N.Y.

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

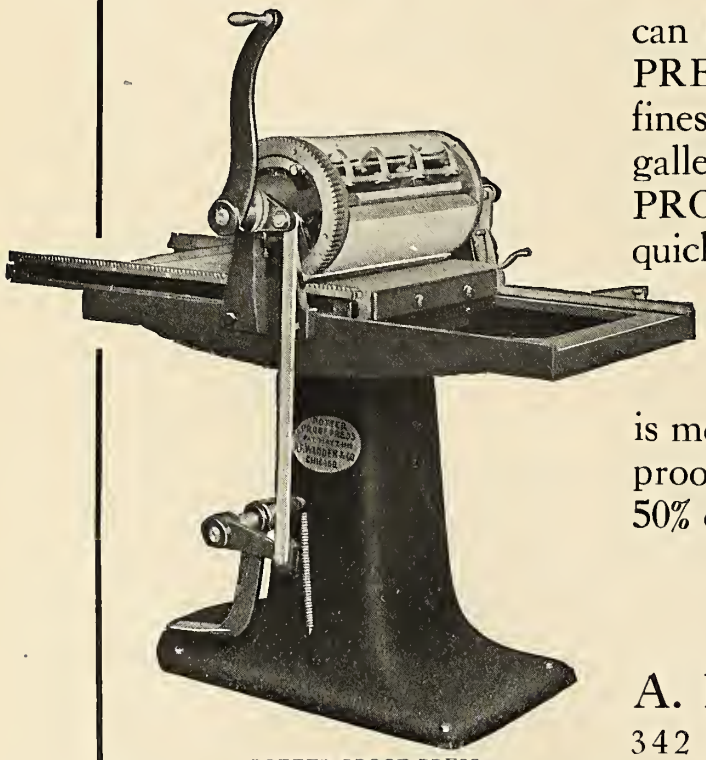
GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"

Every Class of Work



POTTER PROOF PRESS

can be proved on the POTTER PROOF PRESS—hairline register work in colors, the finest half-tones, linotype matter, in or out of galleys, page matter, etc. The POTTER PROOF PRESS does this work better and quicker than the old-fashioned methods.

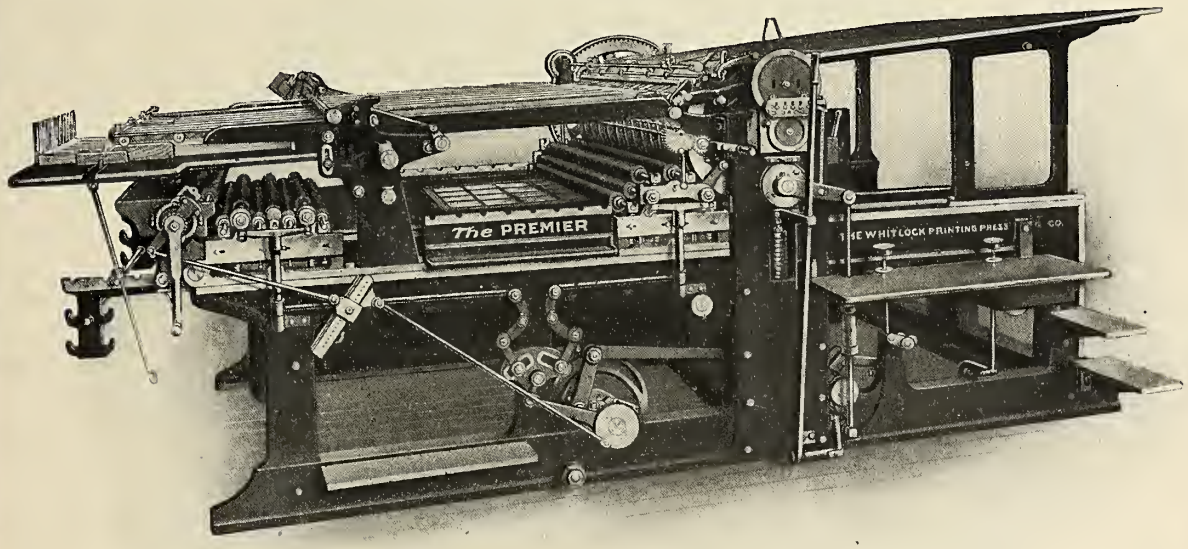
The Potter Proof Press

is more than a proof press; it not only takes proofs, but also enables its owner to save fully 50% of the make-ready time in his pressroom.

Let us send our literature. It will interest and save you money.

A. F. WANNER & COMPANY
342 DEARBORN STREET, CHICAGO

During 1910 our shops worked night and day to the full of their capacity so as to handle with some measure of promptness the orders we received for



The Premier

Our New Two-Revolution

No other press manufacturers could have done more, and in our belief none did as much, though the capacity of their shops may have permitted a much greater output.

The **Premier** business already on our books for 1911 indicates no let-up, but rather an acceleration in the demand, and demonstrates the ceaseless progress *The* **Premier** is making in the appreciation of the printing world.

"There's a reason"— let us tell you about it.

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPEFOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.

Halifax, N S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

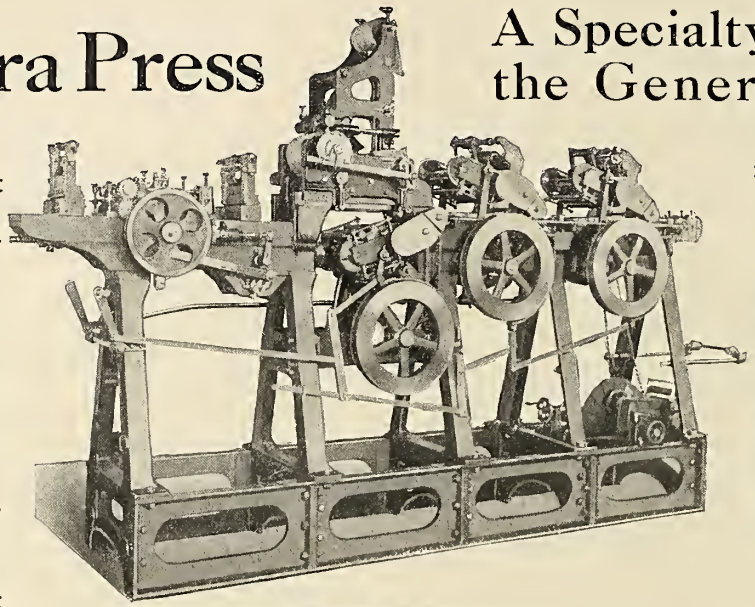
BOSTON, 510 Weld Building, 176 Federal Street

NEW ERA PRINTERS ARE SUCCESSFUL BECAUSE THEY SPECIALIZE

New Era Press

A Specialty Press for the General Printer

Prints Any Number of Colors, Bronzes, Reinforces, Cuts to Any Size or Shape or Rewinds, All at One Operation



Cut of Two-Color Press with Underprint Section.

Easy to Operate

—

Perfect Distribution

—

Flat Plates or Type

—

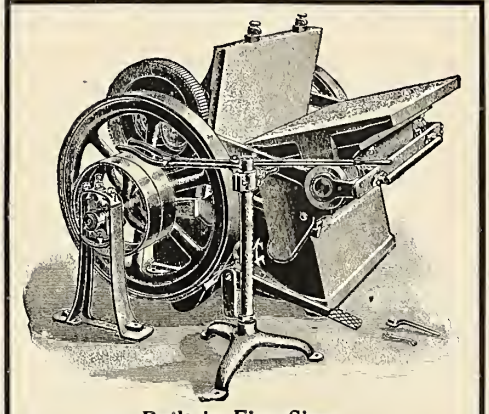
Suitable for Long or Short Runs

Let us show you what other printers are doing.

THE REGINA COMPANY

HENRY DROUET, Sales Agent, 1 Madison Avenue, New York

When buying new equipment do not consider first cost



Built in Five Sizes
From 20 x 30 in. to 30 x 44 in.

Better consider future savings in your pressroom expense. Your operating expense is an item worth your *serious study* in the purchase of a new press.

The life of a press depends upon how it is built—therefore, look to the construction as well as the reliability of the maker.

By reason of mechanical perfection we claim superiority which is justified by the actual results accomplished.

Gally "Universal" Cutters *and* Creasers

For cutting and creasing, the M. Gally "Universal" is known and recognized everywhere as the one **reliable** and **dependable.**

Adapted for either stamping or paper-box cutting. Is so constructed as to insure economical maintenance and operation, therefore must necessarily be a satisfactory press.

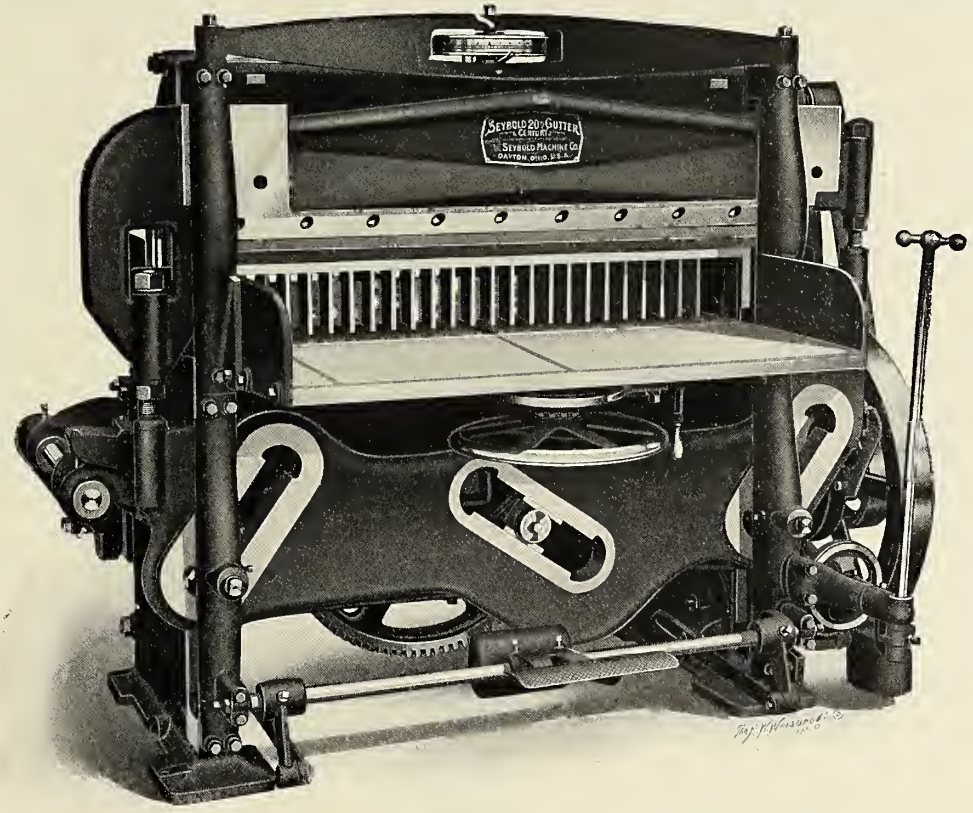
☛ SUPPOSE YOU ASK FOR OUR ILLUSTRATED CATALOGUE. THERE ARE MANY OTHER MACHINES MENTIONED THAT WILL LIKELY INTEREST YOU

THE NATIONAL MACHINE COMPANY

MANUFACTURERS HARTFORD, CONN.

Sole Canadian Agents: MILLER & RICHARD, Toronto and Winnipeg.

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS
Illustration 38-inch, 44-inch and 50-inch Sizes.

The Seybold 20th Century is the *one* cutting machine that produces *smooth and even* cutting.

WHY?

Because the shear and down cutting strains are *concentrated* and *come directly beneath the table*, the *strongest* portion of the machine, consequently *freeing the knife bar entirely from vibration.*

On all other cutters the knife bar is guided *above the table.*

This is only one of many important points of superiority peculiar to the Seybold 20th Century Cutter.

Give us the opportunity to fully explain and demonstrate.

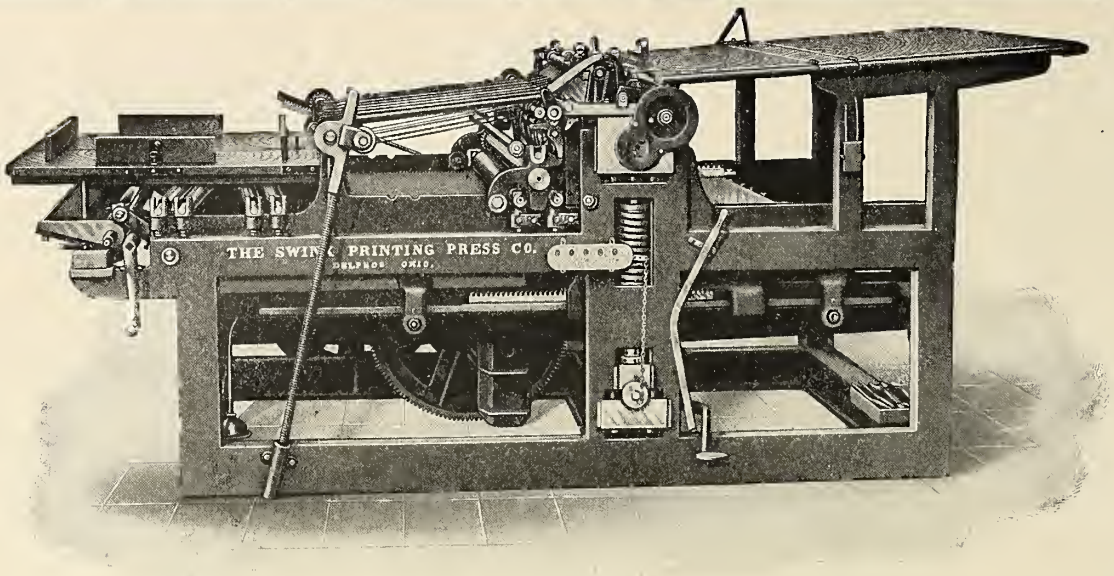
THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.



THE SWINK HIGH-GRADE PRESS—Two-revolution

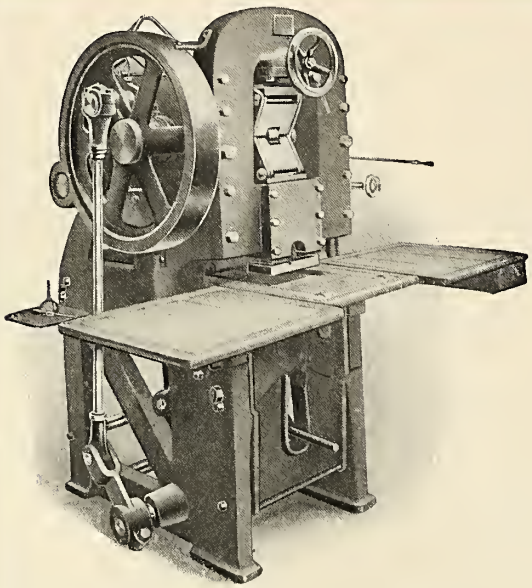
AN OVERWHELMING VERDICT!

The Practical Printer is the keenest judge of a good printing press in all the world. He *knows* because he's had *experience*. When he passes the *word*, whatever the word *is*, it's final.

And the Practical Printer has emphatically said—THE SWINK HIGH-GRADE PRESS is the best machine in printing press *value* that he has ever had a chance to *buy* and enjoy. There is no argument against this *verdict*, because the day-by-day *demand* for THE SWINK HIGH-GRADE PRESS is increasing by leaps and bounds. Why not give THE SWINK *your* verdict?

THE SWINK PRINTING PRESS CO. Factory and General Offices, **DELPHOS, OHIO**

The Carver Automatic Die Press



IS unexcelled for quantity or quality of production, economy of operation, adaptability for variety of work, and longevity of service. Will stamp in the center of 18 x 20 inch sheet. A hair-line register is guaranteed. From 30 to 60 lbs. wiping paper practical for such purpose is used. The simplicity of our ink mixing and grinding fountain makes it the easiest and quickest for cleaning and changing colors. The rollers run at different speeds, giving a grinding or scraping action.

NOTICE.—*This* feature is protected by patents.

We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches.

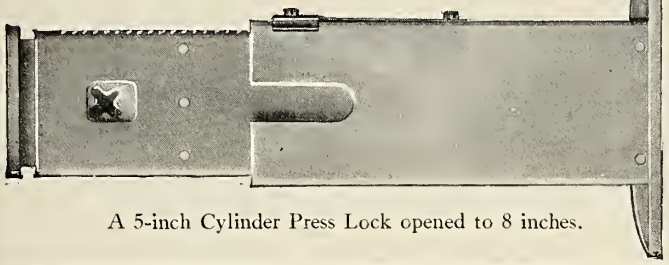
C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

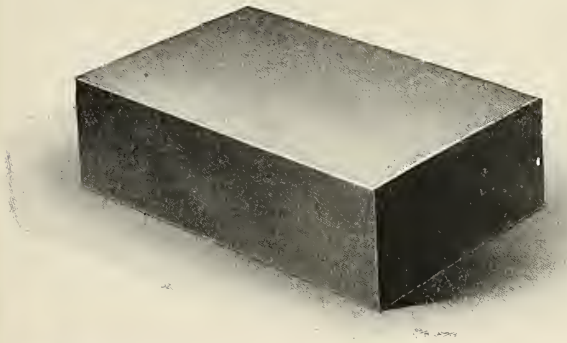
Patent Cylinder Press Locks



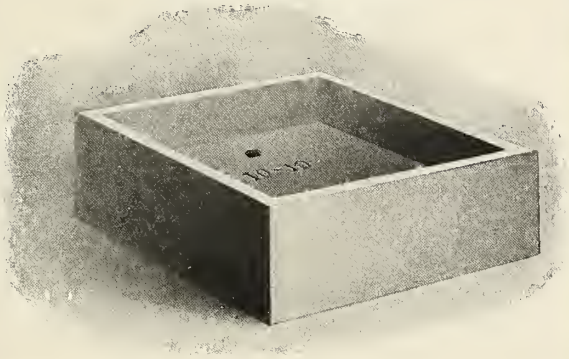
A 5-inch Cylinder Press Lock opened to 8 inches.

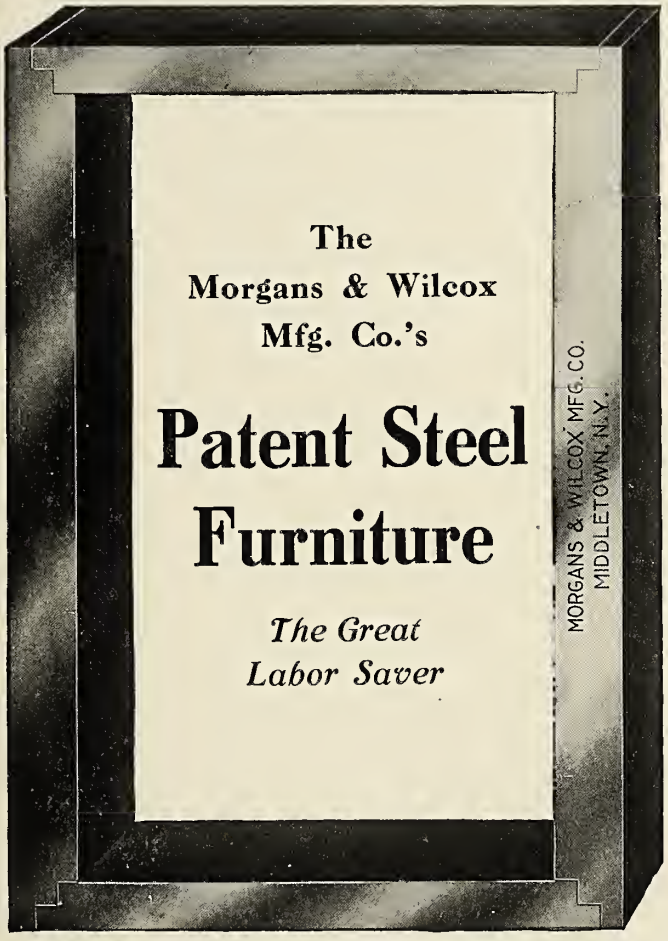
For locking chases on the press.
Dispensing with furniture and quoins.
Quickly adjusted.
Secure lock.
Great time saver.
Holds chase solid to bed.
Prevents material working up inside.

Floored Iron Furniture



Iron Furniture





WE have no hesitation in saying that these four appliances, all originating with us, and all largely bought and highly appreciated, are the four best things in their line that ever went into a printing-office.

Iron and Steel Furniture

Will not warp, shrink or swell; can not be squeezed out of shape, nicked or bruised; will not corrode. *The only indestructible furniture made.*

All regular and special sizes.

Also

Iron Sectional Press Beds—the most accurate made.

Iron Imposing Surfaces — planed true and smooth; free from sand or blow-holes; strongly ribbed.

Hempel Keys—with tool steel shanks.

Steel Electrotype Bearers.

Cast-iron Electrotype Chases.

Hand Presses. **Paper Cutters.**

Proof Presses.

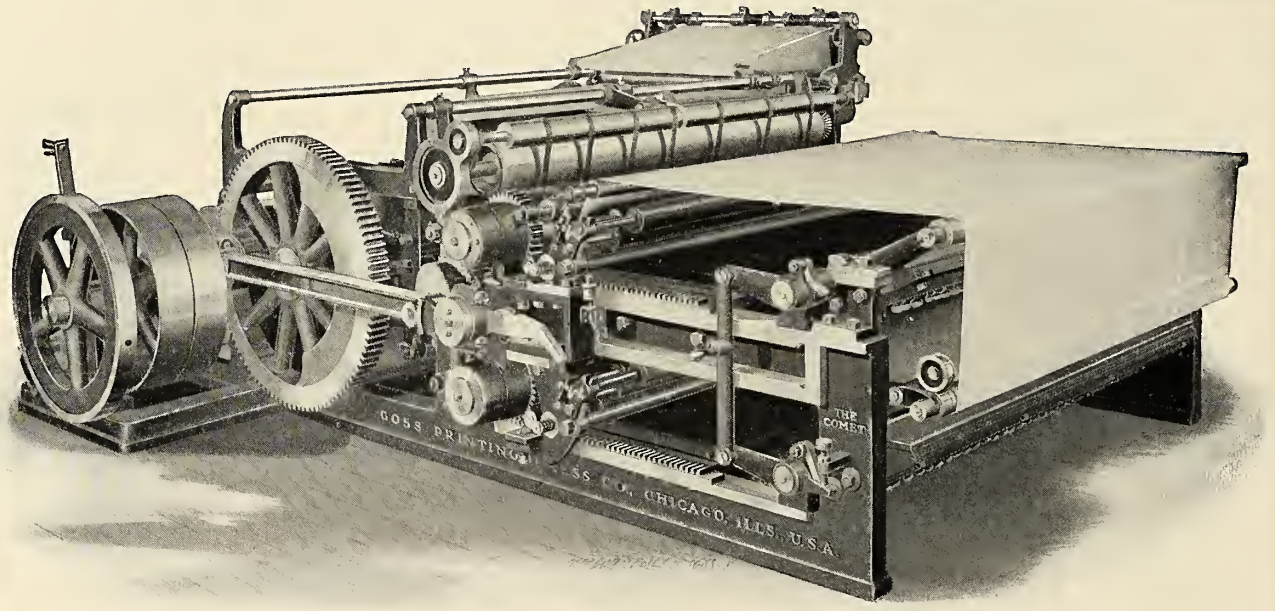
SEND FOR CIRCULARS AND PRICES

MORGANS & WILCOX MFG. CO., Middletown, New York

Halley's Comet Has Come and Gone. But the GOSS "COMET" Press Has Come to Stay

THE GOSS "COMET"

FLAT BED WEB PERFECTING PRESS will Print, Paste and Fold Four, Six or Eight Pages of a Six or Seven Column Standard Size Newspaper



The "Comet" is *positively* the most economical web perfecting press on the market, equipped with double pinion drive, angle bar and former folder, which is practically tapeless and rotary.

The "Comet" requires but half as many composition rollers and inking fountains, yet insures more ink distribution and better register of print than any other web press of the traveling cylinder class.

All composition rollers are interchangeable, the inking fountains of the thumb-screw pattern, while the web tension is automatically governed.

The "Comet" will take up floor space 12 x 13 feet, stands 4 feet 8 inches high, weight 16,000 pounds, while a 5-horse-power motor will be ample to operate the machine.

The "Comet" will cost no more to operate than a two-revolution or drum cylinder press with folder attached. It will reduce the labor in the pressroom one-half, permit of a greatly increased circulation without increased labor, allow all forms to go to press at one time make it easy to catch mails and please the advertisers and subscribers by giving the latest news and early delivery.

For Prices and Terms Write

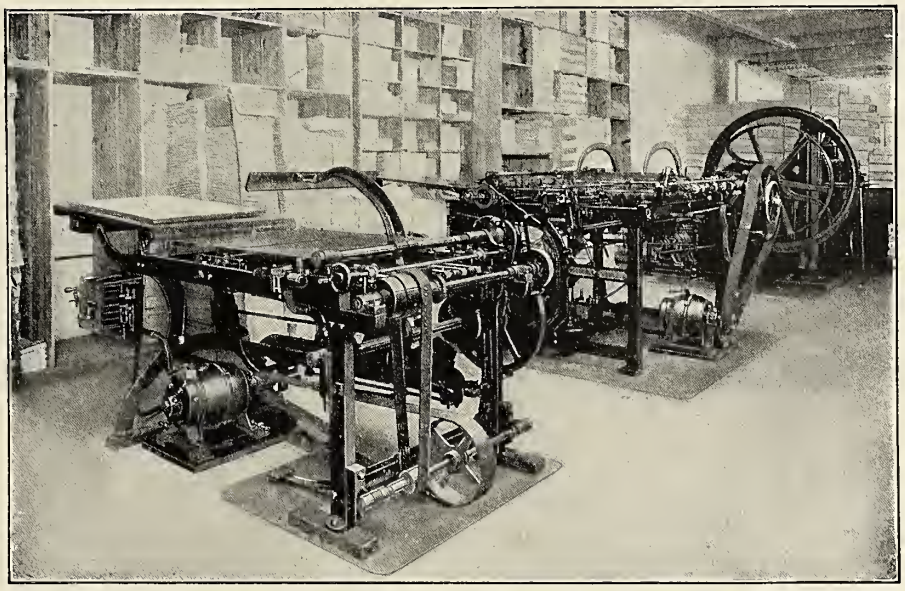
THE GOSS PRINTING PRESS COMPANY

NEW YORK OFFICE—1 Madison Ave., Metropolitan Life Bldg.
LONDON OFFICE—92 Fleet St. - - - - - - London, E. C.

16th St. and Ashland Ave., Chicago, Ill.

SPRAGUE ELECTRIC MOTOR EQUIPMENTS

BY FAR THE BEST FOR PRINTING PRESSES AND ALLIED MACHINES



Modern Bindery — Sprague Electric Motors operating Folders, Smashers, etc.

The Sprague Electric Company is fully prepared to enter any shop and make recommendations for both reducing power expense and increasing output.

Countershafting and overhead belts necessarily involve a considerable friction power loss. They collect and fling dirt and oil and necessitate an arbitrary arrangement of machines. With the most efficient type of motor drive, employing Sprague Electric Motors and Controllers, all these faults are eliminated. Each machine becomes a compact, independent unit, capable of instant and absolute speed regulation, and each can be placed most advantageously with regard to light and economy of floor space. When any unit is not in use its power consumption ceases and it has become unnecessary to drive a line of shafting for the operation of one machine. A complete shutdown from the breaking of a belt or shaft is impossible.

Specifications for the equipment of your plant will be furnished absolutely free of any obligation on your part.

Ask for Illustrated Pamphlet No. 2194

SPRAGUE ELECTRIC COMPANY

General Offices: 527-531 West 34th Street, New York City

Branch Offices in Principal Cities

The Calculagraph *Does the* "Brain Work"



It keeps the workman's time better than a clerk can keep it. It doesn't merely record the time of commencing and the finishing time, leaving the "brain work" for the clerk to do, but it does the subtracting, which a clerk would ordinarily have to do, printing on a card the exact number of hours and minutes each man works.

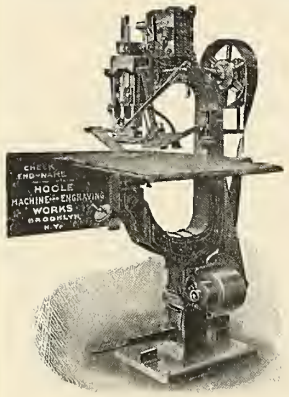
We'd like to send you our booklet which tells all about it. Just ask for it.

Calculagraph Company 1460 Jewelers Building New York City

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE HALF-TONE BLOTTING

a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

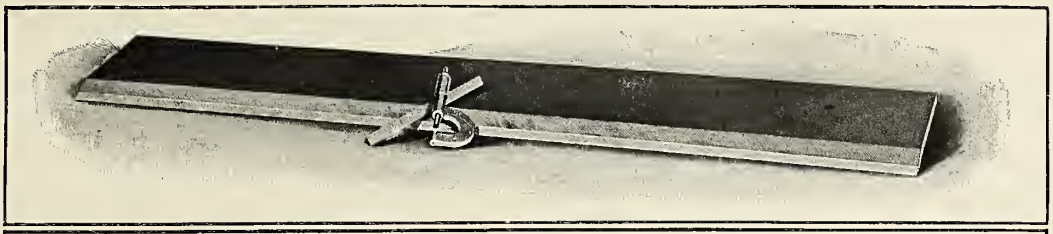
Samples of our entire line will be mailed upon request.

The Albemarle Paper Mfg. Co.

Makers of Blotting Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia

ESTABLISHED 1830



"COES"

MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

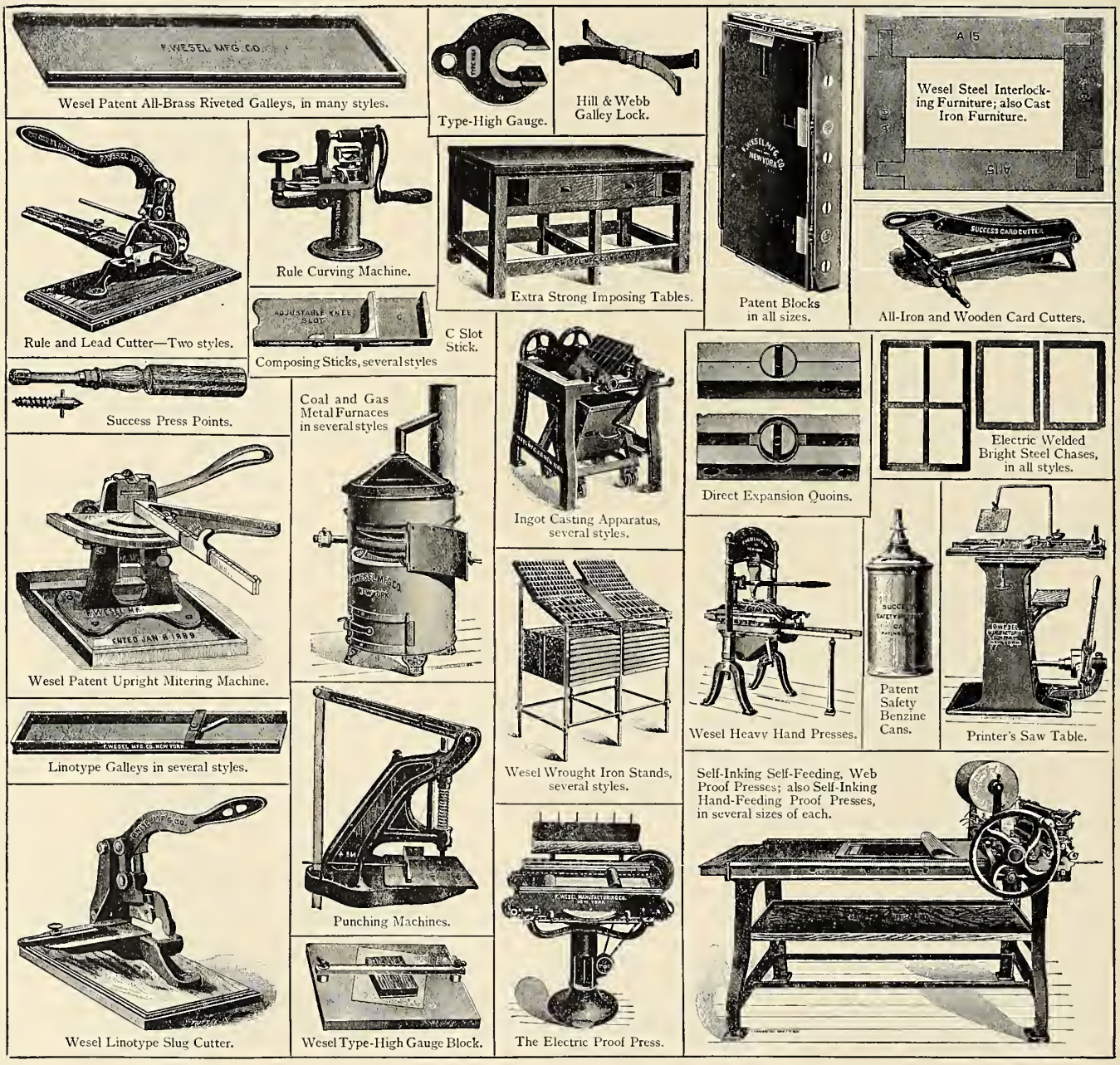
COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

WESEL IS *the* PRINTERS' UNIVERSAL PROVIDER

Making the world's most extensive line of Printing Materials, including many patented specialties in world-wide use, all of WESEL QUALITY



For The Advanced Printing Plants

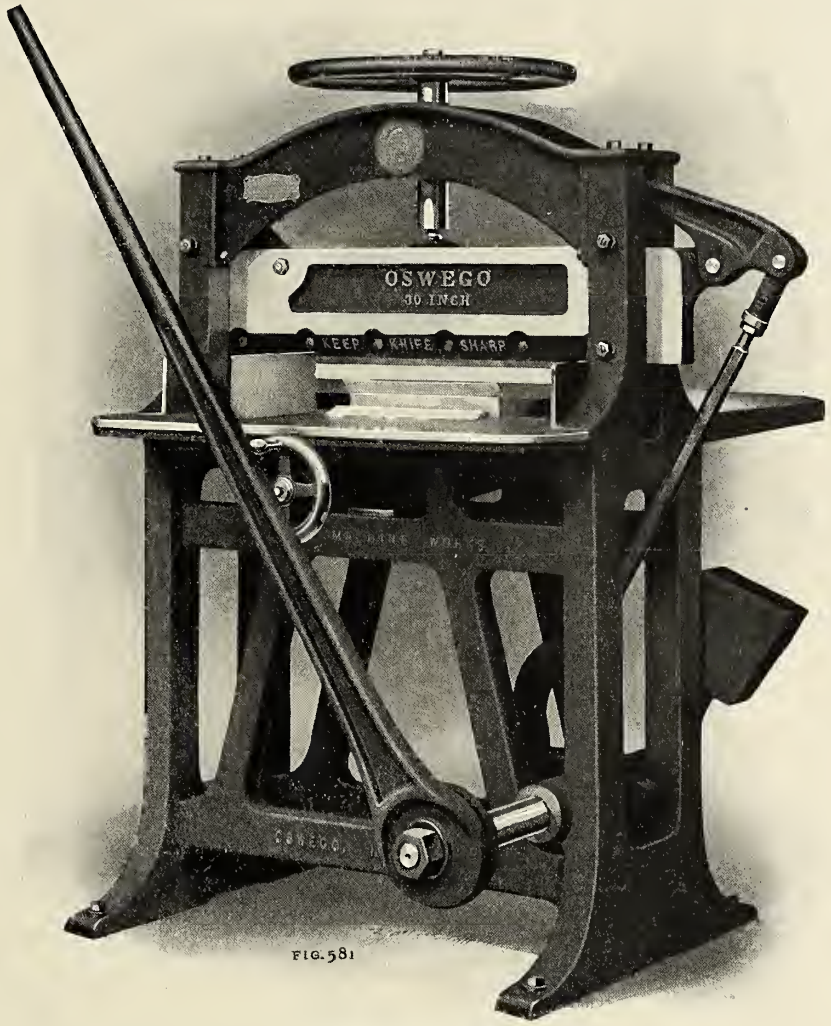
Wesel Manufactures Complete Plants for Photoengraving, Electrotyping and Stereotyping.

WESEL CATALOGUES — Printing Machinery and Materials (the most advanced ever issued); Photoengraving Machinery and Appliances; Electrotyping Machinery and Appliances; Stereotyping Machinery and Appliances; Twentieth Century Proofing: Electric, Self-inking, Self-feeding. Blocks: Facts About Various Systems of Register Hooks and Blocks. Chases: The Good Kind and the Bad Kinds. In press: first supplement to catalogue of Electrotyping Machinery and Appliances, 65 pp., full of new and good things.

F. Wesel Manufacturing Co.

Main Office and Factories:
70-80 Cranberry Street Brooklyn, N. Y.

Salesrooms: 10 Spruce Street, New York. 315 Dearborn Street, Chicago



Oswego Lever Cutter

OSWEGO LEVER CUTTERS

Cut paper like cheese with the new toggling lever motion.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

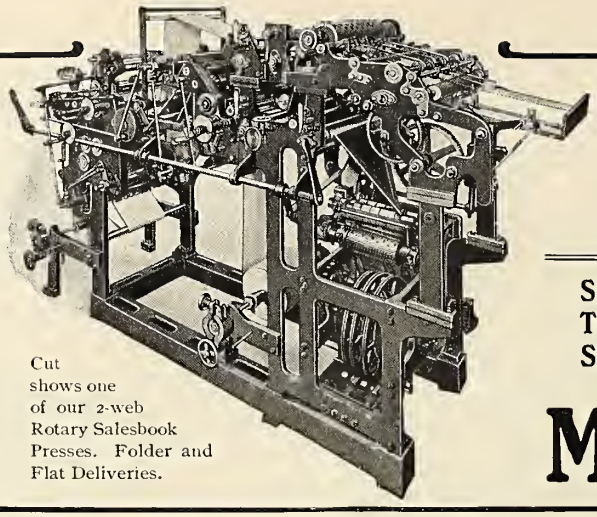
OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works, OSWEGO, N. Y.

NEW YORK BRANCH: 150 Nassau Street
W. S. TIMMIS, Manager

CHICAGO BRANCH: 241 Monadnock Block
J. M. IVES, Manager



Cut shows one of our 2-web Rotary Salesbook Presses. Folder and Flat Deliveries.

Automatic Presses

BED, PLATEN OR ROTARY

for producing finished products in one operation

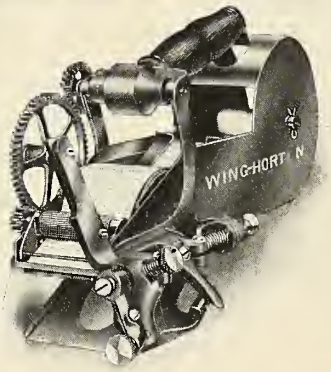
WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.

FACTORY

944-948 Dorchester Ave., BOSTON, MASS.



"They Are Going Some"

Six hundred and twenty-two **Wing-Horton Mailers** were sold in 1910.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

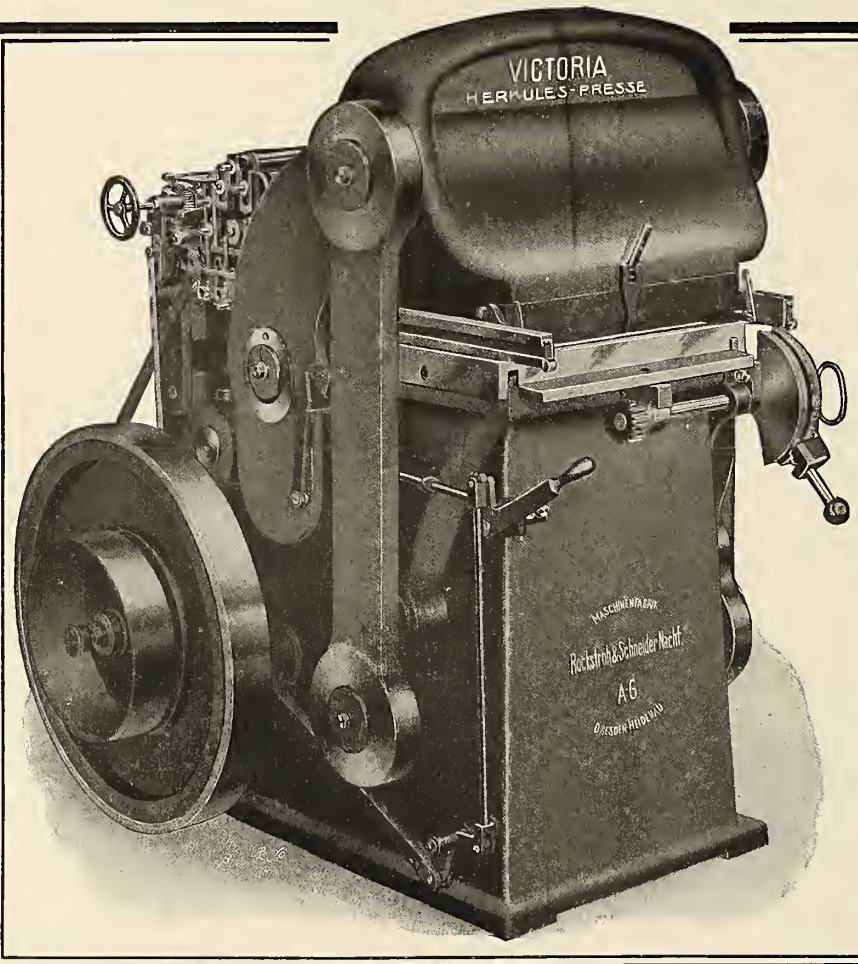
James White Paper Co.



TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO.



Victoria-Herkules Embosser

Modern, heavy
Fast
Embossing Press
with and without
Inking Gear

For Embossing, Cutting and Printing of Cardboard, Wood, Metal, etc.

Victoria Press Mfg. Co.

Rockstroh & Schneider
Nachf. A. G.
Dresden-Heidenau
(Germany)

AGENTS WANTED

THE HOME OF WALTONES

ENGRAVERS
MAKERS OF
HALF-TONES
ZINC ETCHINGS
COLOR PLATES
ILLUSTRATIONS
ELECTROTYPES
THREE COLOR PROCESS PLATES
AND
WALTON PROCESS MUSIC PLATES



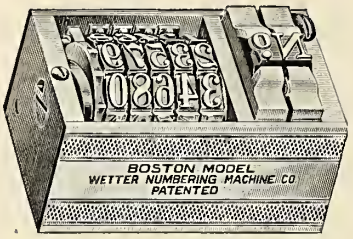
THE INLAND-WALTON ENGRAVING CO.

120-130 SHERMAN STREET

CHICAGO

$6 Boston Model WETTER Numbering Machine

THE BEST LOW-PRICE



SIZE, 15/16 x 1 5/8 Inches.

Detail of construction guarantees long life to machine.

Boston Model 1
Five-wheel machine to automatically number from 1 to 99999

№ 12357
FACSIMILE IMPRESSION

Boston Model 2, six-wheel, $7.50

SOLD BY ALL BRANCHES OF THE
American Type Founders Co.
IN STOCK FOR IMMEDIATE SHIPMENT.

Inland Printer Technical School

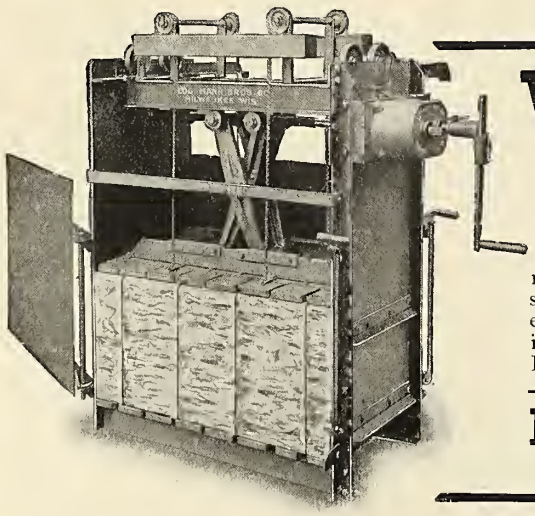
MACHINE COMPOSITION DEPARTMENT

No educational feature in connection with the printing trades has surpassed the success which has attended this venture. More than 1,100 graduates.

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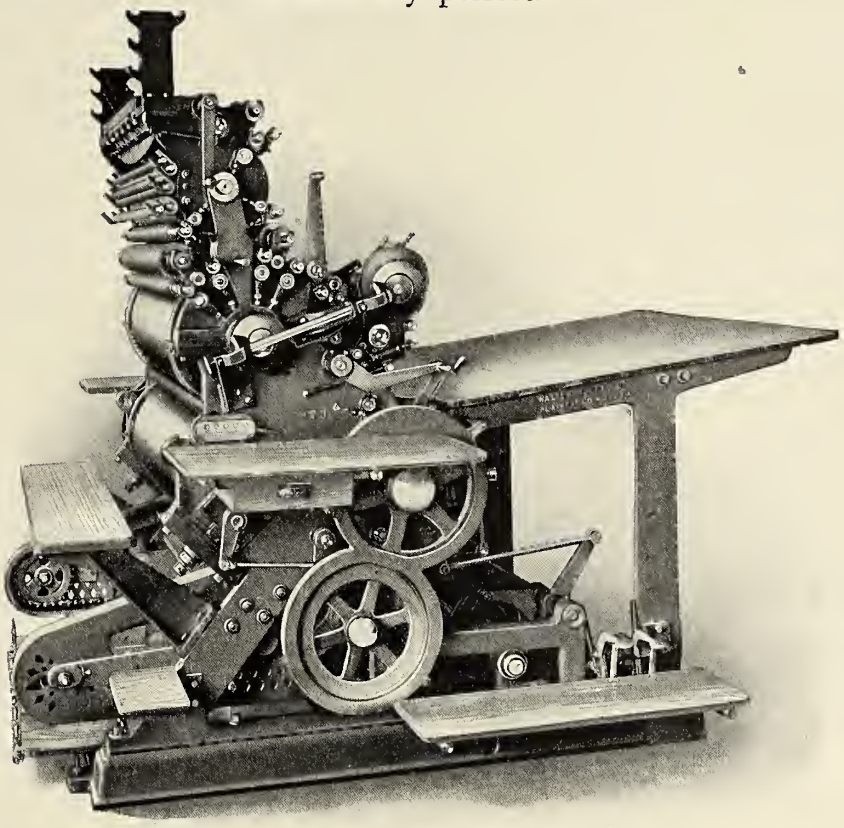
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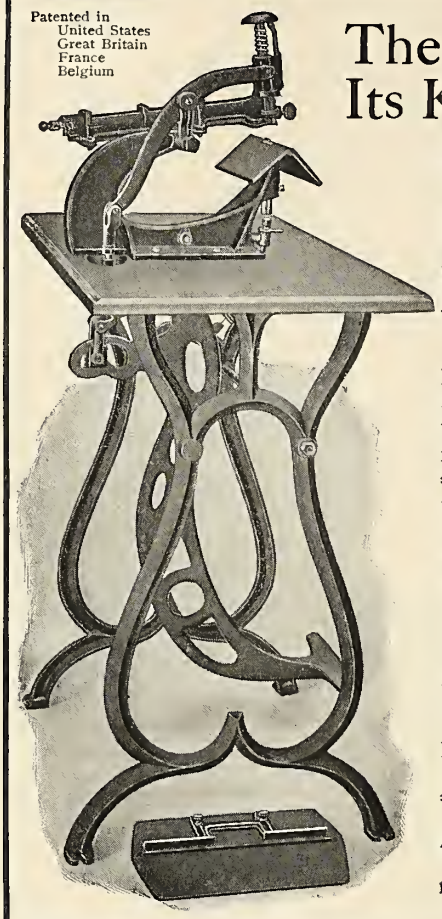
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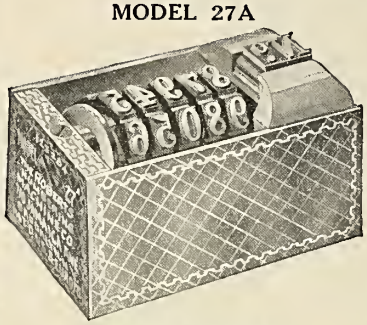
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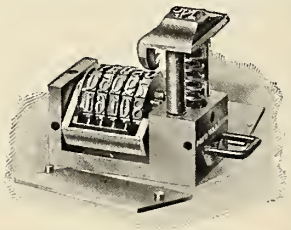
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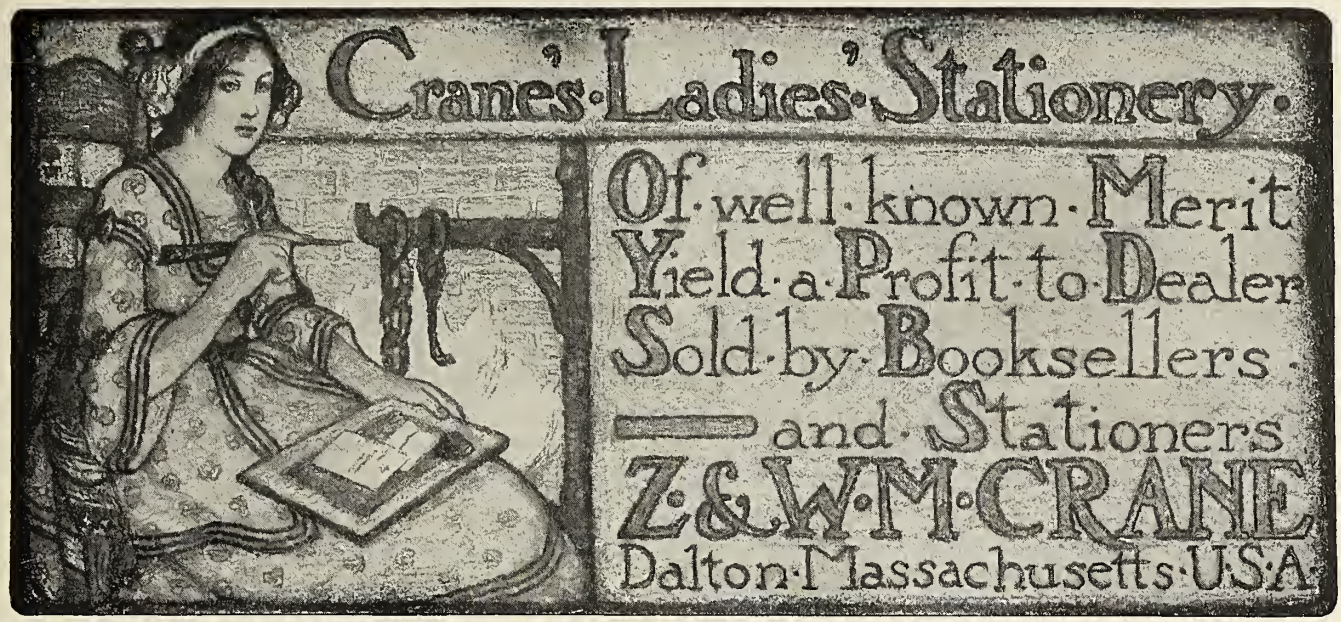
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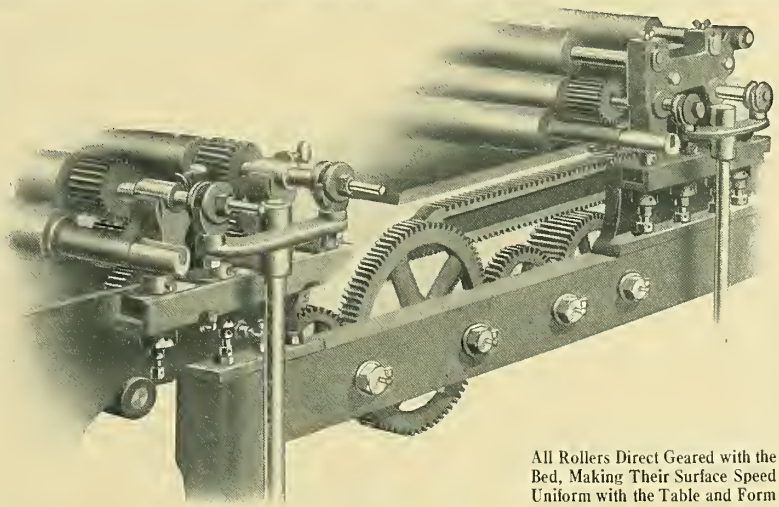
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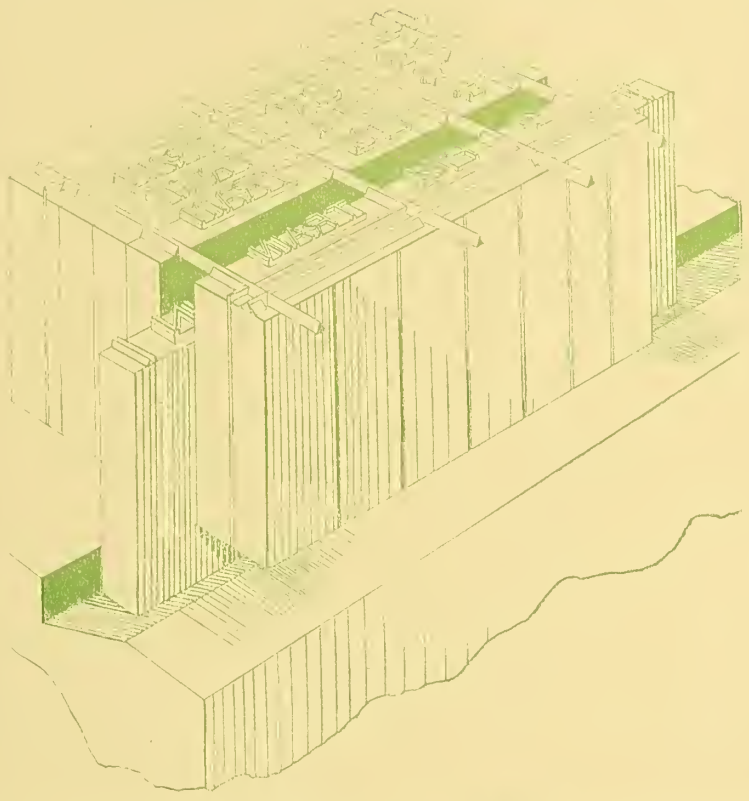
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Under-Estimating Tabular Cost

Any printing-house owner who will compare a half-dozen tickets for jobs in which tabular matter predominates with the estimates on which the orders were secured will be amazed to learn with what frequency tabular composition proves unprofitable. An analysis of the reasons would be a recapitulation of the mechanical difficulties with which the art of printing has been beset for ages, but summed up, the long and short of it is—"the tabular work took twice as long as it should have taken."



The excuse for this condition of affairs ceased to exist with the advent of the Lino-Tabler system, and with trade linotypers in every section of the country using the system, even non-owners of machines can take advantage of the method which has completely revolutionized this important feature of the industry in the year since Inventor Stevenson's solution of the tabular problem was made public.

And the assertion is a safe one that notwithstanding the astounding simplicity of the Lino-Tabler system, not one contracting printer in five realizes that any operator on his pay-roll can be setting tabular matter profitably on a standard Linotype machine an hour after unboxing a Lino-Tabler outfit in his establishment, and that corrections are easily made.

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THE MODERN ROMAN ALPHABET.

BY WILLIAMS WELCH,
Chief Draftsman, Signal Corps, U. S. Army.

THE Modern Roman alphabet is so nearly perfected that the most skilful and experienced engravers, typemakers and draftsmen construct the same letters almost exactly alike in every respect, and they all seem to be able to agree precisely in fixing the relative spaces between them when they form words. This remarkably close agreement may be due to some geometric or esthetic laws which control the proportions, outlines and spacing of the letters to some extent. The slight disagreements are probably caused by a lack of knowledge or appreciation of such laws and by the inexplainable differences of taste which exist among different individuals; or the various lines may produce optical deception or psychologic illusions which affect different eyes or minds differently or to a different degree.

If any geometric laws actually exist, which govern the proportions and construction of the letters, it should be possible to discover[1] them by accurately measuring a large number of the most superior alphabets and carefully comparing these measurements. Whether such laws exist or not it is obvious that the mean of such measurements will suit the greatest number of individuals and almost eliminate personal eccentricities and errors, and if optical or mental aberrations affect the matter, this mean will be satisfying to the greatest number of eyes or minds. This method is purely artistic and not scientific.[2] An alphabet formed in this way is "composite" and is very nearly correct, or at least is a correct standard, when it is derived from a large number of alphabets which are all very superior and which are selected from independent sources.

In the table herewith the widths of the letters in six excellent alphabets are compared by taking their height as the unit of measurement.

It is well understood that the proportions which are most pleasing are simple multiples of some unit which it is difficult for the eye to detect.[3] Such as 1:7, 3:5, 4:5, 5:7, etc. In this table the mean proportion of the letter H (and the average of all the others) is 4:5 (eighty per cent); but it is as narrow as 3:4 (seventy-five per cent) in one example, and as wide as 5:6 (eighty-three per cent) in three of them. The mean width of the letter I (and stems of all the others) is 1:6 (seventeen per cent) but in two examples it is as heavy as 1:5 and in another as light as 1:7 (fourteen per cent). The latter is clearly the most elegant proportion. It is light and is therefore suitable for lettering maps, while 1:5 is heavy and is suitable for conspicuous words. In the alphabet, Fig. 1, the proportions are the average of those given in the comparative table.

This alphabet is composite and was formed from ten of the best alphabets which could be found. The fine lines at the top are one-seventh as wide as the stems and those at the bottom one-

1 The mistake has been frequently made of trying to *invent* them.

2 A scientific method would be a series of correct tests upon numerous eyes, to determine the style, face, proportions and spacing of the letters which give the maximum degree of legibility.

3 Jones, "Grammar of Ornament," pages 5, 6.

sixth as wide. The weight of these lines varies and is governed by the distance from which they are to be seen and by their contrast in color with the material upon which the letters are placed. They are very black in engravings and are usually cut as hair-lines in imitation of ornamental penmanship. In type they are distinct, and sculptors make them quite wide.

The angles which the oblique lines make with the vertical stems vary but slightly in different examples. The illustration in Fig. 2 shows the mean of each one, found by measuring a large number of excellent letters with a protractor.[4]

COMPARATIVE WIDTHS OF MODERN ROMAN CAPITAL LETTERS.

	A	B	C	D	E	F	G	H	I	J	K	L	M
American Type Founders Co.	.75	.75	.85	.90	.75	.70	.90	.80	.16	.62	.75	.75	.85
Barnhardt Bros. & Spindler.	.90	.85	.87	.85	.75	.73	.92	.83	.21	.65	.92	.75	1.00
"Manual of Topography," by J. Entwoffer	.88	.83	.89	.88	.81	.78	.91	.83	.19	.64	.86	.76	.90
"Plain Lettering," by H. S. Jacoby	.92	.83	.92	.92	.83	.79	.92	.83	.17	.67	.92	.75	1.00
U. S. Coast Survey Standard	.80	.79	.89	.85	.75	.71	.90	.80	.17	.63	.84	.73	.87
U. S. Geological Survey Standard	.81	.80	.90	.85	.78	.75	.89	.75	.14	.63	.78	.75	.90
Average	.84	.81	.89	.87	.78	.74	.91	.80	.17	.64	.84	.75	.92

	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
American Type Founders Co.	.65	1.00	.75	1.00	.75	.75	.90	.75	.75	1.25	.85	.80	.80
Barnhardt Bros. & Spindler.	.70	.94	.81	.94	.83	.82	.90	.72	.87	1.30	.92	.92	.93
"Manual of Topography," by J. Entwoffer	.71	.93	.77	.93	.80	.84	.84	.71	.78	1.20	.80	.80	.88
"Plain Lettering," by H. S. Jacoby	.75	1.00	.79	1.00	.92	.83	.92	.75	.83	1.33	.92	.92	.83
U. S. Coast Survey Standard	.70	.97	.75	.95	.78	.79	.89	.74	.80	1.20	.82	.80	.82
U. S. Geological Survey Standard	.73	.92	.78	.92	.76	.75	.93	.73	.84	1.20	.92	.91	.88
Average	.71	.96	.77	.96	.81	.80	.90	.73	.81	1.25	.87	.86	.84

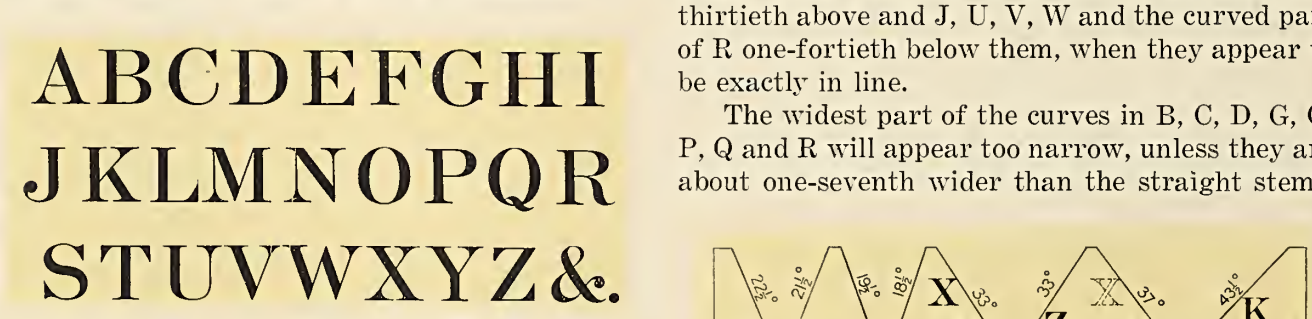


Fig. 1.

These angles show that A, M, N, V and W are inclined to the left nearly ¾ of a degree. This is due to the fact that there is an optical deception which causes a fine line to appear to bend away from a heavy one when the two form an acute angle. This illusion also causes the oblique end of the heavy line to appear sunken, and it is swelled slightly to correct this effect. For the same reason the fine line in X will not appear straight unless both its ends are bent in by giving it a slight offset where it crosses the heavy line. The lower half of the one in K must be bent down, to make it appear straight, and both fine lines in Z will appear to swell out and cause the letter to seem too large unless they are curved in about one per cent of the height of the letter.

There are numerous other optical deceptions in the alphabet which must be overcome in order to make the letters correct. They are as follows:

C, G, O, Q and S will appear too small unless they are about one-twenty-fifth (four per cent) larger than the other letters. A extends one-thirtieth above and J, U, V, W and the curved part of R one-fortieth below them, when they appear to be exactly in line.

The widest part of the curves in B, C, D, G, O, P, Q and R will appear too narrow, unless they are about one-seventh wider than the straight stems.

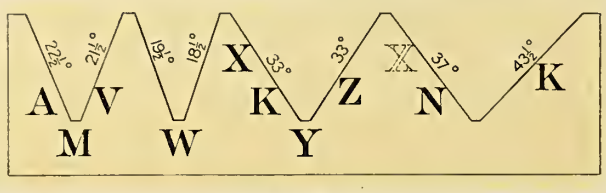


Fig. 2.

The middle line in B, E, F, H, R and S will appear too low, unless it is about one-thirtieth (three per cent) above the center. The top terminals or spurs of E, N, S, X and Z will appear too large unless smaller than the bottom ones, and all the horizontal lines (serifs) at the top are lighter and shorter than those at the bottom.

The top part of B, E, G and R will appear too

[4] The construction of the letters is greatly facilitated by using a piece of thin celluloid with these angles cut into its edge.

wide, unless it is one-thirtieth narrower than the bottom, the top of C, K and Z is one-twentieth narrower, and the top of S and X one-fifteenth narrower than the bottom. These differences are very noticeable when the letters are looked at upside down.

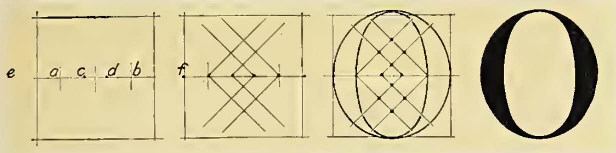


Fig. 3.

All the straight-stemmed letters are found to lean to the left almost one-half a degree when they appear to stand exactly vertical.

The best letters are always formed and arranged so that they are most pleasing to the eye, and for that reason some of the laws by which they are outlined and spaced are made to conform with those controlling ornamental art. The requisites of that art which can apply to lettering, in addition to symbolism and proportion, are uniformity, symmetry and grace.

The letters will not be uniform and harmonious if any one appears smaller or larger, relatively

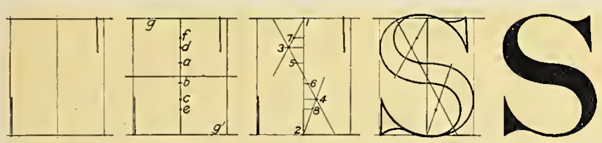


Fig. 4.

wider or narrower, heavier or lighter than any of the others; or if any two appear to be closer together or farther apart than any other two.

Each letter must stand symmetrically balanced so that it will not appear to tilt or lean or be top-heavy.

The curves which are most graceful are not arcs of circles, but are variable spirals or lines, which continue to increase in curvature at a uniform rate, and these curves must always flow together smoothly, so as to be exactly tangent where they join with each other or coincide with the straight lines.

The outlines of O and S can be drawn very closely with arcs of circles. Their centers can be found by trial and these two letters drawn mechanically or they can be constructed geometrically. O is constructed as in Fig. 3.

Lay off the thickness of the sides at *a* and *b*. Take *c-d*, equal to the same, and lay these two points off equally distant from the center on the middle horizontal line. From these four points draw lines at forty-five degrees as shown, and lay off *e-b* and *a-f* equal to the height of the letter. The four points nearest the center are the centers for drawing the outside outline, and the eight other points are the centers for drawing the inside.

The construction of S is, of course, more complex. It is shown in Fig. 4.

On the vertical center line lay off *a-b* equal one-sixth the height of the letter with point *a* twice as far above the center as *b* is below it. Find point *c* half-way between *a* and the bottom and point *d* the same distance above *b*. Point *e* is half-way between *b* and the bottom and *f* is the same distance above *a*. Points *g* and *g′* are one-third the distance to the center line. Draw horizontal lines through all these points, a line from *g* to *g′*, lines through points 1 and 3 and through points 2 and 4.

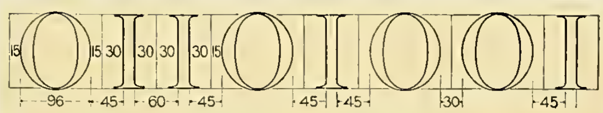


Fig. 5.

With 1 and 2 as centers draw arcs from *a* and *b* to the lines 1-3 and 2-4, as shown; with 3 and 4 as centers continue the outside curves to the line *g-g′*; with 5 and 6 as centers continue them to the points of the terminals, and with 7 and 8 as centers finish the inside curves. With these last radii the curves for the outside of the terminals also can be drawn.

By measuring the spaces between the letters in a large number of words, which were drawn without any rule or other guide than the eye and by highly skilled engravers and draftsmen of a number of different nationalities, it has been found that the average or normal space between straight,

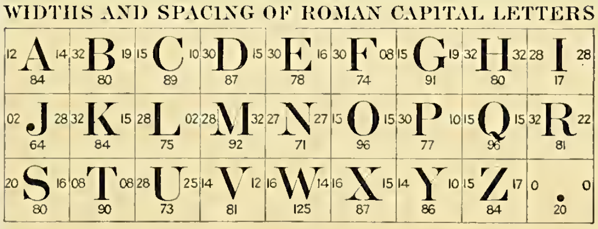


Fig. 6.

vertical letters, like JMIHR, is sixty per cent of their height[5], which is the proportion of 3:5 and is about equal to the width of four stems. The average between straight and round letters, like HOIOL, is forty-five per cent, which is about equal the width of three stems; and the average between round letters, like DQOG, is thirty per cent, which is equal to the width of two stems. The normal space on each side of I is, therefore, twice as great

5 Report of U. S. Coast Survey for 1900, Appendix 4, by the author.

as that on each side of O. Fig. 5 shows the result of spacing straight and round letters in accordance with these values.

By taking the space on each side of the straight stems as .30 and on each side of the round letters



Fig. 7.

as .15 the other spaces are readily determined and are given in the table, Fig. 6.

Below each letter is given its width and on each side its spacing. The spacing between any two letters is found by adding the spacing on the right of the first to that on the left of the second.

tributed that in no place will it be thicker or thinner than in any other. For that reason the heavy letters B, H, K, M, R and W have slightly more spacing, and the light ones, I, J, L and N, slightly less than the others, as is shown in the table. The letters in Fig. 8 below are spaced according to the method shown in the last alphabet.

The lower line shows about the worst combinations which it is possible to make.

The normal widths and spacing of the letters can be varied in many ways provided the variations are uniform. The letters may be condensed or extended without changing their relative widths, or they may be spread out or placed closer together by adding any unit to the spaces given in the table or by subtracting any one from them. In the Fig. 9 .30 (two stems) is subtracted from each space between the letters in the upper line and .15 (one stem) is added to each in the lower one.

The alphabet Fig. 10 shows a very convenient method of varying the spacing of letters so that a word can be made precisely the length required.



Fig. 8.

For example: The spacing for A B is .46, for C D is .40, for H I is .60 and for L A is .14. The letters in the alphabet (Fig. 7) are spaced according to the values given in the table.

Copies of this alphabet were submitted for criticism to ten of the best authorities on that subject. There were no disagreements among them and the corrections and improvements which they

All the spaces shown between these vertical lines remain exactly equal throughout and may be made wider or narrower to suit. The spaces for the letters between these lines are given in widths of stems which are fifteen per cent of their height. This simplifies and facilitates laying off words with dividers, and the vertical lines are an assistance in copying the letters correctly. From specimens



Fig. 9.

suggested were made. The spacing lines are shown between them. If cut apart on these lines any combinations can be set together like type and will be spaced correctly.

The letters in a word must not only appear to stand equally distant from each other, so that no two will seem closer together or farther apart than any other two; but in addition to that, the amount of black and white in a line must be so evenly dis-

measured and tests made it is believed that the most pleasing appearance is obtained when the equal spaces shown in the above alphabet are some fractional part of the height of the letters. The proportions of 2:7 and 3:7 give very close spacing and cause the letters A, F, J, L, R, T, P, V, W and Y to overlap in such words as LAW, RAFT, etc., unless they are reduced in width. For medium spacing 4:7, 3:5 or 5:8 are all very good; and for

wide, 2:3, 5:7 or 3:4 look well. This spacing interval is an element which affects both the beauty of the arrangement of the letters and the legibility of the words they form.

When the most superior letters possible are required in practice, they are drawn correctly to a large scale and reduced by photography or with a pantograph. This is done in a number of different ways which give very excellent results. One way is to draw them on very transparent tracing-cloth, so that copies can be printed on black-print paper. These prints are mounted on thick cardboard, cut apart on the vertical spacing lines, set up in line like type, photographed down and printed on velox paper, and are then ready to be photo-engraved. The examples, Figs. 11 and 12, were made by printing the letters successively on velox paper from a rotating celluloid negative.

When a pantograph is used the outlines of the letters are engraved or etched in a metal plate and the outside point of the pantograph is made to run in the grooved outline while the inside point draws the outline of the letters as small as is desired on paper or scratches it in a copper plate or on a



Fig. 10.

lithographic stone. The spacing line of one letter is made to coincide with that of the next. By this method they are drawn rapidly and spaced correctly, as is shown by the example Fig. 12, which was made in this way.

SHINE JUST WHERE YOU ARE.

Don't waste your time in longing
For bright, impossible things;
Don't sit supinely yearning
For the swiftness of wings;
Don't spurn to be a rushlight
Because you are not a star,
But brighten some bit of darkness
By shining just where you are.

There is need of the tiniest candle
As well as the garish sun;
The humblest deed is ennobled
When it is worthily done;
You may never be called to brighten
The darkest regions afar;
So fill, for the day, your mission
By shining just where you are.

—*John Hay.*

Written for The Inland Printer.

SIMPLIFIED PROOFREADER'S MARKS.

BY H. HAYNES.

ANYTHING which simplifies adds to efficiency. To break down old-established customs and invade the territory of time-honored usage is a matter of difficulty, and attended with much opposition. Custom often governs expediency. But where there is no law contrary to change, the violation of custom often results in advantage and the "old order changeth, giving place to the new."

This applies in all cases.

With the introduction of new methods new environments arise, and vice versa. The development of education has increased the demand for books, and this has so taxed the powers of the printer that, in order to cope with the demand, the fertile mind of the inventor has produced the type-setting machines which now occupy so prominent a position, superseding as they do to a very large extent hand composition.

ALEXANDRIA NORTH POLE

Fig. 11.

There is no attempt being made to expatiate upon their advantages or otherwise, but simply to remind the reader that compositors have brains, while machines have not. With the introduction of the composing machine a number of errors have crept in, or rather one ought to say, errors of a certain kind are of greater frequency than is the case with hand composition, and one of the most

SOUTH COAST OF CUBA
CIENFUEGOS HARBOR

Fig. 12.

frequent is misspacing of words. For example: "Errors of composing" may appear as

1. errorso f composing,
2. errors o fcomposing,
3. errorso fcomposing.

To mark for correction the proofreader would use the following signs:

1. errorso⌒f composing, ✱/⌒
2. errors o⌒fcomposing, ⌒/✱
3. errorso⌒fcomposing. ✱/⌒/✱

In cases 1 and 2 ten distinct strokes of the pencil are necessary and in case 3 sixteen are

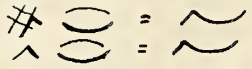
required to signify to the person correcting what is intended.

But a simple sign might be used which would convey in a clear and comprehensive manner all that is required. For example:

1. errorso f composing,
2. errors o fcomposing,
3. errorso fcomposing,

or in each case only two strokes of the pencil.

This sign is composed of parts of the ^ (caret) and ⊂ (close up) sign or part of the ※ (space) and ⊂ (close up) signs thus:



whichever way you take it, and it in no way conflicts with or supersedes any proofreaders' sign now in use.

The sign is in itself extremely simple as well as explicit, and, taking up less space than the sign now customary, would result in somewhat cleaner proof.

Let it not be forgotten that the neater the proof-marking the easier and more efficient the correcting. To see a galley crossed and countercrossed with lines leading to signs and symbols, like some tangled network of railway tracks, may be very professional and indicate an "expert," but it does not improve the mental and moral equilibrium of the one who has to decipher the incorrigible mess.

Neatness and simplicity on the other hand calm and soothe and aid efficiency.

All signs in proofreading have simplicity, reason and comprehensiveness as the basis of their origin, and the new sign is founded on the selfsame principles, having in view expedition and perfection in the production of a publication.

PERSONAL HABITS AND BUSINESS HABITS.

There should be a lesson in the pamphlet recently issued by Bradstreet's commercial agency. It states that there were 13,423 failures during the year and asserts that tendencies present within the individual himself are responsible for four-fifths of all failures. *Presto*, a music-trades publication says that with these facts in mind a sales manager counseled his traveling salesmen recently to keep a much closer tab on the moral risk involved and to that end requested them to report when they find a customer neglecting his business, living in excess of his income, drinking, speculating, enjoying automobiles too freely, or doing anything which may impair his standing with the house.

Printers' supply houses are supposed to go farther than this. They are avowedly keen about the man who does not have a cost system. But men who have cost systems frequently cut the heart out of profitable business. The man who is selling his product at a loss — system or no system — is the man who has bad business habits, and bad business habits are more thoroughly destructive than bad personal habits. Of two bad risks the man with bad personal habits is preferable to the man with bad business habits.

Written for THE INLAND PRINTER.

LANGUAGE WHIMS AND FALLACIES.

NO. XIII.— BY F. HORACE TEALL.

ATTENTION has been called in these papers to the universality of whimsicality and the near-universality of persistent fallaciousness. But repetition is not so bad in some cases as some people think it is — in fact, sometimes it is very desirable. A case in point is included in the preceding sentence. Even now many searchers after truth imagine that "but" can not properly begin a sentence, just as they stick to the old schoolma'am rule that one "must not use a preposition to end a sentence with." And these two whimsies and fallacies are typical of numerous, almost innumerable, hair-splittings that some persons are addicted to. Our repetition is not to consist in repeating our former words, being only a reversion to the subject for the purpose of exemplifying some of its details.

The New York *Sun* became famous many years ago for good English, which was secured not only in its editorial columns, but even in its ordinary news columns, by means of direction and supervision by men who knew good English and would not tolerate bad English. Its reputation long outlived the men who made it. Mr. Charles A. Dana was the chief of these men, and he frequently wrote paragraphs denunciatory of misuse of words, occasionally making strenuous insistence when the expression he contemned was not really as bad as he said it was, though instances in which his choice was not an improvement were very few. One of his peculiarities, that plainly was both whimsical and fallacious, was the persistent assertion that there was no such word as malarial.

One writer highly esteemed by Mr. Dana, whom we may shrewdly select as responsible for the frequent allusions to "innocuous desuetude" after Grover Cleveland's use of that expression, practically began his journalistic experience on the *Sun*, and probably it was he who introduced there the occasional examples of classical knowledge that still scintillate in its pages. The latest coruscation of this kind is worth noting.

A letter from some one in the Pennsylvania Department of Fisheries was published, as many similar letters have been, with no answer to its questions, headed "Ichthyetymological." Another letter, in response to the first one, was headed "Ichthyetymologico-schistotrichological." Merely an ingenious way of leaving the discussion to others, whose attention was to be attracted by the

unusual head-words, which tell that the first letter is about words and in some way connected with fish, and that the second deals with the subject-matter of the first and adds the new one of hair-splitting.

Here is the first letter: "Sunday's *Sun* announced that the horse show opened on Saturday. Can it be possible that the show opened on a day? In other words, did not the show open Saturday? Could it open on a day?" And here is part of the other letter: "I thought the race of hair-splitters was extinct. It seems a specimen survives. 'The horse show opened on Saturday' is correct. The show did not open Saturday." The first of these writers rushed headlong into hot water through impulsively assuming that the word on could have no meaning except the one that is commonest to-day, which erroneous idea would not have stood the test of a little thought. The second writer made a worse mistake in thinking that the race of hair-splitters is extinct. It is a race that will last as long as the world lasts. He is unquestionably right, though, in his answer to the question. When will people acquire the habit of consulting the dictionary, and especially when will they learn to get all the information needed from it, instead of jumping to a conclusion before reading enough to know that they have found the right definition? Nothing is more clearly stated in any dictionary than the fact that on is used in the way, and in the sense, that makes correct the expressions "on a day," "on Saturday," etc.

Every house should contain a good dictionary, and every person in every house should know how to use it. In fact, the number of houses and the number of persons not so qualified are so many that any definite guess would be very temerarious. One very striking instance of failure where success might be confidently expected was shown in a newspaper review of the latest work, which is really all new, although occasional bits of the older one on which it is based were retained in its making. Even these bits are essentially new, because every one of them was carefully considered with regard to rewriting every one that could be improved, and was kept unchanged only when it was found perfectly adequate and correct. The pages of this work were divided in two sections, the lower section, in very small type, containing the words that needed little treatment, being obsolete, rare, or almost self-explaining. In the review mentioned it was said that unusual senses of words were separated and printed in the small type at the bottom of the page, and one word and its meaning were cited. Readers of the review might easily be misled by it into the false conclusion that something not found in the small type is not in the book. Every definition of every word is given in one place, and the unusual ones are noted as such. The word the reviewer mentioned is a totally different word from the one in larger type, although spelled with the same letters. People who wish to use the dictionary properly must not forget that the language has many homonyms.

Another editor once asked the writer if the expression "the foot of a street" was not wrong, as he supposed it was not allowable because he could not find it in the dictionary. Every one, from time immemorial, has talked and written about the head and the foot of streets, and it must be very uncomfortable for any one who expects to find every possible application of words like head and foot separately mentioned, because dictionaries can not be made large enough to give such exhaustive itemization. Our new dictionaries, however, give much more of this catalogue feature than the older ones did.

Still another editor, under whom the writer worked for a while in the city room of a daily paper, objected strongly to the use of the word asphyxiation when the person affected did not die. He insisted that one could not be asphyxiated and live. It was discreet at the time not to argue, for there was no time for it. But any proper definition of the word would or should have been convincing.

Again, the writer, when reading the editorial proofs of an encyclopedia, found a series of statements beginning with firstly. He changed this to first. The writer of the article noticed this in a later proof and did not like it. The question was submitted to another editor, who agreed that first was right and went to the Century Dictionary, returning with the information that the Century confirmed that decision. What the Century says is this: "*Firstly, adv.* First; in the first place; before anything else." This was sufficient for the one who looked. But if he had looked a little further he would have found that all the dictionary had to say about the use of the word that was in question appeared in this quotation from De Quincey, a man who knew pretty well how to use words: "First (for I detest your ridiculous and most pedantic neologism of firstly)—first the shilling for which I have given a receipt; secondly two skeins of suitable thread."

(To be continued.)

DISCOVERED.

Little Violet was one day examining a bee-hive, which was new to her. Being disturbed the bees came out of their hives and one of them stung her. Tears came into her eyes, but she quickly dried them and cried triumphantly: "Now I know who takes the needles out of mamma's cushion."—*Delineator.*



A TRYING MOMENT — WHEN THE EDITOR COULDN'T READ HIS OWN COPY

Drawn by John T. Nolf, Printer.

THE INLAND PRINTER for March 1911

A. H. McQuilkin, Editor.

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

Among the resolutions adopted by the Wichita Cost Congress was one thanking the local typographical union for its activity in helping to make the congress a success. The Kansans show that they know the power that comes from working together for the betterment of the trade, and are not slow to do the appropriate thing even though it be a little out of the ordinary.

On another page we reprint an interesting article on postal deficits and their relation to the so-called second-class privilege. It is from the pen of the ever-active Wilmer Atkinson, whose championship of a liberal postoffice administration has made the country very much his debtor. The ground covered is not especially new, but there are interesting figures that confute the theory that the postal deficit is caused by second-class publications. As every graphic-arts man is materially interested in the cheap distribution of printed matter, he should keep posted on such facts as Mr. Atkinson presents in his article.

A more general use of antique papers would work wonders in the appearance of the general run of printed things. Many of those who have to do with the selecting of stock for the various jobs seem to have fallen under the spell of coated paper, and we see it used on all classes of work. Made, of necessity, to meet the conditions which the halftone has imposed upon the trade, the coated stock has an undisputed place, but its sphere is limited. At a time when great efforts are being made to do away with the unpleasant glare of the coated paper in books and periodicals, it seems rather strange that the commercial printer, with the wealth of effects at present obtainable in antique papers, will go out of his way to use stock which others are trying to avoid.

The employer, as well as the printer, is to be congratulated upon the trend of display composition toward a more substantial profit-making basis. For the first time in many years the composing-room — that department so often cited as the necessary evil in a printing-office — is not burdened with the effort of following certain styles or fads; unless one wishes to call good, clean typography a fad. Simplicity is the key-note of the composition of to-day, as exemplified in the specimens from offices, both large and small, throughout the country. The days of the worship of mechanical dexterity — when the compositor was allowed hours to build up intricate designs of rules

and ornaments — are past, and the economic waste involved in the production of this sort of work has been eliminated. In its stead we are coming into a period of saner typography, and the proprietor is the one who will reap the greatest benefit therefrom.

CHURCH printing has ever sustained a bad reputation among printers, cheapness and indifferent quality keeping it below the level of ordinary bad printing. It is refreshing to read the candid views of Mr. Bayard E. Harrison on church printing, in the correspondence department, in this issue of THE INLAND PRINTER. Mr. Harrison is in a position to speak with some authority on the subject of the immorality of bad printing. He is the clerk of the General Conference of the Congregational Churches of Massachusetts, and is a printer of long experience. In his perception of the moral influences in action, in the business of life, Mr. Harrison strikes consciously or unconsciously at the academic pose which threatens to put the dogmatic church among the things that were, so far as its influence on the lives of workmen may be considered as a power for good. "The business of life is life itself," as Mr. Williams, of the Indianapolis *News*, declares, and the modern church under the influence of such men as the Rev. Mr. Stelze and Mr. Harrison is beginning to understand at last that the evidence of good deeds in work well done and adequately compensated for is more fruitful of good than mere precept.

THE blood of British printers is at boiling heat over the question of the shorter workday. The irritation that has been noticeable for some time has resulted in an open rupture. Judging from the fragmentary statements afforded us by the daily press and the meager information given out from closed-door conferences and meetings, the affair appears to be the greatest of its kind since the German printers' strike of twenty years ago. The moves in the game seem to us on this side of the Atlantic to have been made with much rapidity. The dispute arises out of the always dangerous short-day question. For several years the employees have been agitating for a fifty-hour week and, ultimately, forty-eight hours. The present week ranges from fifty to fifty-four hours. According to their program all printing-office employees of the United Kingdom were to coöperate in making the demand. Subsequently the organizations outside of London allowed the demand to lie in abeyance while the Londoners pressed the issue. This resulted in a strike in which the newspapers said twenty thousand men were involved. Before we had news relative to the progress of this movement we were informed that the organized employers in the "provinces" had decided to lock out their employees. It is unbelievable that the employers intend to fill the places of their employees with new help. Consequently, they must contemplate starving the opposition into submission. As the combatants seem determined, such a conflict can not but result in much loss and misery. When it is all over there will be no particular change in the situation, and both parties will realize — as the more level-headed must do now — that what has been accomplished after a struggle could have been done much more satisfactorily before it commenced.

OUTSIDE those actively engaged in the cost campaign, few appreciate how thoroughly a desire for cost-accounting knowledge has taken hold of the craft. That several hundred printers should assemble in Chicago or St. Louis might not occasion surprise, for there are many attractions and many printers in those communities. When "about two hundred printers," as the daily press put it, assembled in the comparatively modest city of Wichita, Kansas, then we may be sure the leaven is working. True, there were not many "big printers" at the congress, but those present came more nearly representing the average office. That is a pleasing condition. When offices of that class put themselves in the position of making money — real money — the advancement of the craft is assured. A gentleman who attended both international gatherings expressed the opinion that for determination of purpose and assiduity of effort the Wichita meeting surpassed the others. At this writing the indications are that the Pacific Coast Cost Congress will eclipse the one held at Wichita. With fairly good labor conditions and employers discovering where they stand as business men, we repeat that the craft appears to be on the threshold of its golden age.

Ad.-setting.

The ad.-writer who prepares the advertisements and the printer who sets them up are not close enough together in their ideas of what constitutes effective publicity. They do not pull together in double harness as they should. A mutual distrust of each other's abilities frequently results in the belief on the part of the ad.-writer that printers are incapable of satisfactorily doing good ad.-composition unless "shown how," and in the belief on the part of the printer that the ad.-writer is an incompetent "visionary." Both positions are weak, and yet both hold some truth.

Improvement is necessary on both sides to the controversy.

In the articles on "The Typography of Advertisements," by Mr. Trezise, now appearing in THE INLAND PRINTER, the subject of modern advertising is being treated from the standpoint of the compositor, with a view to bringing to bear on the subject such ideas in design and arrangement as will make for more effective, as well as more beautiful, advertisements.

The series should interest every reader who sets advertisements or has advertisements set for him. We feel that it will improve the efficiency of the ad.-writer, of the compositor and of the advertisement itself if human factors can be made to understand each other more clearly than they do now.

Horace Greeley.

It was fitting that New York Typographical Union should appropriately celebrate the centenary of its first president — Horace Greeley. The gloom that enveloped the closing days of his life probably causes us to forget that this great editor was one of the grandest products of the printing-office — second only to Franklin. The fierce struggle for the abolition of chattel slavery has obscured the fact that Greeley had made a profound study of all phases of human activity. In his memorial address before the New York Typographical Union, Senator Beveridge said Greeley had demonstrated that every element of the labor problem can be solved by the application of Christianity. The eloquent Senator from Indiana did not greatly overstate the case when he gave this estimate of Greeley's influence on American thought and policy:

"For the present progress and final triumph of the idea of the laborer as a human being as much if not more credit is due Horace Greeley than to any other single American intellect. His declaration that 'Man was not made merely to eat, work and sleep,' went to the hearts of his countrymen when he uttered it, and comes to us to-day like the burning words of the Hebrew prophets.

"Most of the labor reforms which Greeley proposed and for which he fought already have been realized in part, and ultimately soon will be realized entirely."



FRED BOARDMAN,
Superintendent Government Printing Bureau, Ottawa, Canada.

Germany and Its Trade Combinations.

Every American who visits Germany returns home with some pet reason in explanation of the great industrial advance in that country. Some ascribe it to the Teutonic temperament; others to the system of trade and technical education; those with a leaning toward army life tell us that military discipline, inherent in the conscription method, is responsible, while others see in the admixture of fading feudalism and modern socialism which is so marked a feature of the government the reason for German growth.

So it goes all along the line, each individual putting emphasis on that particular feature of German life that makes the strongest appeal to him. Few of these laudists, however, mention increased population and the consequent necessity of abandoning agriculture for manufacturing pursuits, which probably account for much of the industrial progress that we are prone to regard as somewhat mystifying.

Let the genesis and reason for this condition be what they may, Germany, as the third great industrial country, has much that is of absorbing interest to industrialists the world over.

When dealing with abnormal conditions arising out of modern industrialism, Germans seem to be more logical in their remedial measures and more direct in their application of them than are Britons or Americans. This may be due to the fact that in Great Britain the people are hampered by traditions that had their origin in the early days of machinery, while in America the judiciary —

influenced heretofore by these same traditions — exercises a great influence on what is accepted as the law of the land.

Whatever the cause, the Germans seem to recognize conditions as they exist, and to deal with them accordingly.

Their treatment of trade combinations and trusts is a case in point. Consul-General Thackara sends out from Berlin to our Department of Commerce and Labor information on the subject which shows that necessary combinations — and the number of them in this country proves them a necessity here — are not hampered and harassed by ambiguous legislation. To the German mind such associations are a natural corollary of existing conditions, and consequently they are not menaced, but encouraged and regulated.

Thus we find that the Germans organize trade syndicates for one or all of these purposes:

(1) Obtaining a uniform maximum selling price for products.

(2) Creating and maintaining a normal and rational demand for materials and labor.

(3) The creation of a monopoly for every member or for every group of members in each branch of production.

Mr. Thackara tells us that so far as business men are concerned, the first attempt at regulating prices was by a means approximating what we know as the "gentlemen's agreement." This plan worked satisfactorily during periods of prosperity, but with the diminished demand of hard times it was impossible to hold all parties to the agreement. The natural development of this failure was the selling company. Associations of this kind are registered and file their basic documents with the authorities. The most important of these selling companies is a coal combination, which has a great influence on the life of the people. In the hope of influencing the administration and tempering its methods, the Prussian government endeavored to obtain a controlling interest in the property, but failed. That government is, however, heavily interested in another great coal concern and is a large potash producer.

These organizations are subject to the general provision in the German code "that a transaction which offends against good morals is void," to give Mr. Thackara's version of it. There are provisions in the code which deal with "truth and good faith, and perhaps these paragraphs may be designated as containing equitable principles in contradistinction to the more fixed legal rules." Presumably in furtherance of that provision, the Supreme Court decided that owing to their increased economic influence these trade combinations should be held to a stricter accounting for the moral quality of their acts. All of which demonstrates that some years hence we shall probably be adopting some made-in-Germany measures to aid us in solving industrial "phenomena."

PRINTING SUPPLIES FOR BRAZIL.

The experience of a large American jobbing house, which handles all kinds of paper and printing supplies, in placing an agent temporarily in the Brazilian field seems quite conclusive of the fact that successful competition in this line is absolutely contingent upon the establishment and maintenance here of a complete stock from which the local demand can be supplied. For this there seems to be a multitude of reasons.

One of the most important elements in the printer's supply trade in this and other Brazilian cities is the small job-printer, of whom there is a large number. The job-printer is seldom in a position to import direct. Even the large jobber and the newspaper establishments prefer, when possible, to choose their supplies from a local supply house. On the other hand, there is the difficulty attendant upon the preparation of a catalogue which will serve the purpose. For the French or German firms this is less a difficulty than with American houses, because of a similarity between standards and measures in the former and those used in Brazil.

The American jobber in question supplied his representative with an elaborate catalogue, but upon soliciting a few orders the representative found that it was not possible so to explain his catalogue that his customers could make out an intelligible order and be sure that they would receive what they wanted or at the prices they expected to pay. Even then there doubtless would be the difficulty of getting the head office to fill the order in accordance with unfamiliar specifications.

The large jobber and supply dealer does not care to undertake the introduction of American goods unless the American exporter will supply the capital necessary to the payment of duties and to the risk involved in holding stock for future sales. In this he may not be justified, but those are the conditions and must be frankly faced.

The small job-printer is not willing to buy any materials which he is not sure to have supplied readily at any time in the future. The difference in length of type, specifications of printing machinery and accessories, and in other essential points, between the standards adopted in the United States and those still in use in Brazil make it imperative that a complete stock be kept on hand here. Otherwise the customer can not be persuaded to purchase American supplies and discard the French or other European supplies to which he is accustomed and which he can buy from a local dealer.

The trade is one which would justify an American manufacturer in setting up a branch establishment sufficiently complete to meet the demand from small job-printers and backed by sufficient capital.— *Vice-Consul-General J. J. Slechta, Rio de Janeiro.*

QUALIFIED FOR OFFICE WORK.

"Can you give me a job as office boy?"

"I might. How are you on spelling and arithmetic?"

"We didn't pay much attention to those studies at our school. But I can model in clay and do worsted work." — *Louisville Courier-Journal.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. IV.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 120 Sherman street, Chicago.

THROUGH A MODERN COMPOSING-ROOM.—*Continued.*

NOW, boys, while I talk to Johnny here, I want you to remember that I am talking to you at the same time. No one can *make* a printer out of Johnny or make printers out of you. I can tell you things and explain how work is done, but on your care in noticing how work is produced, your interest in finding out *why* it is done in certain ways, and on your diligence in trying and again trying to know

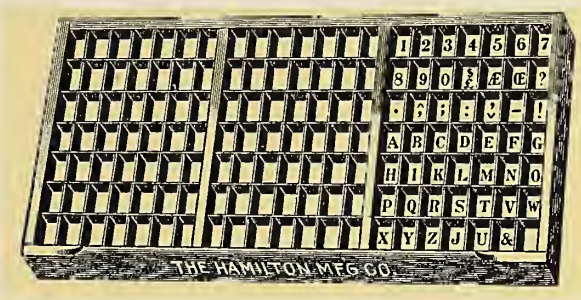


FIG. 5.— Triple case.

more and to practice what you know, your ultimate success absolutely depends. A knowledge of the trade will not soak into your system just because you happen to be employed in a printing-office. You must *apply* yourself to gain knowledge. If no one will show you or tell you, just send to me and I will help you all I can, and so working all together you need have no fear that you will not make a printer — and a good one.



FIG. 6.— Italic, or job case.

Can any boy here tell me what is meant by "professional" stationery? Right! Cards, letterheads, bill-heads and envelopes for lawyers, doctors and other professional men. Fashion, taste, tradition, usage are some of the terms we use to express the influence which says what is correct and what is incorrect in the way a piece of printing shall be executed — just in the same way as these influences dictate what style of clothes we shall wear for special occasions. We have to learn the reasons for these usages and conform to them in order to be correct. We will go into this matter at greater length later.

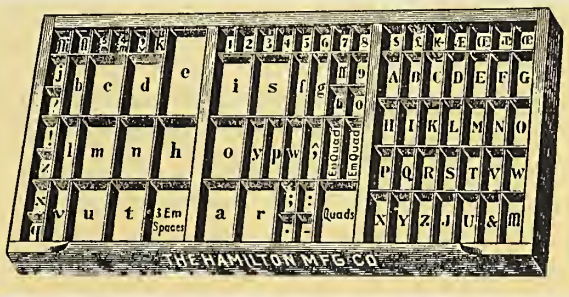


FIG. 7.— California job case.

Have you ever noticed, Johnny, that on some professional stationery the type used is all capitals? This is a distinctive style of typography, and a number of type-faces, such as Brandon, Blair, Engravers Old English, etc., have been cut for the purpose. In such a series there are usually four different sizes on one body and the fonts are very small; therefore it would be a waste of space to "lay" each two sizes in an upper case. To accommodate these the *triple case* (Fig. 5) was designed. There are 147 boxes in this case, and, as you can see, it is divided into three sections — 49 boxes in a section. Each section will accommodate the capitals, figures and points. Sometimes the triple case is used for astronomical and other signs, accents, etc.



FIG. 8.— Space and quad case.

Now, Johnny, pull that case out and I'll show y——. Look out! You'll spill the whole case if you're not careful. It's lucky I caught it in time, isn't it? Now listen. Never jerk a case out that way again. Pull it out gently and always make sure that it is firmly supported on the case-runners.

This is an *italic* or *job case* (Fig. 6). It is used to hold small fonts of italic or display type that have no small capitals or minor sorts. It contains 103 boxes, is divided into three sections, and is a combination of an upper and a lower case.

Most fonts of display type are placed in these cases (Fig. 7). They are called *California job*

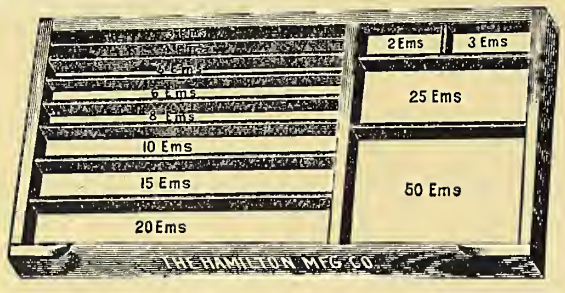


Fig. 9.— Metal-furniture case.

cases, and are the most popular for job type. The only difference between these and the italic cases is in the arrangement of the capital boxes. Note that there are only five rows of capital boxes, whereas the italic cases have seven rows. This enlargement of the boxes is advantageous in a way, as it allows more room for the capitals and, therefore, makes composition easier. Of course, it leaves out all accents, but these are seldom used in jobwork.

Now I want you to examine this *space and quad case* (Fig. 8). Count the number of boxes in the last row and you will find that the case is

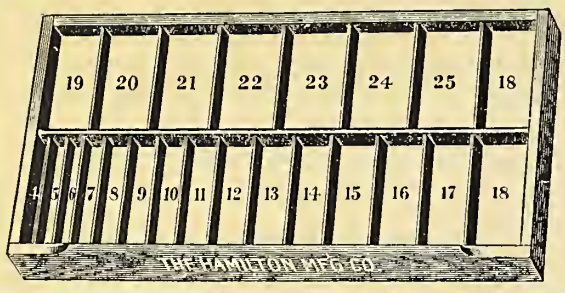


Fig. 10.— Lead and slug case.

divided into eight tiers or sections, each section holding the different quads and spaces of one body. These cases are placed on top of the cabinets and are very useful and handy in correcting the spacing of lines. In setting jobwork no great number of lines are set in one size. If the space-boxes in the job cases were all filled just for the sake of these few lines there would be a great deal of space material lying idle in the various job cases. So to make all the space material available, that is to have all the space material at hand to do the work it was bought to do, it is put in these space-cases, and with good large space-boxes, and plenty of space material, we can space out the lines quickly and accurately; and so we find the space-case a great time-saver as well as a great saver of space material. It is just a question of having your tools where you can get at them quickly.

This is a *metal-furniture case* (Fig. 9). It is divided into boxes which hold metal furniture from two-line to fifty-line, or, in other words, from two picas to fifty picas long. These cases are very strong, built to withstand the weight of so much metal, and are placed in convenient positions on top of the cabinets, for use in jobwork and in making up pages.



Fig. 11.— Wood type, or tray case.

Those *lead and slug cases* (Fig. 10), which you see on top of some of the cabinets, hold all sizes of leads and slugs from four to twenty-five picas long. They must also be built very solid, to hold this heavy material.

This curiously constructed case is called a *wood type* or *tray case* (Fig. 11). The different partitions are movable and fit into the grooved pieces on each side. This case will accommodate wood type and borders of all sizes larger than twenty-four-point. Sometimes the tray cases are used for

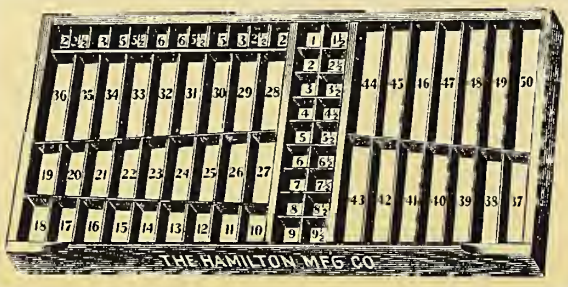


Fig. 12.— Brass-rule case.

holding long pieces of metal rules. If desirable, the partitions can be removed and cuts laid away, indexed by a case number.

I'll bet you can't guess what this case (Fig. 12) is for, can you? No; look again. You're right. It's an ordinary *brass-rule case*. All those little compartments are used to hold pieces of brass rule from one to fifty picas long, with the usual

half-pica lengths from 1½ to 9½ and the mitered pieces for corners. Neat arrangement, isn't it?

This is another brass-rule case (Fig. 13), called the *compact rule case*. It has one compartment for each length of rule from one to thirty-six picas. The usual allowance is made for half-lengths from 1½ to 9½, and also for miters. Four of these cases will fit into an ordinary blank case.

In lining up type, setting date-lines, etc., one-point leads (usually brass) are necessary, and to accommodate these this little *justifying-lead case*

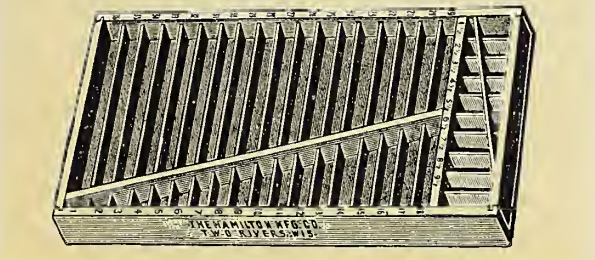


Fig. 13.— Compact rule case.

(Fig. 14) is very handy. It fits in nicely on the galley rest between cases and can be moved from one cabinet to another without disturbing any arrangement of cases on top. All sizes of leads from six points up to sixteen picas are allowed for.

Now, Johnny, while speaking of this case I want to give you some advice. When distributing always put the little leads back in the case. It is very exasperating to compositors, and is indica-

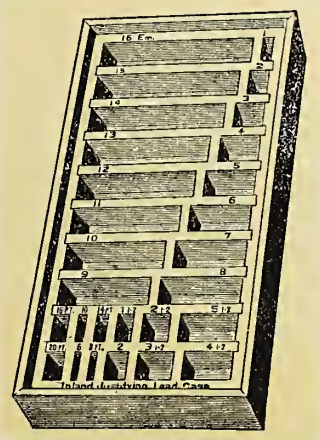


Fig. 14.— Justifying-lead case.

tive of bad training, to leave them in the type-boxes.

Another very handy little case is this *thin-space case* (Fig. 15). It is used to hold all sizes of brass and copper thin spaces from six to seventy-two points. One side is used for brass spaces and the other for copper.

When putting the little thin spaces back in their respective boxes you should be particular to keep each size in the proper box, and to avoid mixing the brass and copper spaces together.

TO APPRENTICES.

Last month we reproduced a typographical "picture" of a street car, designed and set from type, rule and ornaments by an apprentice in Lynchburg, Virginia. Can you imagine how proud

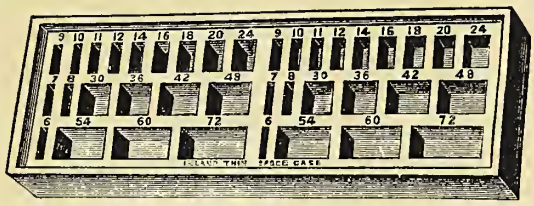


Fig. 15.— Thin-space case.

that boy is to have his work reproduced? Printers in this and other countries will see this picture and will speak of the artistic qualities and the mechanical ingenuity shown in his work. Well he may feel proud.

Can you answer these questions given below? They were fully explained in the January number and are given as a test of your thoroughness in reading.

What is a patent-overlay cabinet? What is a case-stand? What is the advantage of the cabinet over the case-stand? What is an upper case and what characters does it hold? What is a lower case and why are the boxes unequal in size? *(To be continued.)*

MOTHER'S DAY.

In our feverish activity in making money, in our desperate efforts to find happiness in gratifying our animal senses, we are losing that which we seek, and the bluebird, the allegory of content and happiness, ever eludes our search. Miss Anna Jarvis, the founder of "Mother's Day," lives at 2031 North Twelfth street, Philadelphia. The idea which Miss Jarvis is promulgating is to set apart the second Sunday in the month of May as a day of national celebration "In honor of the best mother that ever lived — Your Mother." The white carnation is the emblem. It is expected, naturally, that the humanizing influence of such a celebration will do much to neutralize the destructive influences of that chill materialism which makes barren waste of all high aspiration. Miss Jarvis writes that forty-four state governors will be vice-presidents of the Mother's Day Federation. The literature of this movement will be sent to any one by Miss Jarvis on request.

POETRY OF MOTION.

A key depressed,
The cam revolves,
The verge is rocked,
The matrix falls.
The line is past,
The vise-jaws locked,
The mold is cast,
The magazine stocked.
All this is done
By only one.

— *R. O'R., in "Linotype Notes."*



"WHERE DID YOU GET THAT EGG, YOUNG WOMAN?"

Photographed by R. R. Sallows, Goderich, Canada

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. II.— BY F. J. TREZISE.

The minute a compositor begins work on an advertisement, that minute he becomes a salesman, and his major thought should be to set an advertisement that will sell the goods. Fads, fashions and mechanical cleverness must be secondary to the selling factor in his presentation of the subject.

IT is not without certain misgiving that I undertake this discussion of the typography of advertisements. Varying conditions in printing-offices and in the mediums in which advertisements are used make it hard to arrive at a place where we can all stand on a common ground in this matter. The comparative newness of advertising as a profession is also a drawback. The ad.-writers themselves do not stand on a common ground. The discussion of the relative merits of a piece of ad.-copy will call forth just as great a diversity of opinion among ad.-writers as will the discussion of its arrangement in type bring out differences of opinion among printers.

Of one thing we are certain, however. The trend of the times is toward a definite understanding, both in ad.-writing and in ad.-composition. The writing of advertisements is gradually being placed on a more definite basis with regard to what is good and what is bad. Likewise the compositor is devoting more and more attention to the fundamentals of his craft. The ultimate result can not be other than beneficial to both.

Another thing that has militated against a more speedy improvement of the typography of advertisements has been the attitude of the printer toward the ad.-writer, and vice versa.

I fully realize that this is treading on dangerous ground — that, like the proverbial peacemaker, one is more than liable to "get it" both going and coming.

Do you doubt that the attitude of the ad.-writer is frequently a detriment in the production of good typography? Then read the following, taken from a text-book for ad.-writers:

"The average compositor, particularly the 'old-timer,' prides himself on his ability to crowd into a given space all the type-styles it will hold. Samples of these typographical nightmares are to be found in nearly all publications. Regarding this too prevalent fault, a writer facetiously remarks: 'If your printer insists on setting your advertisements in fourteen different styles, sizes and faces of type, he should pay half the cost of the advertisement for the privilege of showing his stock.' Obviously, then, it behooves the ad.-man to master the rules of type arrangement and type harmony. A fair knowledge of these, and of the general technicalities given elsewhere in this book, will enable him to plan a 'set up' in an intelligent manner, and to give specific instructions to the compositor."

Rather a "soft" way in which to learn a trade. A fair knowledge of "these" and of the general technicalities given elsewhere in "this book" and behold you can show the compositor more than he has learned in a lifetime.

On the other hand, what does the compositor say of the average ad.-writer? Did you ever hear the comments of a compositor while trying to crowd into an advertisement, in eight-point type, the matter which the ad.-writer had specified to go in twelve-point? No? Then you have missed some choice bits of oratory. Expurgated, they run something like this: "Well, what do you know about that ad.-school graduate who got up this copy? Why, say, that fellow wouldn't know twelve-point Caslon from a shooting-stick or a paper-stretcher, and he tried to tell me — *me* — how to set ads. I'll show him where he gets off" — and so on, and so on, until the advertisement is up or the compositor's mind is distracted by fresh troubles.

And if you have ever witnessed the unholy glee with which the compositor follows copy and instructions on an advertisement which has been poorly laid out, chuckling over the expected outcome, and his endeavor to "show up" the ad.-writer, carefully avoiding doing anything which would tend toward an improvement, you can not have failed to see an attitude detrimental to the best results.

This spirit of mutual distrust manifests itself in much of our ad.-work, and until the writer and printer get together on a basis of mutual understanding, our advertising pages will not reach their greatest possible effectiveness.

As stated above, the compositor is getting down to a solid basis in his work — he is concerning himself more and more with the questions of cause and effect. No longer content to "go it blindly," he insists upon reasons for every move. He wants to know "why," and these comments on the typography of advertisements are made with that fact in mind. The field can not be fully covered — and no attempt will be made to do so — but such points as have come under the observation of the writer will be offered in the hope that they may help to clarify the question of ad.-composition.

CHOOSING THE DISPLAY.

The first thing which the compositor must do is to choose the parts of the copy which he will display. In this he is, of course, frequently assisted by the ad.-writer, who designates his preferences on the copy.

The copy has much to do with the general effect. Too many display features make a good advertisement impossible in spite of the best efforts of the designer. Some ad.-writers realize this, and in consequence they get good advertisements without any difficulty whatever, while others are at constant war with the composing-room.

MEYER ALL-WOOL SUMMER CLOTHES

Are worn by the

BEST DRESSERS IN CHICAGO

They are popular in all of the great fashion centers in America. They are offered to the men of this country at

Prices as Low or Lower

than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The

GOOD WORKMANSHIP AND CHOICE PATTERNS

must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

R. R. MEYER & COMPANY
127 State Street, Chicago

Fig. 1.—Where everything is emphasized there is no emphasis. This advertisement contains too much display.

Most advertisements contain too much display. Display, like all other good things, can be overplayed, and no matter how good a thing may be, too much of it is not desirable. This is illustrated in Fig. 1. Here we have an advertisement set in a manner calculated to bring out all of the various features. The compositor evidently has endeavored to overlook no point which should be displayed. But in his desire to bring out everything he has succeeded in bringing out nothing. He has forgotten that where everything is emphasized there is no emphasis. As you look at the advertisement your eye is attracted first by one group or spot and then by another, in such rapid succession that it all becomes a jumbled mass. In Fig. 2, however, it is different. You turn to this advertisement with a feeling of relief, you take it in at a glance. The heading and the signature tell the vital points of the story, and they are pleasingly brought out in contrast with the gray tone of the background furnished by the descriptive matter. The heading has been left in the same type as in Fig. 1, but the subordination of the balance of the text causes it to stand out, by reason of the contrast in sizes, much more prominently. This question of contrasts should not be overlooked by the compositor, for contrast is the most potent factor in typographical display. The ten-story building is a marvel in a town of two and three story structures, but in the loop district of Chicago or on the lower end of Manhattan Island, surrounded by buildings twice its height, the ten-story building is not noticed. The building is just the same—it is simply a question of contrasts. Just so with type. The line of twenty-four-point capitals stands out prominently and is relatively large, when surrounded by ten and twelve point type, but place it among a number of other lines of twenty-four-point and it loses its effect. And it is largely because of this contrast that the words "are worn by the best dressers in Chicago" are much easier

MEYER ALL-WOOL SUMMER CLOTHES

Are worn by the best dressers in Chicago

They are popular in all of the great fashion centers in America. They are offered to the men of this country at prices as low or lower than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The good workmanship and choice patterns must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

R. R. MEYER & COMPANY
127 State Street, Chicago

Fig. 2.—A resetting of the advertisement shown in Fig. 1. Much easier to read, more pleasing to the eye, and with the important features brought out.

to read in Fig. 2, although set in a size of type much smaller than in the original. Of course, the rules on either side tend to set it apart from the other matter, but the absence of the confusion which is noted in the original and which is due to the conflicting of the two groups in the large size of type, is mainly responsible for its legibility. In

the one advertisement we realize the same sensations that we would if a half-dozen fellows surrounded us and shouted in our ears, each telling a different story, while the other one produces an effect similar to that which would result from a person quietly and convincingly stating the case to us.

Common politeness decrees that but one person shall speak at a time — and common sense decrees that to bring out one point at a time is good advertising.

It has been said that a man can do better service with one club than he can with an armful. Likewise the advertiser can get better results by emphasizing one point than by calling attention to a dozen.

The feature line of an advertisement should have a direct bearing on the subject. "Do you want," "Do you know," "When in need," etc., prominently displayed at the head of an advertisement have no selling value whatever. And yet how often we see advertisements with just this sort of display. Fig. 3 is an example. In this advertisement the most prominent line is one which would suggest hard coal just as easily as chocolates. In the resetting, Fig. 4, the proper line has been given the most prominent display and one can not even glance at the advertisement without receiving an impression of "Queen Chocolates."

DO YOU KNOW
that
Queen Chocolates
Are the Best to Be Had at Any Price?

Nothing but the best of ingredients are used in the manufacture of the widely celebrated *Queen Chocolates*. They are made under the conditions which guarantee absolute cleanliness and this, in connection with their purity, makes them the most desirable of confections. There is no more appropriate gift than a box of *Queen Chocolates*. They are packed in boxes of different sizes. The pound boxes are 60 cents.

The Chocolate Company
Chicago

Fig. 3.— The feature line of an advertisement should have a direct bearing on the subject. The heading in this advertisement would suggest hard coal as readily as chocolates.

DECIDING ON THE ARRANGEMENT.

Having selected the portions of the copy which we wish to display, the next step is to decide upon the general arrangement of the advertisement.

Do You Know that
Queen Chocolates
Are the Best to Be Had at Any Price?

Nothing but the best of ingredients are used in the manufacture of the widely celebrated *Queen Chocolates*. They are made under the conditions which guarantee absolute cleanliness and this, in connection with their purity, makes them the most desirable of confections. There is no more appropriate gift than a box of *Queen Chocolates*. They are packed in boxes of different sizes. The pound boxes are 60 cents.

The Chocolate Company
Chicago

Fig. 4.— A resetting, in which the proper line has been given the most prominent display.

This must be done at this time for two reasons — first, that we may have a definite plan from which to work; and second, that time may be saved in the setting of the advertisement.

Speed is an essential feature in the composition of advertisements, both on account of keeping down the cost of production and of getting out publications on time. No matter how much the compositor may desire to embellish the advertisement, he must consider the time-ticket. Some classes of typography may allow unlimited time for the printer — but not so the composition of advertisements.

How is one to best conserve the interest of the time-ticket?

Mainly, by having a definite plan of action.

As the builder goes about the construction of a house, so should the compositor go about the construction of an advertisement. He should know at the beginning just what he intends the results to be.

We are all familiar with the printer who, when he gets an advertisement to set, grabs a stick, sets it to the proper measure and, blindly trusting in Providence, throws the thing together, only to find, perhaps, that he lacks space for the last four or five lines and must reset half of it in order to make it go in the allotted space.

That man works without a definite plan.

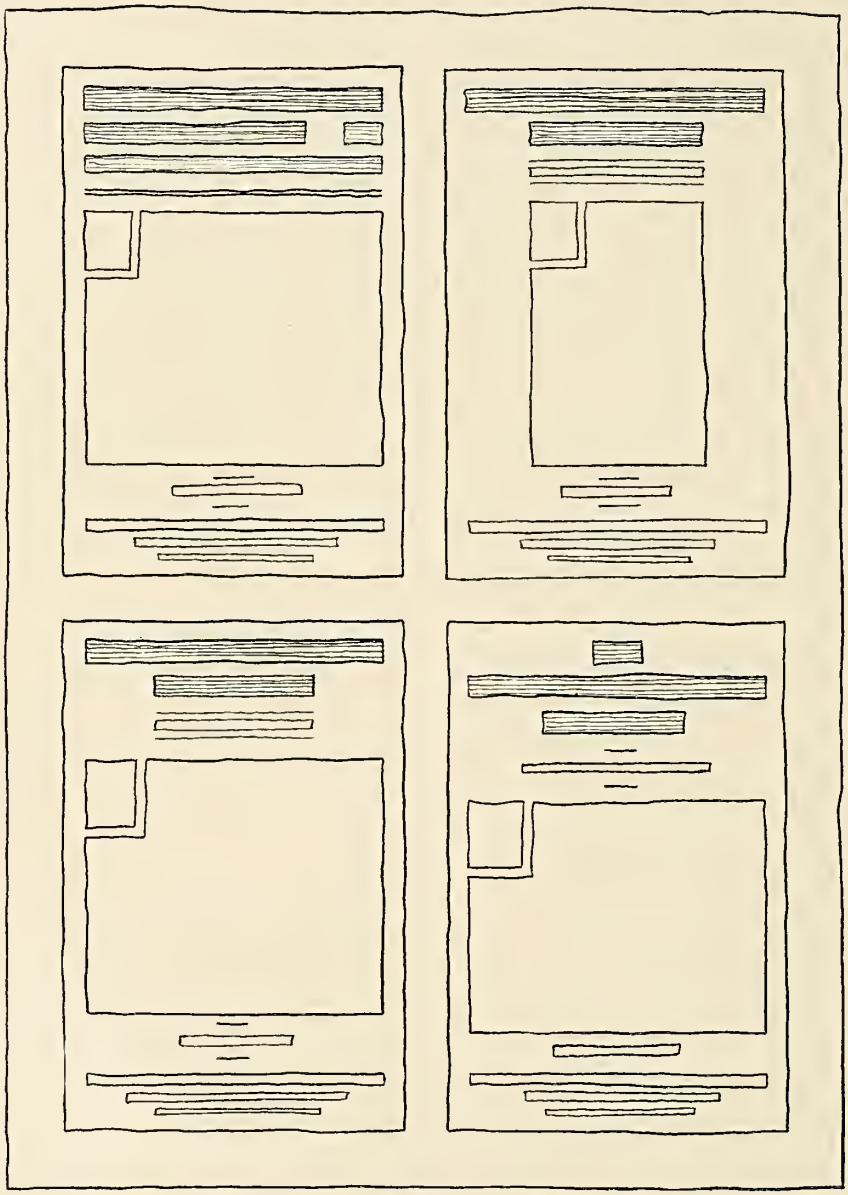


Fig. 5.— Four different suggestions for the arrangement of a given piece of copy. The advertisements, as set from these sketches, are shown in Fig. 6.

The other man — the man who accomplishes results — goes about it in a different manner. He first provides himself with a plan.

Unless he can form a mental picture of what his advertisement is to be when completed, he makes a rough sketch of it. He may make three or four sketches, and then choose the most pleasing. This is the logical way in which to achieve the most satisfactory results. The making of one or more sketches is but the matter of a few minutes — which time is made up many times over in the actual composition.

One must admit, however, that the ability which comes only from long experience is an important factor in ad.-composition. To deny this would be useless. Constant practice along this line of work can not do other than train the mind to grasp quickly the possibilities of the copy. The skilled ad.-man "sizes up" the copy for an advertisement and almost immediately associates it with a certain form of display. There are certain possible arrangements for each piece of copy, and to decide which is the most suitable is the first thought.

It is interesting to note, in connection with this question of deciding upon the best arrangement for an advertisement, that first impressions are

very likely to be the best. I have talked with many seasoned printers on this point, and they are almost unanimous in the opinion that, after a man has looked over the copy, the first arrangement one's mind many designs, and upon viewing a piece of copy one unconsciously calls up a design to correspond. Some will not agree with this opinion — their experience will have been that a sort-

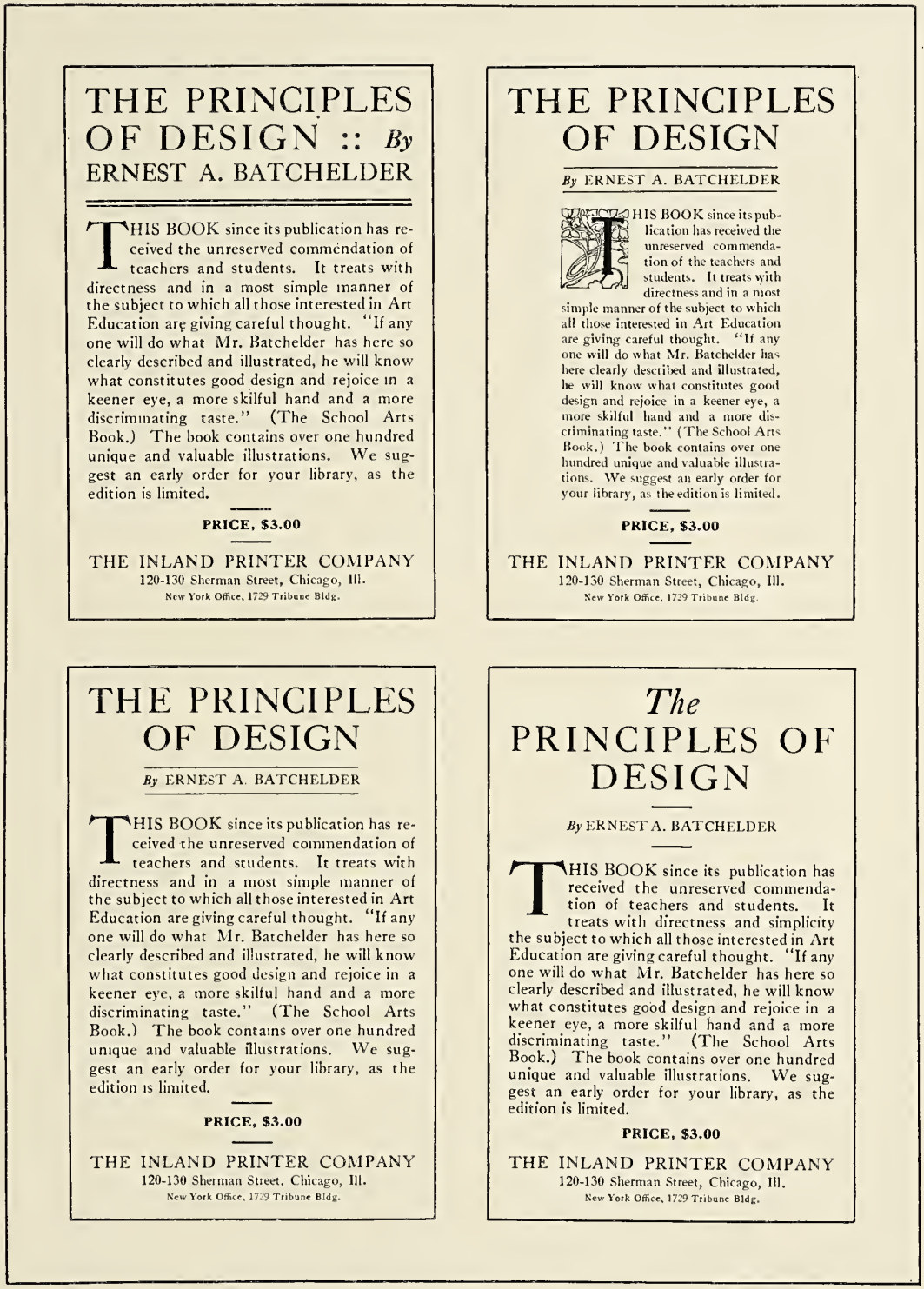


Fig. 6.— Four different arrangements of the same advertisement, set from the sketches shown in Fig. 5.

which suggests itself to his mind is more than likely to be the best that he could adopt. Minor changes may be necessary, but the essential features will remain the same. Nor is this at all surprising. Long experience stores up in the cells of ing over and consideration of various arrangements are necessary before a final choice is made. Personally, I am inclined to think that, with the seasoned printer, first impressions are the best, largely because of the fact that he unconsciously

eliminates, because of past experiences, many designs which the less practical man would consider desirable.

The printers who possess this ability, born of a long experience, to evolve and mature their plans without sketches are, however, comparatively few.

So, for the most of us, sketches are desirable.

An elaborate sketch is not necessary. All that is required is an indication of the sizes and shapes of the various lines and groups. No suggestion of lettering is necessary. One may, however, suggest in the sketch the variation in tone which will result from heavier or larger type.

Let us consider a problem. We have an advertisement to set, the copy for which is as follows:

" The Principles of Design," by Ernest A. Batchelder. This book since its publication has received the unreserved commendation of teachers and students. It treats with directness and simplicity the subject to which all those interested in Art Education are giving careful thought. If any one will do what Mr. Batchelder has here so clearly described and illustrated, he will know what constitutes good design and rejoice in a keener eye, a more skilful hand and a more discriminating taste (the School Arts Book). The book contains over one hundred unique and valuable illustrations. We suggest an early order for your library, as the edition is limited. Price $3. The Inland Printer Company, 130 Sherman street, Chicago.

Upon looking over the copy, we decide that the name of the book, the author, the price and the firm selling it are the essential features. How to arrange the advertisement pleasingly, bringing out these points in display is the next question.

We make a number of rough sketches of arrangements. In Fig. 5 are shown four different arrangements of the copy. Five or ten minutes would be sufficient time in which to make them. From these we choose the one which appears to be the most desirable and set our advertisement accordingly. In this particular instance, for the sake of illustration, the advertisement has been set in the four different arrangements suggested in the sketches, and the result is shown in Fig. 6. One could, with very little effort, sketch a dozen different designs, differing even more radically from those here shown.

Above all things, keep your advertisements simple in arrangement. By this, I mean that there should be but few display lines and but few groups of type. Gather the matter, as far as possible, into three or four groups instead of breaking it up into a number of spots.

My plea for simplicity in advertising design is based on the fact, or, at least, the assumption, that the processes of the mind in assimilating an advertisement are involuntary. The advertisement should be of such nature that it will attract and hold the reader's attention without effort on his part. For instance, you wish to advertise a new article. The reader has never heard of it. He is perhaps idly glancing over the advertising section of his favorite magazine. Never having heard of your article, he can not possibly be looking for an advertisement of it, and hence any impression that he may receive from your advertisement must be involuntary on his part. It naturally follows, then, that your most successful advertising will be of such a nature that he may comprehend its vital points at a glance and with the least possible mental effort. Ordinarily, this can be brought about only through a simple treatment.

(To be continued.)

THE MAN WHO GAVE A LANGUAGE TO THE CHIPPEWAS.

I already knew something of the Cree syllabic invented by the Rev. James Evans, Methodist missionary on Lake Winnipeg in the forties; but Cree is a much less complex language, only thirty-six characters are needed, and these are so simple that an intelligent Cree can learn to write his own language in one day.

While crude and inconcise, it was so logical and simple that in a few years the missionary had taught practically the whole Cree nation to read and write their own language. And Lord Dufferin, when the matter came before him, during his northwest tour, said enthusiastically: " There have been buried in Westminster Abbey, with national honors, many men whose claims to fame were far less than those of this devoted missionary, the man who taught a whole nation to read and write."

These things I knew, and now followed up my Jesuit source of information.

" Who invented this? "

" I don't know for sure. It is in general use."

" Was it a native idea? "

" Oh, no; some white man made it."

" Where? Here or in the South? "

" It came originally from the Crees, as near as we can tell."

" Was it a Cree or a missionary that first thought of it? "

" I believe it was a missionary."

" Frankly, now, wasn't it invented in 1840 by Rev. James Evans, Methodist missionary to the Crees on Lake Winnipeg? "

Oh, how he hated to admit it, but he was too honest to deny it.

" Yes, it seems to me it was some name like that. '*Je ne sais pas.*' "

Reader, take a map of North America, a large one, and mark off the vast area bounded by the Saskatchewan, the Rockies, the Hudson Bay and Artic Circle, and realize that in this region, as large as Continental Europe, outside of Russia and Spain, one simple, earnest man, inspired by the love of Him who alone is perfect love, invented and popularized a method of writing, that in a few years — in less than a generation, indeed — has turned the whole native population from ignorant illiterates to a people who are proud to read and write their own language. This, I take it, is one of the greatest feats of a civilizer.— *From " The Land of the Caribou," by Ernest Thompson Seton, in the December Scribner.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

OVER AND UNDER RUNS!

To the Editor: CHICAGO, ILL., January 20, 1911.

Where is the printer who has not been worried almost to death by some importunate customer about a two or three or dozen shortage on some job?

It is a "blithering" nuisance, and I believe could be easily abated.

Let every printer, great and small, print in red ink on his quotation blanks, bill-heads, etc., the same notice paper-dealers give the printer, namely: "We reserve the right to deliver either five per cent over or under the quantity called for in this order." It would smooth out a lot of squabbles, believe me. What do you say, fellow printers?

W. L. SMITH.

THE IMMORALITY OF BAD PRINTING.

To the Editor: MALDEN, MASS., January 22, 1911.

In a recent issue of your magazine you speak of a Chicago Congregational minister who protests, on moral grounds, against the slovenly printing of the marriage licenses which are issued in Chicago. You suggest that slovenly printing may be a question of morals as well as of business. Most certainly it is; and the minister does well to protest, on moral grounds, against slovenly workmanship of any kind.

Among printers, we church folk have a bad reputation, both as employers and as customers. As employers, our reputation is that much of the time we work our help long hours, under hard conditions, for low wages, and are careless about prompt payment. As customers, our reputation is that much of the time we will take any kind of dirty, damaged stock, any kind of slipshod, slovenly work if only it be cheap. We want our work in a hurry; we care nothing for quality, and we are slow pay. Not that all of us, or even that the most of us, do these things; but enough of us are guilty to give a bad name to the whole church.

Not long ago a church near Boston put out its calendar with the cut of the church upside down. In this way the church taught its young people that anything is good enough for the service of the Lord. The refusal of the church to pay what good work is worth keeps botches and slovens employed, while competent men are tramping the street. Our churches are very ready to denounce the incompetence and inefficiency of workingmen, but we are directly responsible for a good deal of this incompetence and inefficiency. I wish the printers, both employers and employed, would press this sin home upon the church. We sorely need a revival of religion in this respect. A little less money for two-color printing, and a little more for a better grade of composition, proofreading, stock and presswork, with a little more promptness in the payment of our bills, and we will stand a little higher in the estimation of the general public, and have far more influence in society when we lift our voice on moral questions.

Many churches follow the mischievous practice of buying a little printing material and turning their boys loose with it, to "do" the church printing, thinking that the boys will learn something useful and the church will save money. Anything more vicious can hardly be imagined. The boys are left, without any instruction at all, to pick up a trade which is more of an art than any other trade under the sun; and they learn nothing of the feeling of reverence for the art and its tools which is essential to good work in any occupation.

Our Congregational churches make loud profession of their great desire to reach the working people. This is one way they can do it—demand good work, pay promptly what it is worth and take nothing else.

BAYARD E. HARRISON.

Thirty-three years at the trade, as journeyman and master.

IS "HELL" A SWEAR WORD?

To the Editor: BOSTON, MASS., February 7, 1911.

I read in THE INLAND PRINTER that a minister of the gospel has urged that marriage licenses should be printed more tastefully in the name of morality. The influence of the printing-office on morality has long been recognized—on the negative side. We have "devils" and "hell-boxes" and bad names for type of faulty origin and material marked with the *bar sinister*. I clip from a daily paper an account of a campaign against the word "hello," on account of the "hell" in it.

> TRENTON, NEW JERSEY, February 6.—The members of the Second Reformed Church, of White Horse, have begun a crusade against the use of the word "hello," as they declare it verges on profanity, and they have requested the telephone companies to instruct their centrals not to use it.
>
> Rev. Harry M. Hitchcock, pastor of the church, says that thousands swear daily and do not know it by the use of the word, and he believes a ban should be put on it all over the United States. The members of his congregation are enthusiastically following him in the movement and believe that "hello" will be abandoned in a few years.
>
> "It is an improper word," declared the preacher to-day, "and should be tabooed. I think it should be classed as the call of Hades, because the manner in which many pronounce it is so broad that the last letter might as well have been eliminated."

Now, is "hell" a swear word? Does it not have a smooth, mellifluous sound which should bring it into the category of "beautiful words," leaving out the idea of its meaning? The church at White Horse is getting red-headed about a very small matter. Hell is the name of a place that the advanced churchmen are now coming to think does not exist. The only way to get over the difficulty will be to drop our aitches.

PUZZLED.

A CONTRADICTION FROM SYDNEY.

To the Editor: SYDNEY, N. S. W., December 29, 1910.

Our attention having been drawn to a paragraph in the last issue of your publication, to which we are compelled to answer owing to its absolute disregard for accuracy, and forward under separate cover copies of the awards governing the compositors, both hand and machine, in which you will find that hand compositors received £2 16s. 6d. per week or 1s. 2d. per hour up to August 3, 1910, when the rate was increased to £3 per week or 1s. 3d. per hour. In respect to machine composition the award is 1s. 6d. per hour as a minimum between 8 A.M. and 6 P.M., Monday

to Friday, and 8 A.M. to 12:30 P.M. on Saturday. In most cases the piece rate of 3½d. per 1,000 ens is in operation, but where timework is in vogue the operators average £4 and over per week; night shifts being entitled to 1s. 9d. per hour, and overtime one-third extra for all workers. Probationers (known as beginners) on the composing machines are entitled to 1s. 2d. per hour until capable of setting 6,000 ens per hour. The award *has not* been accepted, but appeals have been made and are still unsettled up to the time of writing the foregoing, which we trust you will find space for in contradiction to the clipping from *Members' Circular* of the Federation of Master Printers and Allied Trades of the United Kingdom of Great Britain and Ireland.

With fraternal greetings to the craft of printerdom in the United States of America from fellow craftsmen in New South Wales, we are, Yours most sincerely,

WILFRED J. RATCLIFFE,
President.
ROBERT H. YORK,
Secretary, Typographical Association.

NOTE.—As will be observed, the news item complained of was a quotation from the *Members' Circular*, and it was the only data we had at hand concerning the settlement of the scale dispute.— EDITOR.

AN OLD QUESTION REVIVED—THE LOGOTYPE "QU."

To the Editor: BARTOW, FLA., January 9, 1911.

As your magazine contains a great deal of information on language whims, I would like to ask you why it is that type is made with fi, ffi, ffl and fl, in body-type series especially, and that the letter "q" is made separate, when it would be a saving to make it "qu"?

There are approximately 670 words in the English language that begin with the letter "q" and each one of these is followed by the letter "u." Of course these 670 do not include proper names. In such cases as proper names, there may be instances where the letter "u" would not follow the letter "q," but even these instances would be so rare, that only about a half-dozen letters without the "u" would be necessary.

Where a word begins with "q" I find that it is not only invariably followed by "u," but that it is also followed after the latter letter by one of three vowels, "a," "e," or "o," and in only one instance is this not true, and that is in the word "quran."

Of all the words that begin with some other letter besides "q," and which contain the letter "q," the letter "u" invariably follows the "q."

The point I wish to know is, if the "qu" were made together, wouldn't it be much better for the printer, a very, very slight saving for the foundry, and incidentally save time in typesetting — a time, however, that would hardly be noticeable in ten years, but nevertheless a saving?

To cast the "qu" together I find that it would not make a line any more difficult to space, because in not any instance will a word be divided properly which contains the letter "q," on the "q," or to be more explicit, divided between the letters "q" and "u." In spacing out the line I hardly think that the two letters would prove a disadvantage, as ordinarily in body-type, the lower-case letters "qu" are less than a point wider than a capital "W," and even when the capital letter "Q" was used with "u" following it wouldn't make any difference in spacing.

Of course, I know that it would be vitally necessary to have a few letters in each font made without the "u" following, because, in cases of initials, there would be many names that would be, for instance, like John Q. Doe, but even these are rare. In a few other instances, there would be cases where the lower-case letter would be needed without "u" following, but they would be so rare that a printer would (in doing ordinary work) not have an occasion to use them once a year. Probably in catalogue work, where letters are used for numbers, the single letter "q" without the "u" following would be indispensable, but few newspaper offices would ever have occasion to use the "q" without the letter "u" following. W. E. GRIFFES.

THE STRUGGLE FOR SUCCESS.

To the Editor: PORTLAND, ORE., January 25, 1911.

In about every number of THE INLAND PRINTER you give several obituaries stating how men have risen into the field of influence and wise circumspection, having had little opportunity, and the responsibilities of mothers and sisters to care for. But at the present day, when "capital" has a great deal to say about the means of access to production and distribution, and is continually forcing smaller plants and corporations to the wall, how can a man rise honestly to a place of eminence without doing some fictitious monopolizing, especially in the printing trade. I have worked in a printing-office for about two or three years and have kept an eye on THE INLAND PRINTER, and have read how men have arisen from "devils" to be editors or legislators, or some other position of power, while I know honest printers who have to work nine or ten hours a day to keep expenses up. Maybe I have a misconception of the matter, but would like to know what you have to say to encourage an ambitious apprentice. "Devilishly" yours,

CLIFFORD ANDERSON.

There are a great many angles to the proposition of our correspondent. We will not attempt to explain how the work of capital may be directed to less narrow and selfish ends and to a broader usefulness, but we do not think that men who have money can do much with it unless they have the coöperation of men with brains and experience to make the means operative. Capital is looking for men with staying power. It is wise to do what we can to reform abuses, but at the same time we must not lose sight of the fact that no more devitalizing thought can come to us than that everything is against us. What is success? It is the bringing of our own powers to their highest perfection, the making of our own character to the consistency of true worth. Success is not the making of much money; it is the making of a man. Success is in achieving knowledge of our work, in doing it faithfully and well. If we regard success to be indicated by abstention from work, and failure to be proved by steady employment, we assuredly have a wrong conception of the purpose of life. The men whose lives and work have been described in THE INLAND PRINTER have achieved varying degrees of distinction because they did not recognize failure. They strove to do the best they could under all circumstances, and in all except a few cases they did not achieve the success that irks our friend till they were much older than he — so that measure of success may yet be Mr. Anderson's.

Every man knows his own troubles best. But it is of little use to whine against fortune. The man of true metal stands the acid of adversity. Some philosophers say that life is pain, and if we believe this and believe that everything is against us, and that there is no use trying, we will surely sink to the level of our thoughts. Our correspondent has employment. He is young. He is engaged in a business full of possibilities. Each day should offer him new proofs of the development of his skill. The machine that he

calls his body will gain new power to carry out his will, if he uses it right. He may not grow rich or famous, but he can grow by good faith and industry to happiness and contentment. Our world is largely what we make it.— EDITOR.

"ASPIRATION" AGAIN.

To the Editor: CHICAGO, ILL., January 12, 1911.

Referring to the first item on page 592, of the January issue, if Mr. Teall is fondly hugging the idea that he has the last laugh, he himself has furnished the cue for others to indulge in the final cachinnation. It certainly is amusing how he crawls out from under. Any old way, just so he emerges.

Taking it as a general proposition, the effort to utter any element of speech requires more or less breath, and so every sound in the list of forty-four or more in English phonology (orthoëpy) might be called an "aspirate." Each fluid we imbibe may be called a "drink," but as a rule we prefer to use other terms, as milk, coffee, tea, beer, whisky, etc. Now, phonologists differentiate also, and find it well to use such terms as fricative, sibilant, nasal, dental, etc., and with them *h*, its sound, and any symbol which indicates (as in Greek) the spiritus asper, is the true "aspirate." Many term *h*, *s*, *z*, *sh*, and *zh* *fricatives*, while Mr. Teall, in his unique phonology, intimates that *h* (or a "blending breath") must be added to *s* and *z* to make fricatives of them. Now, if *s* and *z* are to be considered as aspirates, or fricatives, or spirants, how can "aspiration" be credited with changing them to *sh* and *zh*, when these are already in the same class? This changing of fricatives to fricatives by adding an *h*, another fricative, is just what Mr. Teall insists upon doing, and is what I would term absurd.



A GROUP OF FILIPINO PRINTING-OFFICE EMPLOYEES.

The edition of Webster which he quotes says: "*Aspirate* is now usually applied to such sounds as the Sanskrit *bh*, *kh*, *gh*, etc., which are generally considered to consist of a stop or mute (*b*, *k*, *g*, etc.), followed by an audible omission of breath (about as the *kh* of inkhorn)." It goes on to say that the original Greek sounds which we transliterate with *ch* (for a sound about like *ch* in Scotch loch), *th* and *ph* "are also thought to have been of this nature, but the name is also applied to their modern fricative values, as also to similar English sounds, as *th* (in thin), *f*, etc., better called spirants." Nothing is said about *sh*, *zh*, *ch* (as in church). Note the reference (almost restriction) to "stop or mute."

I repeat that "adding *h* to *s* or *z* does not aspirate these sounds, but merely makes spelling expedients" to indicate the surd and sonant of the "hushing" sound; other expedients with the same purpose are the German *sch* and the French *j*. I will take back the assertion that *sh* and *zh* are not aspirated sounds, since breath is needed to utter them, but that they are formed by "adding the *h*" to the *s* and *z* sounds I am not prepared to admit, preferring to learn from other phonologists than Mr. Teall.

That "adding the *h*" has only diacritive value in writing or print, and not aspirative power, is supported by the following, quoted from the Standard Dictionary: "*H* is one of the most fugacious of sounds; it sometimes drops from whole languages, as from French, and the written *h* has come to be used as a sort of diacritic, as in *ch*, equal to *k* (chemist), or *tsh* (church), or *sh* (chaise); *dh* (dhe), *gh* (ghost, laugh), *ph* (equal to *f*), *rh* (rhetoric), *sh* (she), *ith*, *th*, *zh* (pleasure, plezhur); *ch* (equal to *tsh*), *th*, *dh*, *sh*, *zh*, are thus used in this dictionary." SPIRITUS ASPER.

GROUP OF FILIPINO PRINTERS.

Mr. Ernest Staples, of Manila, Philippine Islands, sends in this interesting photograph of a group of native Filipino workers. They constitute the force of a Manila printing-office. Only two speak English — the bookkeeper (girl on extreme right) and collector (boy standing on extreme left). The gentlemen marked 1 and 2 are foremen. Number 1 is the pressroom foreman and 2 the composing-room foreman. A friend of Mr. Staples sent this photograph from Manila while the latter was in California. On the back is written: "This is a picture of the force now at work. Pedro has gone — Emilio is sick in the Tuberculosis Hospital — Victoria is sick at home — Rosa entered hospital November 10 to undergo an operation. The girl next to her fell down stairs yesterday, sprained her wrist, and quit." All of which indicates that Filipino foremen also have their troubles.

NOT ESPERANTO, EITHER.

Mrs. Banks was getting ready to go out. Her patient husband waited in the doorway, watching her complete her toilet. By the extraordinary contortions of her neck, he concluded that she was trying to get a glimpse of the back of her new blouse, and by the tense lines about her lips he concluded her mouth was full of pins.

"Umph — goof — suff — wuff — sh — ffspog?" she asked.

"Yes, dear," he agreed. "It looks all right."

"Ouff — wun — so — gs —mf — ugh — ight?" was her next remark.

"Perhaps it would look better if you did that," he nodded; "but it fits very nicely as it is."

She gasped and emptied the pins into her hands.

"I've asked you twice to raise the blinds so that I can get more light, James!" she exclaimed. "Can't you understand plain English?" — *Wasp.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A PRINTER at Farnham, Mr. John Nichols, who died recently, willed that 1 shilling be paid weekly to each of twenty deserving old people living within a mile of the town hall.

THE chapel of the Newcastle *Daily Chronicle* recently presented one of its number, Mr. George Hedley, a handsome piece of plate, upon his retirement after fifty years of service in the composing-room.

AT the present writing the shorter workday is still in an unsatisfactory state, both sides being loth to give in. The masters have held meetings, as have also the men — one in particular, held in Albert Hall, being a monstrous one. Conferences between representatives of masters and men have so far been fruitless.

IN a recent lecture on a system of speedier composition by means of logotypes, given by Mr. W. W. Ramsden, before the London Society of Compositors' Jobbing Guild, the lecturer stated that the comparative frequency of the most-used words (deduced by him from an extensive count of the words used by various authors) was about as follows, in a work containing fifty thousand words: the, 3,959; of, 2,739; and, 2,049; to, 1,759; in, 1,308; was, 991; that, 798; his, 784; with, 607; as, 569; it, 549; he, 504; which, 431; for, 427. He also found that the most frequently used noun in the English language was "man."

THE Postmaster-General of England has announced his intention of selling stamped postal cards and letter-sheets to the public without making a charge for the material (exclusive of the stamps), after the custom of the United States and other countries. This has aroused the opposition of the purveyors of unstamped blank postal cards and letter-sheets, who view the proposition much the same as the American printers view the practice of their Government of printing return-cards on stamped envelopes. The Postmaster-General argues that, since it costs but 1-29 of a cent to manufacture a thin postal card, it is wrong to charge a purchaser of a single card 1 farthing (½ cent) in addition to the postage, especially as the purchaser of a single card is generally a poor person.

A PRINTERS' strike was begun in Stirling, Scotland, the latter part of last year. While in progress strike benefits are given to those standing out. Among the applications for relief was a unique one which came before the Executive Committee of the union for consideration. As reported to the *Scottish Typographical Journal*, "the claimant — a caster — had never worked in Stirling, though he had — quite innocently! — secured a job there just on the eve of the strike. He had no desire, it appears, to work against the union; work was not his special forte, nor was it exactly his objective. He had had one or two little experiences in the past with strikes and had never found them specially inviting; he preferred to reside elsewhere at present, and therefore trusted his 'claim' for so doing would meet with the generous approval of the Executive Committee and at the same time be sufficient to fit his needy requirements. Over his correspondence, which he specially desired to have at once returned, an overweening modesty had caused him to write 'All rights reserved.'" After some investigation, the gentleman's claim was disallowed.

A CORRESPONDENT of the *Scottish Typographical Journal*, in speaking of the state of trade at Dundee, Scotland, says: "The usual Christmas rush came all the same, and, as if to fill the cup to overflowing, a general election was rushed upon the country. The result has been simply a huge financial loss to the printing trade in Dundee. There were neither men nor material to be got for the work, and much printing that would have been done in the city had either to be sent away or left undone. It is the old, old story — foremen rushing to the call-book and securing assistance to help the regular staff set up jobs, not out of the cases, but by picking type out of jobs for "dis." on letter-boards, bulk-tops and often off the floors of the offices. There is about as much economy in these proceedings and as much common sense displayed by those responsible for them as would be exhibited by a farmer sending out a reaper and binder to glean and rake a field that had been cleared of its grain. Apparently the lesson of the parable of the foolish virgins — unpreparedness — can not be assimilated by the modern printer."

GERMANY.

THE Berlin city directory for 1911 contains 6,186 pages, an increase of 230 pages over the previous year.

THE *Kuryer Polski*, a publication appearing in Milwaukee, Wisconsin, is denied circulation through the German mails for a period of two years — for political reasons, no doubt.

AN addition to the buildings of the Graphic Arts Academy at Munich is under way and is expected to be ready for occupancy in April. When completed the institution will have for its use some ninety rooms.

ACCORDING to its late official report, the Deutscher Buchdrucker-Verein (German Master Printers' Association) at the close of 1910 had 4,707 members, who employ about 52,000 of the 65,000 journeymen of the country.

FOR the present census of Prussia about 72,000,000 blanks were printed, requiring 770,000 pounds of paper. To the great disgust of German printerdom, the printing was done in an office in the penitentiary at Tegel.

IN 1909 there were produced by 663 German paper-mills 884,000,000 pounds of paper. This may be contrasted with the production of 1,520,000,000 pounds of raw iron in the same year, thus showing the importance of the paper industry in Germany.

TWELVE of the most prominent commission houses in the German book trade have joined in an organization not differing materially from a trust, which will control about sixty per cent of the business. It is expected that more concerns in the same line will join the coalition.

THE post-card manufacturers' trust seems destined to meet with troubles, as the post-card jobbers of Berlin and the Post-card Jobbers' Union of southern Germany have determined to buy as little as possible from the members of the trust. The matter of price appears to be the bone of contention.

THE paper used for the German national currency is made in a special factory in Spechthausen, near Eberswalde, which was established by Frederick the Great. The raw material consists solely of remnants of sailcloth, furnished by a factory in Hamburg. Colored fibers are incorporated in the paper, after the fashion of American currency bills.

A MASTER printer was brought before court in Wilhelmshaven, because of negligence in teaching a pressroom apprentice, and fined 500 marks. When the apprentice stood for examination before a trade board, to qualify as a journeyman, he failed, and it was determined that he had to have at least six months more of tuition, and this in some

other establishment. It was decreed that the negligent master pay for this extra tuition plus damages of 100 marks. As he declined to do this, the 500-mark fine followed. It appears that the young man had been kept nearly three years at minor work about a rotary press.

ZELLIT is the name given to an ingredient, invented by Doctor Frederking, of the material-testing station at Grosslichterfelde, which it is claimed will augment the durability of paper. It is also said to possess the faculty, through impregnation therewith, of freshening up the paper of books and documents which has become friable, and thus increase its longevity.

A PRESSMAN in Cassel made a practice of pushing down worked-up spaces while the press was in motion. But at last the machine caught his hand and lacerated it so that he had to be for several weeks under a physician's care. As he had been repeatedly warned against persisting in the foolhardy habit, the authorities fined him 6 marks because of heedlessness of factory regulations.

A COMPARATIVE review of the dividends declared by corporations engaged in Germany at the graphic arts, which are classed in twelve divisions, shows that the percentage of earnings for 1910 was below the general average of all business corporations. It also appears that the average of the typographic branch was considerably lower than the average of all the graphic branches.

THE widely known printing and publishing house of B. G. Teubner, at Leipsic, will on March 3 celebrate the one hundredth anniversary of its establishment. Beginning in the forenoon with appropriate ceremonies and a breakfast in its new building in Post street, there will be further festivities in the afternoon in the New Theater and a banquet in the evening in the Palmgarten.

ACCORDING to an eighty-four-page report just issued by the Royal Academy of the Graphic Arts and Book Trades, at Leipsic, this institution has, in addition to a director, twenty-five teachers (eleven being professors), ten assistants, four docents and nine managerial employees. The number of full-term scholars taught in the past year was 577, including 100 females. Instruction is given (in day and evening classes) in the following branches: Planning, sketching and composition of jobwork, including tint-plate cutting, zinc etching, bookbinding, stamp-cutting, lithographic sketching and drawing, lettering, wood engraving, photography and processwork, modeling, drawing and painting from still life and living models, also ornamental and mechanical drawing. Lectures are given periodically on a variety of topics. The academy has a large library of technical books and an extensive collection of art specimens of all sorts.

AT the recent letting of the permission to use the poster space of the city of Berlin, the printing firm of Nauck & Hartman, the previous lessees, obtained the privilege at a yearly rental of 540,000 marks ($128,520), an increase of 140,000 marks over the previous rental. The term of the new letting is ten years, beginning April 1, 1911. In the 430 districts of Berlin there are about eight hundred poster-pillars, in addition to which the city's electric transformer stations may also be used for posting. Each pillar must have eleven to twelve square meters of usable space and, aside from this, must have room for noting the number of the district and information as to the nearest police station, postoffice and telegraph station, fire alarm, public bath, savings bank and health guards. The tariff for posting space is fixed as follows: For one hundred posters, per day, size 18 by 24 centimeters, 10 cents; 24 by 36 centimeters, 20 cents; 36 by 48 centimeters, 30 cents; 48 by 72 centimeters, 60 cents; the charge for doing the posting is additional, and for the stated sizes is relatively 6, 10, 18 and 36 cents. Official announcements are to be posted free of charge.

A DOUBLE jubilee was recently celebrated by the power-press factory of Albert & Cie, Limited, at Frankenthal, it having attained the fiftieth year of its being and furnished its eleven thousandth machine, this being a six-color rotary. On this occasion the company gave an additional 50,000 marks ($11,900) to the Jean Gausz endowment fund. This fund, now in its twelfth year, was created to provide means for employees who have been a certain time with the company, to enable them to take yearly vacations of one or two weeks, without loss of wages. The company has also inaugurated a pension system for its selling and technical forces, including superintendents and foremen, which goes so far as to assist the wives and children of these employees. Altogether this manufactory provides work for some twelve hundred people.

A SUFFRAGETTE well known in Germany, Frau Maria Lischnewsky, recently, in the Berlin *Tageblatt*, pleaded very earnestly for the teaching of the art of printing to women. Thereupon the official organ of the German Master Printers' Association had this to say: "It is not only sex egotism, but a law of nature, which has brought about the present conditions. Primarily the man must have work and earnings because he has other (and higher) duties than the woman. Many a master, who views female compositors as but a cheaper class of labor, overlooks the fact that this cheap labor can evolve into cheap competition. And that especially, when a printer marries a female compositor, who may all the more readily determine to start a business of their own than can a single workman. In short, we have no ambition to reorganize our trade to meet Frau Lischnewsky's ideas, and in this respect we have the same interests at heart as have our employees."

FRANCE.

THE Parisian system of poster-pillars was started in 1860 with 150 posting-places, for which a yearly rental of 14,000 francs ($2,702) was received. To-day there are about 250 poster-pillars and the lessee of the concession pays the city yearly 120,000 francs ($23,160).

ACCORDING to the issue of the *Annuaire de l'Imprimerie* for 1911, France, inclusive of its colonies, has 5,013 printing establishments, comprising 3,826 typographic, 412 lithographic, 736 typo and lithographic and 37 process and copperplate concerns. Nearly one-fifth of these are in Paris, which has 627 typographic, 251 lithographic, 10 typo and lithographic concerns, in addition to the number of process and copperplate printeries stated.

THE publisher of the Didot-Bottin Year-book was sued for 10,000 francs ($1,930), by a party whose telephone number had been incorrectly printed in the work. As the book is of the nature of a directory and the plaintiff's name was inserted without charge, and moreover because he could not prove that he sustained damages, the appellate court which the case had reached gave a verdict in favor of the publisher.

THE popular journal, *L'Illustration*, paid Edmond Rostand some 187,000 francs ($36,000) for the right to print his play, "The Chantecler." This angered other noted playwriters who furnish this journal with matter, who thought the difference between the price Rostand received and the sums paid them for their plays was altogether too great — their stipends ranging from 2,000 to 6,250 francs. (Unbiased judgment will perhaps side with them.) They there-

upon made demands for a higher remuneration for their productions, which were denied. Now a number have turned over their matter to a rival journal, *Le Monde Illustré*, which is now featuring the fact in its advertising.

THE trade press has paid much attention to the marriage of M. Pierre Charles Lorilleux to Mlle. Madeleine Drouet, which occurred December 12, 1910. The groom is the son of Charles Lorilleux, head of the old and well-known inkmaking establishment of that name, which has branches in all parts of the world. It is said of the young man that he speaks the French, English, German, Italian, Spanish, Russian and Hungarian languages.

SWITZERLAND.

THE Swiss Postoffice Department has notified publishers of a decrease of twenty-five per cent in the transport rate for newspapers, beginning with January 1, 1911. This item of news is respectfully referred to the United States Postmaster-General. There are no express companies' lobbyists to interfere with postal legislation in Switzerland.

THE *Annuaire de l'Imprimerie* for 1911 credits Switzerland with having 680 typographic, 127 lithographic and 50 typo and lithographic establishments.

THE federal council of Switzerland has invited the various European states to join in an international conference to consider a reform of the Gregorian calendar. The proposal is made that the year shall consist of 364 days, New Year's Day be an extraneous holiday, and that the four quarters be of equal length, divided into three months each, of 30, 30 and 31 days respectively. In the scheme the 31st of March, June, September and December would always fall on a Sunday, and Easter Day would be permanently fixed. Each year would begin on Monday.

CROATIA.

THE oldest printing-office in Croatia is undoubtedly that of the Platzer house, in Warasdin, which on October 14 last celebrated its ninetieth anniversary. Its founder was Johann Sangilla, knight of Freundsberg, grandfather of the present owner, Stefan von Platzer. It is believed that Sangilla bought the remnants of an office once owned by the ducal house of Zring, in Nedelie near Warasdin, which was started in 1570. In the Platzer office there is still an old double type-case, for Roman and Fraktur types, such as were used in the seventeenth and eighteenth centuries. In 1833, after the death of Sangilla, the office passed into the hands of his son-in-law, Josef von Platzer, who in 1840 established in connection with it the first lithographic business in Croatia.

AUSTRIA.

A NEW journal, with the name *Zeitschrift für Frauenstimmrecht (Woman's Suffrage Journal)*, has just been started in Vienna; which would indicate that the suffragette movement is spreading into southeastern Europe.

WHAT is it that they will not collect? The *Graphische Revue Oesterreich-Ungarns* mentions the inclusion, in a late auction catalogue of a dealer in antiquities, of several collections of death notices. Notable among them is one which is printed with red ink. The catalogue mentions that in old Vienna death notices of unmarried persons were printed in red. To-day death notices of very young persons are bordered with a blue stripe in place of a black one.

FINLAND.

AT last accounts a strike of the printers, inaugurated on January 1, still continues. As the socialistic printeries have granted the demands of the compositors, the paper manufacturers of Finland, at the behest of the Master Printers' Association, have resolved during the continuation of the strike to deliver paper only to those printers and publishers with whom they have yearly contracts. Apparently the Socialists have no such contracts. The agreement made in 1906 between the masters and men in the typographic, lithographic and chemigraphic branches having expired on December 31, 1910, the employees — in view of an increase in the cost of living of forty per cent — demanded higher wages and a workday of eight hours. An increase in the minimum wage from 135 Finnish marks ($26) to 150 ($28.60) per month seems rather small, yet the masters declined to grant it. About 2,500 workpeople are affected by the strike.

BELGIUM.

THE *Annuaire de l'Imprimerie* for 1911 states that Belgium has 1,361 typographic, 28 lithographic and 339 typo and lithographic establishments.

THE municipality of Antwerp, at the industrial school of that city, in January started a new class for compositors and pressmen, to receive instruction in design, technic, and French and Flemish grammar.

ANOTHER EFFORT TO ADVANCE APPRENTICES.

The fruits of the spirit of coöperation so markedly in the air of recent years are manifesting themselves in all directions. Not the least significant of these manifestations is the earnest effort to "do something" for apprentices. Perhaps it is natural that the journeymen — who must be keenly sensitive to the shortcomings of their own trade education, and who, by the way, have little to lose in experimentation — should be foremost in advocating improved conditions. It is only recently that a scale regulation was adopted in Chicago requiring all composing-room apprentices to take the I. T. U. Course before being admitted to the local organization. Now we find that Austin Davis, of Salt Lake City Typographical Union, has brought the matter to the attention of that organization which is now considering the advisability of adopting a regulation which will revolutionize the relations between apprentices and all those with whom they come in contact. After providing some more or less elaborate machinery for carrying out his ideals, Mr. Davis proposed that each apprentice be examined by a committee of the union to ascertain whether he is fit to undertake an apprenticeship in the branch of the business at which he wishes to work. It will also be the duty of this committee to advise the boy and his parents or guardians as to the vocation he is best fitted to follow.

Mr. Davis' law also provides that if the apprentice has not taken the course previously it shall be the duty of the committee during his last year to draw on the local typographical union for sufficient money to purchase a scholarship in the I. T. U. Course of Instruction in Printing, for which the student shall reimburse the union in easy instalment payments, less $5, that being the donation that the organization pays for the apprentice's education.

Another feature of Mr. Davis' proposition is that the committee shall be empowered to aid journeymen members of the union to learn any typesetting device or machine in general use in the trade by securing through "grant, gift, devise, or lease" any such machine or machines as may be required to meet the needs of the seekers after knowledge.

Landlord — How do you find the steak, doctor?
Guest — H'm! By hunting carefully all over my plate!

Written for The Inland Printer.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XII.— BY E. C. ANDREWS.

GOOD color-schemes are due to a balance which combines warmth and coolness (hue), light and shade (value), and intensity and grayness (chroma). The pleasing proportions of these qualities are worked out unconsciously by the great colorists, and often combinations are used which seem to break all laws formulated for the guidance of the beginner. This should not discourage us, as the master must understand the color laws better than any one else before he can successfully break them. Then, too, the laws of simultaneous contrast often make what appears to be a deviation necessary. Take the case of a decorative cover showing a large expanse of blue sky and a white cloud. The cloud should appear tinged with yellow-red, but if you print it with white, to which you have added even the smallest proportion of yellow-red or yellow-red-gray, it will appear altogether too strong. In fact a very light tint of green-yellow-gray will appear yellow-red under these conditions. Imagination also plays a part in the effect of a color-scheme, and often color is suggested throughout the design by a very limited use of it in certain portions. Before the artist can leave out color, however, he must know how to put it in. The simple in design comes from a thorough knowledge of the complex. An artist of national reputation aptly illustrated this point not long ago by dashing off the word "Chicago," of which no letter, except the capital "C," could have been recognized if it had stood alone. Yet the word, as a whole, was grasped instantly. "It is like this," he said, "if you practice each letter by itself time and time again, and then practice writing them together, eventually you suggest the word by one or two typical characteristics. So, too, in painting, you must know all the details of the construction of a house and then suggest them without putting them in the picture." An appreciation of the value of suggestion will be readily obtained by observation.

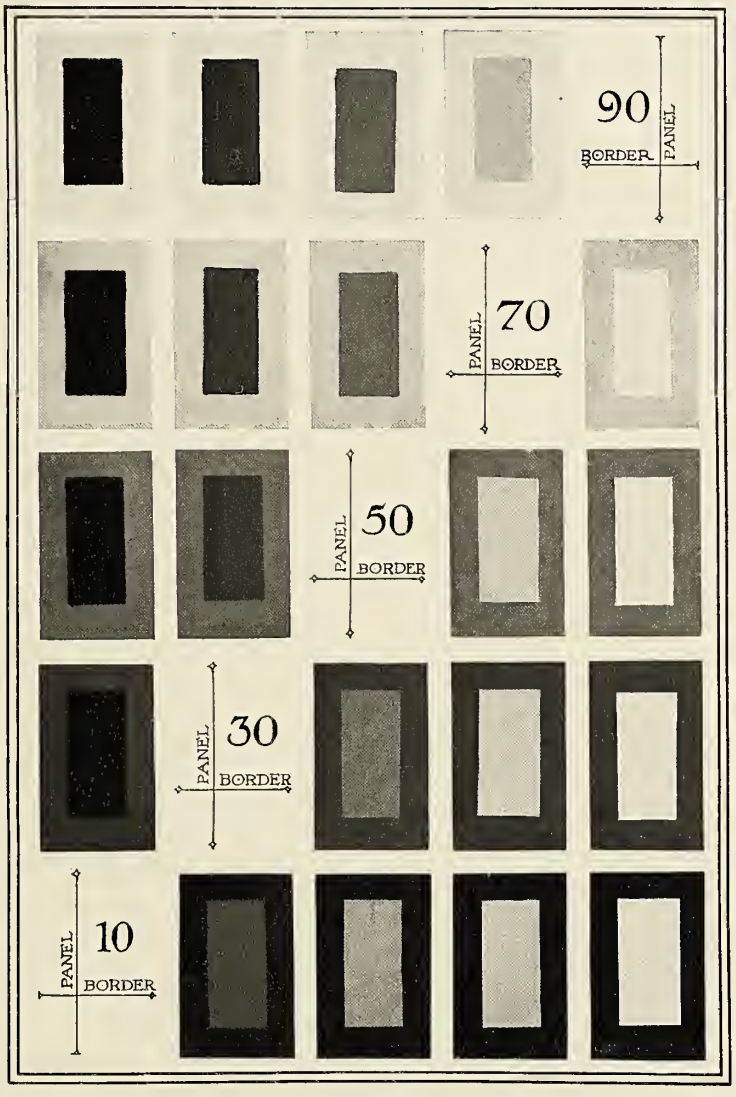


Fig. 31.

A plate showing contrasts of two values each, using values 10, 30, 50, 70 and 90 in the neutral-gray scale. Each gray of the original chart was standardized by means of the Munsell photometer, and the half-tone plate corrected to imitate more exactly the value relations. This plate illustrates Division I of typical color combinations.

But to return to the subject of the balance of hue value and chroma. Most successful color-schemes worked out consciously are the result of the careful analysis of the color-schemes of others. The color solid helps us to label the good color-scheme so that we not only recognize why it is good but are able to use it again in a somewhat altered form. Whatever attracts us in color, catalogue cover, Japanese print or magazine illustration, may be analyzed according to the relation of its hues, values and chromas. If one of the colors is red, is it the red which occurs at 20 in hue or is it a little yellower, perhaps hue 22? Does it have the value of the red shown in Plate II — (January number of The Inland Printer) — a value of 40, or is it higher with a little white in it — perhaps 50? And the chroma. Is it 100? No, about 80. This red we have described occupies a small area and the tint-block appears almost neutral, but on closer analysis we find it is blue-green with a value say of 80 and a chroma of 20 or 30. It may be necessary to cover up the red when analyzing the blue-green-gray because by simultaneous contrast the red of high chroma adds its complement, blue-green, to the gray. It will be a matter of surprise how much the plotting of the relations of a good color-scheme in the solid will help recall it when we wish to use it. Besides, there is pleasure in the analysis itself. Those who listen at a concert for the union of melody, harmony and counterpoint, and are familiar with the different instruments, enjoy recalling the composition in much the same way. We are not all gifted in music, but education in color offers not only enjoyment but it also offers the printer a rich return on the right side of the ledger.

In classifying color combinations there is one important distinction between art subjects and printed matter in the use of color. The artist never uses black, except to indicate absence of light. In printing, on the contrary, black is used more than colors, and in filing good color-schemes for reference the classification given on the next page will be found valuable.

TYPICAL COLOR COMBINATIONS INCLUDING THE NEUTRALS.

I — Black and white with scale between.	a. Intermediates produced by screens. b. Intermediate produced by mixing black and white pigments.	A balancing of values only. The contrasts of the neutrals in the axis of the color solid.
II — Black on white or colored stock, with scale between and one decorative color.	a. Black for type and white stock. Decorative color in middle value. b. Black for type and colored stock. Decorative color of hue to harmonize with stock, and chroma to balance area it occupies; of a value midway between stock and black, if stock is high in value. If stock is low, decorated color will balance if the value is as much above value of stock as black is below. c. A neutral gray for type and white stock. d. A neutral gray for type and colored stock.	A balancing of values with decorative color of suitable hue and a chroma in proportion to the ratio of its area to the area of the type-matter.
III — Black on white or colored stock, with scale between and more than one color.	a. Black for type, one color for half-tones, one for decorations, etc. b. Neutral gray for type, one color for half-tones, one for decorations, etc. c. One color for type, black for half-tones and a second color for decorations, etc.	A balancing of values, with decorative color selected according to II; the type color should always be low in value and chroma, a dark somewhat neutral color. The red, yellow and green-grays are, next to black, best adapted for this purpose.
IV — Colors alone on white or colored stock.	a. Two or more tones of one color differing in value or chroma. b. Two or more analogous colors. c. Two contrasting colors. d. Two or more analogous colors with one or more contrasting colors. e. One color with the second not analogous or contrasting, but between the two, and a third color to hold the second in place and avoid the results of simultaneous contrast.	A balancing of values in colors alone, with the hues and chromas selected according to II and III. If stock is colored, its color should be considered the first color of the combination.

(To be continued.)

PAPERMAKING AND TRADE IN CHINA.

The native paper is chiefly made of bamboo, and the process of its manufacture is as follows:

Before branching, the young bamboo is cut down and sawed into pieces of one foot or over in length. These pieces are immersed in a pond of thick limewater for a fortnight or longer until the tender part of the bamboo is decomposed. The resultant bamboo fiber is then taken out and bleached. The cleaner the water used in bleaching the fibers, the whiter the paper will be. In the bleaching operation the fibers usually pass through a pounding mill worked by water power.

After bleaching, the fibers may be either dried under the sun and stored up for future use or put into a large wooden tank and mixed with lime and water for further decomposition, which takes a long time. To this mixture is added some gum extracted from the bark or roots of a certain kind of tree, before the pulp is fit for use.

For forming into sheets a paper sieve made of fine bamboo is placed at the bottom of a rectangular wooden tray, into which the pulp is poured from a ladle, which is exactly large enough to hold sufficient pulp for one sheet of paper. The sieve is tended by either one or two or four persons, according to the size of the paper desired. The sieve is then taken out with a film of fine bamboo fibers on its surface and turned upside down, discharging the film or wet paper on a piece of board. The superfluous water in the tray being let out, the same process is repeated, and the film is placed on the top of the other until a certain height is reached, when the board with a pile of wet paper is carried to a press for pressing. The wet paper is afterward skilfully taken up by hand from the pile and spread on a large drying bed made of bamboo and heated by charcoal fire placed underneath.

After being thus dried, the paper is ready for packing into bundles and packages of various sizes to suit the market. Owing to the competition of the machine-made paper, the paper industry in this district has been on a steady decline, and numerous mills have closed in recent years.—*Vice-Consul Henry Oscar Nightingale, Foochow.*

EARLY OPINION OF PHONETIC SPELLING.

The following item is taken from the June (1877) issue of the *Paper and Printing Trades Journal*, one of the early printing-trade papers of England, published at London. It gives an idea of how the "Fonetik" craze was received by the printer man:

"But for the fact that there are few silly things that a committee or a board can not be persuaded to do, we should be astonished to learn that the Society of Arts and the London School Board has succumbed to the Fonetik craze. Wen evri (or ivry) man spelz akawding (or akoardin) to hiz (or iz) own (or one) pronunsiashun (or pronounshiashun), wot a langwij (or lengwaj) we shall hav (unless you prefer av)!"

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Colors Permanent in Bright Light.

(832.) "What colors may be considered permanent when exposed to sunlight? I note the fugitive nature of some reds and browns."

Answer.— Bronze-blue, raw and burnt sienna and chrome colors are fairly permanent. A synthetic madder is somewhat evanescent. Browns are generally stable colors, while carmine will soon fade in direct sunlight.

Cleaning of Type Forms.

(831.) A printer asks: "Do you endorse the plan of cleaning ordinary job forms by wiping off the ink with a rag and finish the cleaning with a brush and gasoline? I am told by a printer that a brush of any kind is useless, a rag being sufficient. I contend that a brush cleans the type better."

Answer.— Cleaning forms with a brush and a suitable detergent seems the only reasonable way. A rag will no doubt remove some of the ink, but will deposit some of it in small type, and as for cuts, it can not answer as well as a brush and a liberal quantity of benzin or tarcolin.

Half-tone Cuts Detaching from Anchors.

(830.) A pressman desires to know why square half-tone cuts, which apparently are properly secured to the block, become loose. The anchors become detached in each instance from the plate.

Answer.— From personal experience and inquiry we find that the fault invariably lies in the method of attaching the anchors rather than to any fault of the pressman. If the plate is scraped clean and acid of proper strength is applied to the cleaned surface, the columns of metal will adhere perfectly, and little or no trouble will be experienced with plates detaching. If the acid is applied to an oxidized surface it will scarcely assist in forming a close union for the plate and anchor, and will usually result in the plate detaching during the run. Anchored plates are not to be relied on. The slightest rock in the contact of plate and mount or bed and printing surface tends to break the anchor. Nailed mounts or patent blocks offer the best security.

Characteristics of Linseed Oil.

(834.) Brannt, an authority on varnishes, lacquers and similar substances, says of linseed oil: "The specific gravity of a good grade of linseed oil is 0.935 at 60° F. A bottle that will hold one thousand grains of water will hold but 935 grains of linseed oil. The elementary composition of cold-drawn linseed oil is carbon 78.11, hydrogen 10.96, and oxygen 10.93 per cent. Linseed oil is a mixture of linolein, olein, palmitin and myristin. Linolein, a glycerid of linoleic acid, forms its principal constituent, being about four-fifths of the whole. For the printer the most important property of the oil is its behavior with oxygen. To summarize the chemical changes induced in linseed oil by exposure to the atmosphere: it may be said that the oil dries, or, in other words, that it passes, by mere absorption of the oxygen of the air, from a fluid state into a solid state. The changes that take place are complex and not fully understood. The principal reasons for boiling oil are two: First, that the drying may be facilitated when the oil is spread in a thin film, either alone or when mixed with coloring matter; and second, that it may serve as a vehicle for pigments, thus enabling them to be applied to surfaces, as in the case of printing-inks. The oil must not run into drops, nor should it leave the coloring matter behind."

The Offset Press to the Rescue.

(833.) If the increase in postal rates for magazines prevails, publishers may find relief in the use of a very thin grade of paper for the advertising sections of their magazines. As is well known, thin paper being semitransparent, the ink, when strongly impressed, as in printing from type, has a tendency to show through the stock. If the advertising pages are laid down on zinc and printed on the offset press, the ink will not show through, as it is of a denser nature and only laid upon the surface. If the situation becomes acute and the publishers are forced to reduce the weight of the advertising sections of magazines, there can scarcely be any doubt as to the availability of the offset press, as speed and adaptability are strong factors in its favor. The possibility of producing high-class work of this character is unquestionable.

Cornstarch for Mottled Solids.

(835.) A San Francisco printer of wide experience writes: "I note a query in the February issue of THE INLAND PRINTER that a pressman has difficulty in overcoming the mottled appearance of solid cuts, and I can recommend cornstarch as a remedy. I have obtained good results in printing solids by mixing plenty of ordinary cornstarch in the ink. When this is done more color must be carried. I also find that cornstarch renders the ink less tacky and gives the printing a flat appearance, killing the gloss completely, and will cause the ink to dry very quickly. However, I do not recommend that cornstarch be mixed in ink that is to be used on fine half-tone cuts or vignette work, as it will readily fill up the fine lines. It is well suited for labelwork." The modifying of inks with dry substances of this nature is probably better known to lithographers than to typographic printers. Among other substances used are magnesia and white lead. Both of these tend to give flatness to the work and to accelerate drying. They are, however, of opposite natures, in more ways than one, for the former is voluminous and the latter is very dense, though both are reducible to an impalpable state, and when added to inks should be intimately mixed therewith.

Fundamental Knowledge of Offset Presswork.

(836.) An aspiring pressman writes: "Being a practical flatbed pressman, would like to acquaint myself with the various methods and procedures appertaining to offset presswork. What books should be read which will give me the information desired? I am already familiar with the articles and notes on the subject that have appeared in THE INLAND PRINTER, but I want to go deeper into the matter, so appeal to you for information."

Answer.—As offset printing is based wholly on lithography it would be well to familiarize yourself with the subject by reading any of the following books: "The Grammar of Lithography," "Handbook of Lithography," "Practical Lithography." These books give historical and practical notes regarding the art, and are illustrated. The matter is treated in such a way that the lay reader can readily under-

stand, and the principles are readily understood by typographic pressmen. The study of these books, together with a critical examination of specimens of commercial and colored lithos, will enable the student to acquire at least a superficial knowledge of the principles on which the art of lithography is based. A good working knowledge, of course, can only be obtained by actual experience. Following a study of lithography, let the student read and study Harrap's "Metallography" and Browne's "Metal-plate Printing." These books are up-to-date on the subject of offset printing and contain recipes, valuable research and data that every one should know who contemplates installing an offset press or hopes to operate one. We can recommend the foregoing books to the student, or the journeyman who already has a working knowledge of this line of the business. The Inland Printer Company carries these books in stock.

Setting Cylinder to Bearers.

(837.) A Southern pressman writes: "I am writing for information on how to set a cylinder on the bearers; as I have never done this I do not wish to undertake it without some explanation as to the way of proceeding. I carry a fairly hard tympan and as light impression as possible, but the cylinder will "gutter" between pages. A customer complained on account of cuts wearing on the edges, so it is up to me to set the cylinder down."

Answer.—As the query is incomplete without the name of the press and other details we can furnish our correspondent with the following general directions only: 1. Remove the bed-bearers and clean the bed at these points. 2. Measure the bearers at various points for height; .918 inch measurement should prevail at all points from the beginning of the printing line to its end. 3. Turn machine until the cylinder is in impression position. Take a large metal type, a capital W or M of sixty or seventy-two point, and place on the bed beneath the cylinder bearers, push the letter through and note the resistance offered as it passes between the cylinder bearer and bed. If the cylinder is low enough the type will not go through except by force. Set the cylinders down on both sides carefully and accurately, so that the metal letter will have to be forced through; use a piece of wood furniture to press the letter through in this test, in which some force should be used. When this is done see that the cylinder journal caps are tight and the screws in the side frames at the base. 4. Bring the machine to proper position and attach the bearers; then place a strip of thin paper on each bearer and turn the cylinder again forward into impression position. The strips of thin paper should be held securely by the close contact of cylinder and bed-bearers. 5. Place a form on the bed and have a suitable tympan of the correct number of sheets. With the thin strips still on the bearers turn the machine until the cylinder is again in impression position. The strips of paper should still be held firmly by the pressure from the cylinder bearers. If they are not, remove one hanger from the tympan and bring down the cylinder a trifle on each side; then repeat the test. This operation in a general way covers the plan of lowering the cylinder.

Small Vignette Cuts.

(829.) Submits impressions of vignette half-tone cuts without make-ready. These cuts are 1 by 1½ inches, with excellent contrast and with sharply etched high lights. The cuts were to be printed without cut overlays and with soft edges. As the cuts were ready some time in advance of the making up of the form, the question as to the advisability of interlaying to produce soft edges was discussed, and the following plan was adopted: All the plates were unmounted and the blocks were reduced about .008 inch by sandpapering on the top. As several impressions of each cut had been made previously these were cut out and used as interlays. Each subject was cut out and pasted on the underside of its block; this in turn was covered with another impression that included the whole cut, lacking one-quarter of an inch of the vignette edge. The plate measured in the center .071 inch, on the edge of the larger patch it measured .069 inch, on the vignette edge outside the interlay it measured .066 inch or just the thickness of the plate. This was now securely attached to the block and a few extra nails added to give security. The height of the whole was now .915 inch, thus making it about a thin S. & S. C. book under type-high. The first impression for register and mark-out gave a faint and shadowy appearance to the cut, the center printing but a trifle stronger than the vignette edges. The mark-out sheet on both sides carried circles, each one smaller than the other, indicating position of tissue spots. The finished make-ready showed delicately faded edges without anything further being done to lighten the vignettes. The only attention the cuts received aside from the spot-up marks and tissue was an additional tissue over all in several instances. During an eight thousand run the cut edges worked clean and soft, and no subsequent lightening was necessary.

As the plan just described is not applicable in some lines of work it may be well to give another procedure: Take several impressions of each cut on thin hard S. & S. C. book and on heavy onion-skin folio. Remove the plates from the blocks and rub the blocks down on the top until they are reduced about .007 inch. Trim the folio impressions about one-fourth inch inside the vignette edge and cut out the subject of the cut and paste it on the folio in register and attach these in register to the back of the plate. Attach the plates to their respective blocks and add a few nails for safety. If it is found that any cut is too weak, a thin piece of paper may be attached as an underlay, but must be full size of the block. Excepting for tissue spot-up, there will be but little need of further treatment of the cuts or their edges. This plan is best suited for cuts small in area, that lack solids or very strong contrasts. The impression should be regulated to a nicety, otherwise the interlays are driven into the mount and the effect is lost.

WHAT IS ARCHITECTURE?

Nowadays writers of the purely literary sort can not indulge in theories about arts and trades without running the risk of being sharply taken up by the artists or even by the artisans, who seem to read and think as much as anybody. The time has gone by when a man like Ruskin could be the dictator of taste and Doctor Johnson could poohpooh the pretensions of science. Only recently Ruskin's theory of architecture has been severely criticized by Frank E. Wallis, the practical architect who wrote "How to Know Architecture." Says Mr. Wallis: "There is one type of definition to which I vigorously object. That is the kind that, like Ruskin's, limits architecture to the ornamental treatment of the basic structure. To Ruskin the union of four unadorned walls with their requisite openings and a protecting cover was not architecture. To me these essentials seem the very basis of architecture. Every building must be strong, stable, balanced, and it must look so. Beauty is a great deal more than skin deep."

DEVIL'S DOINGS IN KANSAS.

The poor print on pages two and three this week is the fault of the devil. He got his roller too close to the stove.—*Potter Kansan.*



Menu *of the Art League Dinner*

April Twenty-third, Nineteen Eleven

A Story About Good Printing

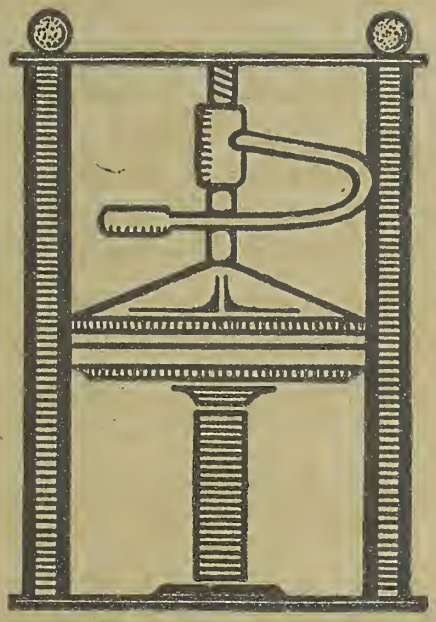
The Hill Company

PROGRAMME of the SECOND ANNUAL EXHIBITION OF THE PEORIA ART SOCIETY JANUARY 25th IN THE EAST ROOM :: ALSO CATALOGUE of PAINTINGS BY MEMBERS

JOHN RYDER
DECORATOR



MORRISON, INDIANA



About the Gutenberg Print Shop

TRENTON ELECTRIC LIGHT CO.



QUALITY

Being a Little Booklet
Describing the Methods
Which Insure Quality in
all the Products of the

Shakespere Printing Co.



CLOTH-CRAFT SUITS

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticised on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Having just reviewed the special editions of two foreign typographical publications, "*Archiv fur Buchgewerbe*," German, and "*Schweizer Graphische Mitteilungen*," Swiss, I feel that the "good stuff" contained therein should, as far as possible, be passed along to the readers of this department.

And it is "good stuff." One can heartily agree with the compositor who, after looking it over, remarked that "those Germans are some printers."

As a rule, our printers do not think much of the typography of other lands. They are quite content to fall in behind the statement that "ours is the best, anyway."

Be that as it may, the studious job-printer who is ever on the lookout for new ideas and suggestions can find much of interest and value in the work of the typographers of other nations. Not only that, but he can apply many of their ideas to his own work, thus giving it a touch of that "something different" which each one of us is seeking.

And it is largely by this application of the ideas of others to our work that we can achieve a distinct style. We can hardly hope, in the light of what has been accomplished in the printing business during the past centuries, to do anything radically new. In fact, most of those who in late years have attained to any distinction in things typographic have gone back to the work of earlier days for their ideas and inspirations. True, they have modified and rearranged and modernized the work, but the ideas—the vital part—have been borrowed from the past.

And so we study and read trade journals in order that we may gather up new ideas. And in other countries the printers are doing likewise; and if in the mutual interchange of suggestions the work of all can be benefited, is it not for the best?

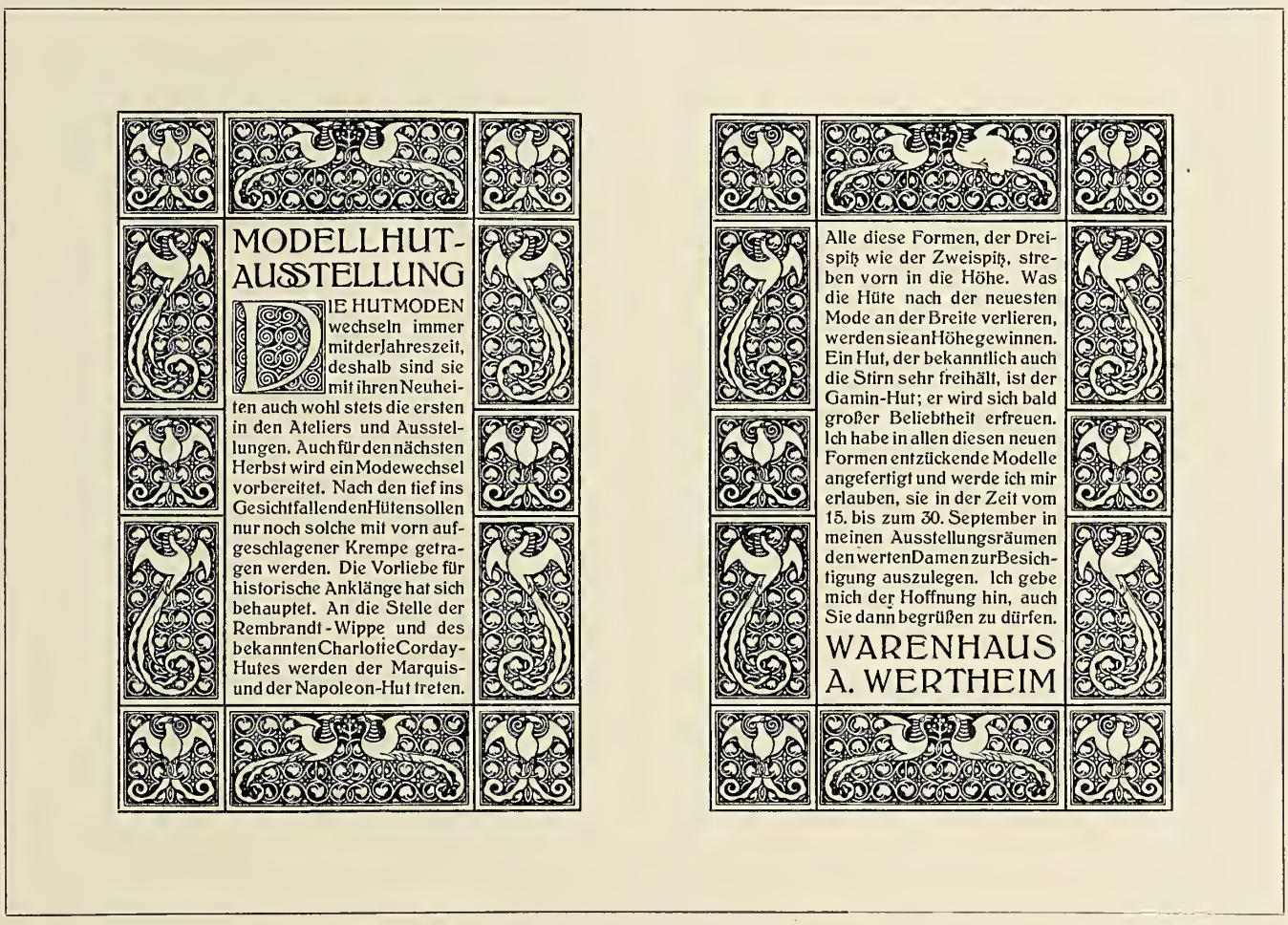


FIG. 1.—Where type and decoration harmonize, the results are pleasing. From *Schweizer Graphische Mitteilungen*. Original in black and red.

This is not to be understood as a defense of wholesale, literal "swiping." Far from it. The printer who merely copies the work of others does himself but little good—in fact, in many cases it does him actual harm in that it stifles whatever originality he may possess. But to see in the work of others points which may be developed and

amplified along the lines of his own work, and then utilize those points intelligently, can not but result in improvement.

The rapid strides which the German printers are making are due in no small measure to the efforts of the decorative designers who have applied their talents to the production of type-faces and material for the embellishment of the printed page. Perhaps the most prominent figure in this work is Prof. F. W. Kleukens, of Darmstadt.

Professor Kleukens gives to the printer good type-faces with which to work; not only that, he goes a step farther and gives to the printer decorative material to harmonize with those type-faces. This practically insures good results in the hands of the ordinarily careful printer. Fig. 1 is an illustration. Here type and decoration " pull together," and the result is handsome printing. In the original the rules, together with the heading and signature, were in red. Figs. 2 and 8 also show designs by the same artist.

The chief characteristic of Fig. 2 is the clever manner in which the compositor has made use of the initial letters



Fig. 2.— A clever use of initial letters as a monogram. From *Schweizer Graphische Mitteilungen.* Original in colors.

as both monogram and decorative spot. The general treatment of the page, leaving a large amount of white space at the bottom, is also unusual. The original was in blue, brown and black.

A strong, well-designed page is shown in Fig. 3, and the original, printed on soft white stock with the type in the circle in red and the balance of the page in black, was extremely pleasing. This page is rich in suggestion for the studious compositor.

Fig. 4 is a reproduction of a page simple in design, yet the pleasing use of white space and the heading and initial in a bright red make the original a thing of beauty.

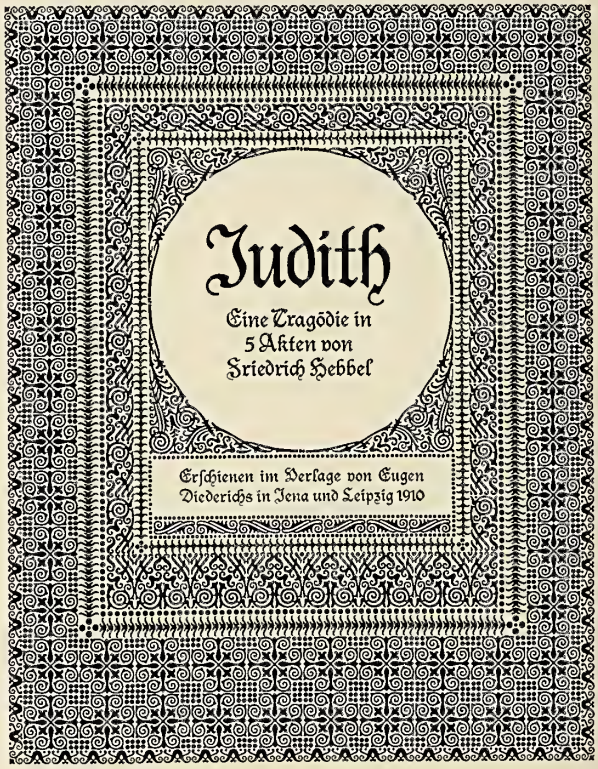


Fig. 3.— A rich, decorative page from *Archiv fur Buchgewerbe.* Original in colors.

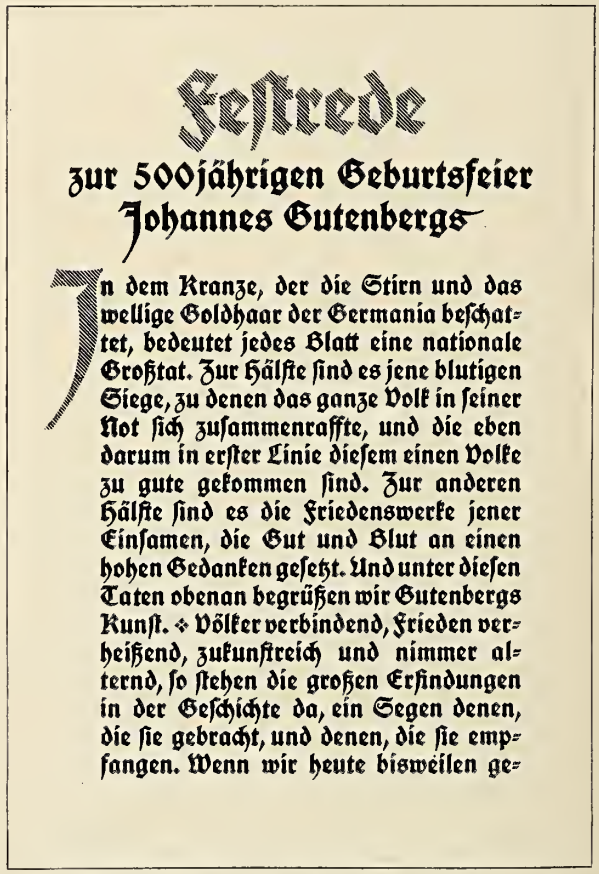


Fig. 4.— A simple, yet pleasing, page from *Archiv fur Buchgewerbe.*

That the German typographical designer is daring in his use of color and decoration is evidenced by the reproductions shown in Fig. 5. Both of these designs are extremely striking, and in the originals, in colors, the effect was very pleasing. The parts of the designs which were in colors are indicated in the reproductions by the gray tone.

But little of the richness of color of the original is shown in the reproduction designated as Fig. 6. We can, however, note the careful spacing, both around the initial and between the type and border — a close spacing that lends itself harmoniously to the condensed type-face. The original was in four colors.

Fig. 7 shows an interesting study in the arrangement of borders. The original was printed on cream-colored stock, with the borders in orange-brown, text and illustration in black.

Although, strictly speaking, the decorations shown in Fig. 8 may not come under the head of job composition, yet we feel that there are few compositors who would not be interested in them. They, also, are the work of Professor Kleukens, and were used with most excellent effect on a calendar design.

Some one has suggested that the enforced total abstinence from the use of ornaments for a year would wonderfully improve the work of almost any printer.

We might also extend this to include the use of rules as well as ornaments.



Fig. 5.— Striking decorative spots, from *Archiv fur Buchgewerbe.* Originals in colors.

Rules are, of course, the logical form of embellishment for the printed page. We hardly can do without them. And yet there is a limit to their use. One may liken rules and other forms of decoration to the dessert which follows the dinner. At that particular time a certain amount of dessert is gratifying to the palate — but one would not care to make a full meal of sweets. Just so with rules. Rules used to lend emphasis to the text are very pleasing, but when we reach the point where the rules overshadow the reading-matter, then it is time to call a halt.

The printer should keep in mind the fact that he is not paid by the customer to show how mechanically clever he

is. The man who pays for the cover-page desires primarily to convey his message to the reader — to make the type talk. The mechanical dexterity in the manipulation of rules, so dear to the heart of the compositor, is usually lost on the customer. This being true, it is up to the printer to see that the man gets what he is paying for.

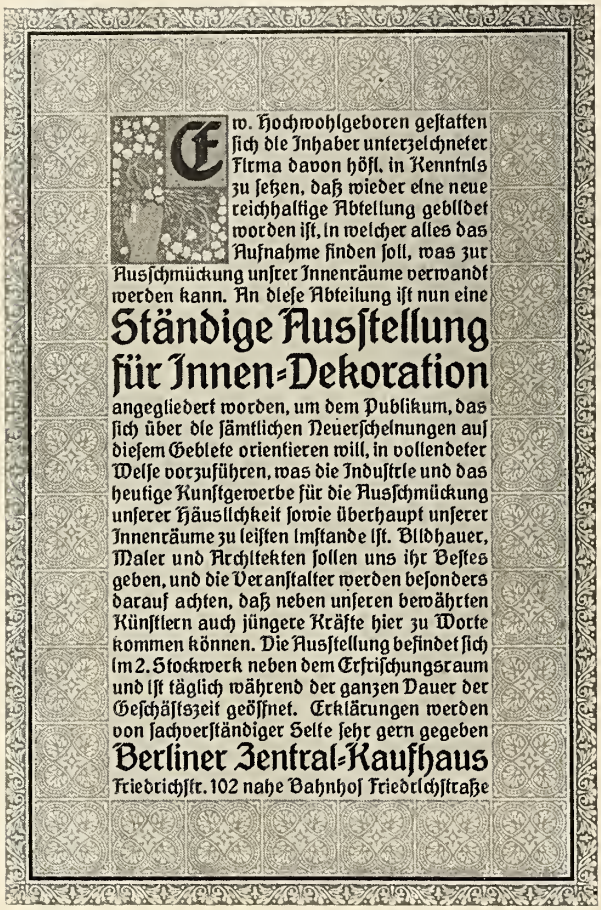


Fig. 6.— A rich page, the original of which was in four colors. From *Schweizer Graphische Mitteilungen.*

This is perhaps putting it a trifle strong, but nevertheless we can not overlook the fact that the customer is buying a presentation of his case to the public and not a specimen of the compositor's ingenuity.

In illustration of this point, Fig. 9 is an excellent example. In setting up this page the compositor entirely ignored the "talking" value of the text and put forth instead an elaborate creation of rules. To say the least it is overdone. It fails to exemplify that good taste which not only consists in knowing what to put into a type-design but also includes *knowing what to leave out*. The tendency among all of us is to overplay our own end of the game, and the compositor is no exception. He overestimates, in a way, his own part in the production of a piece of printing. Instead of getting up a simple type-design and giving the stock, presswork and ink a chance, he wants to make the typography predominant. In his desire to do the best he can, he overdoes the decorative part.

Gather up a few samples of job-printing, look them over, and note what a large percentage of them could be improved by the omission of some of the decoration. Occasionally you will find one in which you would desire to add a rule or a decorative spot, but for one such you will find scores from which decorative material could be omitted with advantage.

In the resetting of this page, Fig. 10, the ornamentation has been omitted and the use of rules confined to the plain parallel rules surrounding the type-page. This decrease in the amount of rules used proportionately lessens the probability of unsightly breaks due to poor joints, to say nothing of reducing the time spent in composition. Both of these items are worthy of consideration. An elaborate rule-design, unless electrotyped, is rarely a thing of beauty — with the exception, of course, of the specimens coming from typefoundries. These latter, because of good, new rules and careful mitering and joining, are very pleasing, but the ordinary printer, for obvious reasons, does not approximate them in results. His rules are usually well worn, and he must needs "butt" the joints instead of mitering them. The result is a design rendered ineffective by reason of the too prominent gaps at the various places where the rules meet.

Whatever is worth doing at all is worth doing well, and if your equipment does not admit of doing panel designs as they should be done, avoid them, and confine your effort to that which you can do in a satisfactory manner.

And the time spent in the composition of elaborate panelwork is quite an item.

I will venture the assertion that if the two type-

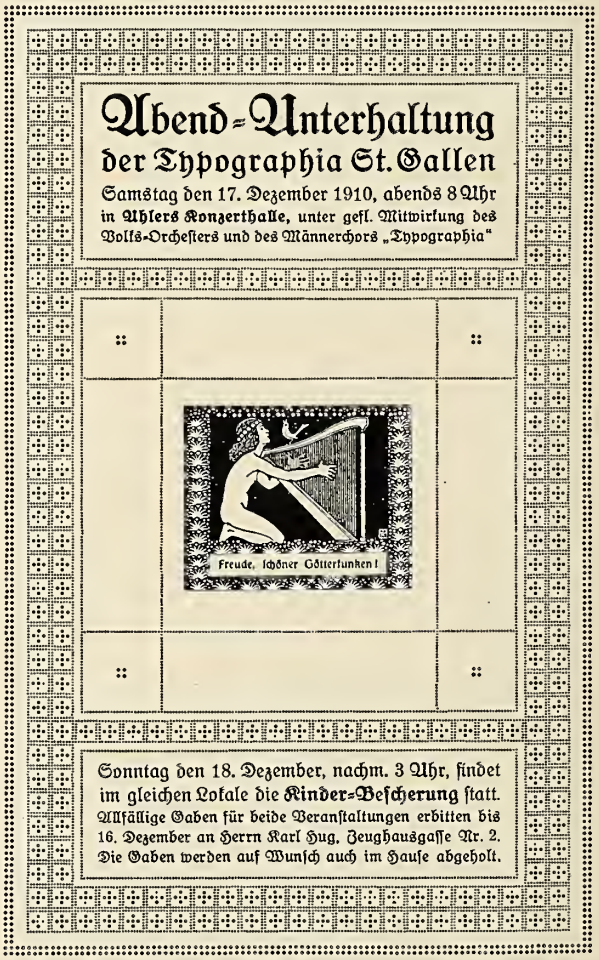


Fig. 7.— An interesting study in the arrangement of borders. From *Schweizer Graphische Mitteilungen.*

designs shown in Figs. 9 and 10 were submitted to the average customer he would, in nine cases out of ten, choose Fig. 10.

I don't believe that the average customer demands, or

even cares for, these elaborate rule-designs; they are worked out by the printer largely to gratify his own desires.

This being the case, where is the economic value in spending three hours on a type-design and giving the customer something that he doesn't care for, when you can get him up a page that he will really like in one-third of the time?

Even in the placing of a single line on a page one may just miss that nicety of handling which characterizes the pleasing printing.

A trifling subject for discussion, you say? Perhaps it is, but the so-called trifling things are the ones which mar most of our work. The compositor is keen to look after the big things — he is an enthusiast for originality in design, striking effects, etc.— but correct spacing, proportion, tone-harmony, shape-harmony, etc., are hardly worth his time. "What do these things amount to," says he, "as long as I have the original ideas?"

Well, the original ideas are desirable, but the original ideas, unless carried out with a thorough appreciation and care for these little points, will not wear well.

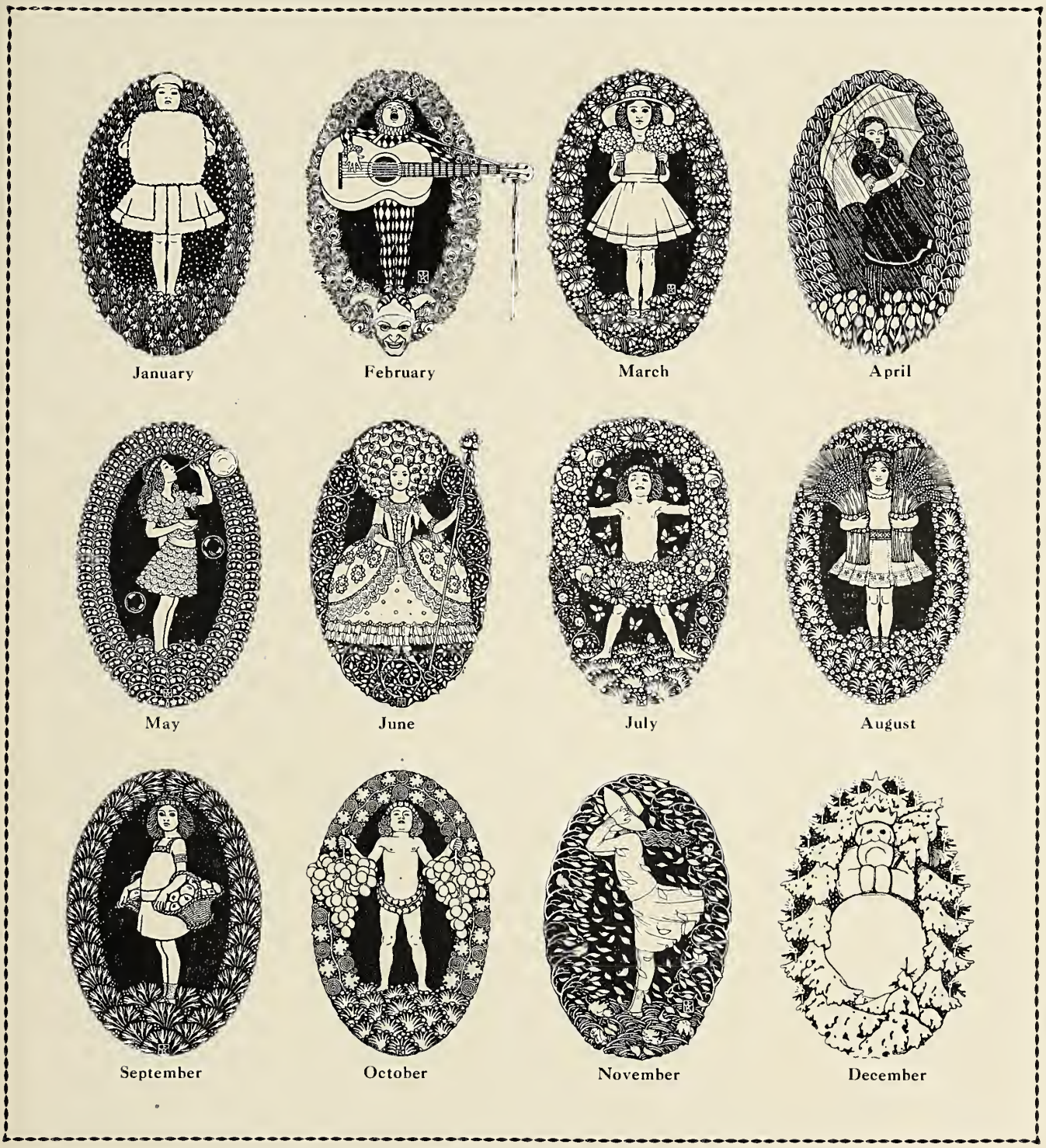


Fig. 8.— Calendar designs, by Prof. F. W. Kleukens, Darmstadt, Germany. From *Archiv für Buchgewerbe.*

The page shown in Fig. 11 just misses being excellent through the failure of the printer to properly place the two lines. The type harmonizes in tone with the border;

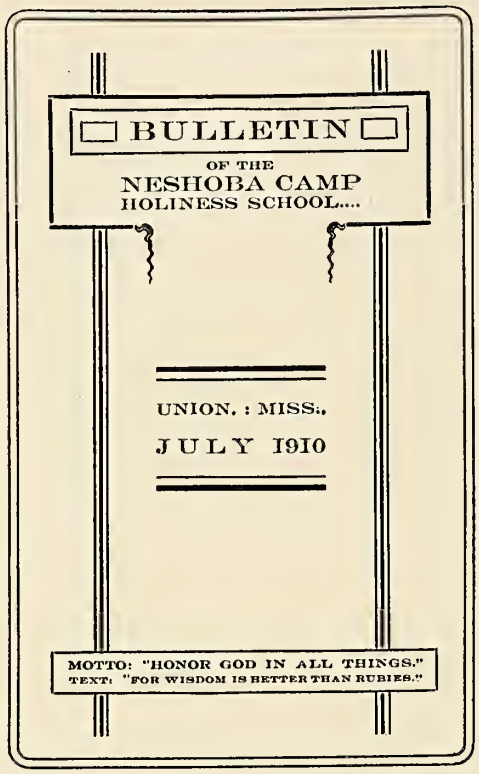


FIG. 9.— Too much attention was paid to the design and not enough to the prominence of the text.

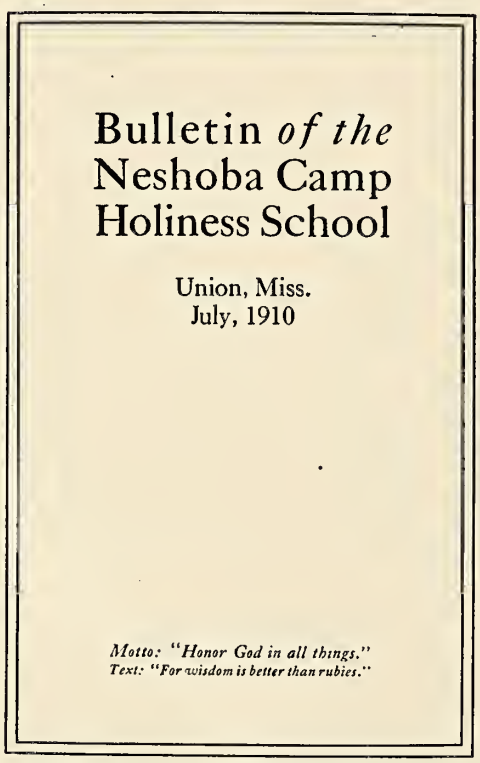


FIG. 10.— The absence of undue decoration gives the type a chance to "talk."

being extended it harmonizes in shape with the panel in which it is placed, and the absence of undue ornamentation makes for a desirable simplicity of treatment — but the seemingly unimportant question of properly placing the two lines has been neglected.

A feeling for good composition or arrangement will dictate that spaces shall not be divided in the center — that lines or groups shall not be placed exactly in the center of a blank space. Experiments have demonstrated that an

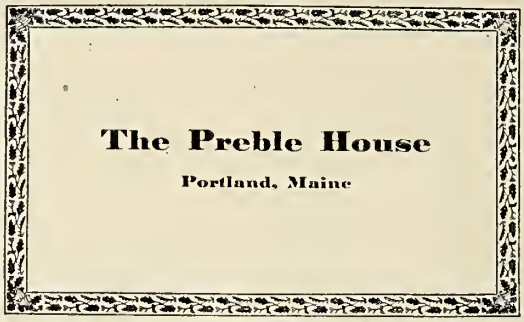


FIG. 11.— This page just misses being satisfactory because of the improper placing of the type lines.

arrangement which divides the space unequally, which places the line or group above the center, is the most pleasing to the eye.

And so, in Fig. 12, we have moved the two lines up a

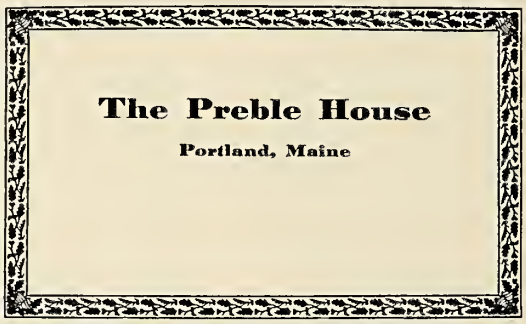
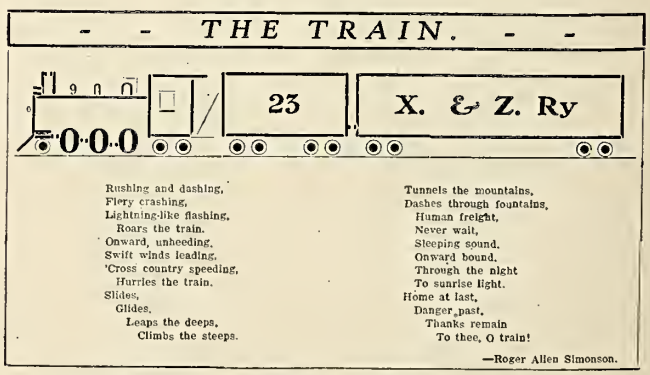


FIG. 12.— A proper placing of the lines improves the page. Compare with Fig. 11.

trifle. The distance from the upper line to the border is the same at both top and side. The result is an improvement in appearance which one would hardly consider possible with such a small change.



FRANK HAMILTON, COMPOSITOR, "LEADER," PONTIAC, ILLINOIS.

PUNCTUATION EASY.

A stranger in a printing-office asked the youngest apprentice what his rule of punctuation was. "I set up as long as I can hold my breath, and then I put in a comma, when I gape I insert a semicolon, and when I want a chew of tobacco I make a paragraph." — *Exchange.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad-setting Contest No. 30.

There was a great increase in interest in THE INLAND PRINTER'S Ad.-setting Contest No. 30 over the one preceding. No. 29 had only nineteen entries, while No. 30 had forty-five — more than twice as many. Notwithstanding the increase, we still have a complete vote on the result, every contestant sending in his selections for first, second and third places. In compiling the result, as in previous contests, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of the specimens, and their selections for first, second and third places are given herewith:

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
1		J. B. Miller, Meade, Kan.	21	42	27
2		John C. Euler, Meadville, Pa.	25	14	9
3		Andrew J. Arntson, Great Falls, Mont.	11	40	16
4		Vincent J. McHenry, East Oakland, Cal.	11	25	6
5		George A. Burke, Hoosick Falls, N. Y.	11	19	27
6	17	Frank D. Starr, Riverside, Cal.	40	4	25
7		John Costin, Laramie, Wyo.	44	25	26
8		E. Nyman, Foley, Minn.	21	39	35
9		Victor M. Rezewicz, South Bend, Ind.	39	36	25
10		George O. Adams, Braddock, Pa.	21	4	39
11		Michael Edmeyer, St. Paul, Minn.	39	21	16
12	34	Augustine Reilly, Hoosick Falls, N. Y.	8	25	21
13		Harry A. Miller, Seattle, Wash.	35	39	44
14		Dale M. Brown, Meadville, Pa.	33	45	3
15		B. Kline, New York city.	33	16	39
16		A. L. Nuhn, Canton, Ohio.	25	11	21
18	19	R. M. Coffelt, Junction City, Kan.	39	35	6
20		M. G. Coats, Yreka, Cal.	11	9	25
21		J. Arthur Griffiths, Washington, Pa.	25	3	39
22		Frank B. Jones, Waco, Tex.	11	38	3
23		W. J. Sharpin, Pembroke, Ont., Can.	11	1	45
24		Earl F. Black, Robinson, Ill.	39	21	33
25		J. P. Gomes, Honolulu, Hawaii.	32	4	36
26		Ova Burris, Laramie, Wyo.	44	25	16
27		R. F. Harris, Lake City, Fla.	36	21	25
28		Ray P. Chambers, Robinson, Ill.	4	40	9
29		Olney G. Rorabacher, Kenosha, Wis.	21	30	35
30	31	Edw. E. Bailey, Centre Hall, Pa.	39	11	21
32		Arthur Friskey, Mohawk, Mich.	25	21	42
33		Leon C. Sargent, Manchester, N. H.	39	11	27
35		H. S. Blackburn, Tacoma, Wash.	39	25	11
36		Harvey L. Blomquist, Great Falls, Mont.	39	25	11
37		E. C. Vollmer, Chicago.	8	27	4
38		J. L. Frazier, Lawrence, Kan.	21	40	37
39	40	H. Emmet Green, Anthony, Kan.	11	37	36
41		Arthur G. Hallett, East Liverpool, Ohio.	25	39	17
42		A. Z. Maloney, Mohawk, Mich.	25	32	17
43	44	L. B. Voke, Eau Claire, Mich.	11	27	35
45		William N. Potts, Ida Grove, Iowa.	39	9	11

A recapitulation of the selections follows:

Specimen Nos.			Points.
1	39	H. Emmet Green, Anthony, Kan.	36
2	25	J. P. Gomes, Honolulu, Hawaii.	34
3	11	Michael Edmeyer, St. Paul, Minn.	33
4	21	J. Arthur Griffiths, Washington, Pa.	26

Ten points — No. 4.
Nine points — No. 40.
Eight points — No. 35.
Seven points — Nos. 27, 33, 36, 44.
Six points — Nos. 8, 9.
Five points — Nos. 16, 32.
Four points — No. 3.
Three points — Nos. 37, 42, 45.
Two points — Nos. 1, 6, 14, 17, 19, 30, 38.
One point — No. 26.

This copy was rather unusual for a newspaper ad. As stated in announcing the contest, it was submitted to THE INLAND PRINTER by a New Jersey compositor who was puzzled as to the proper treatment to give it. The arrangement and wording were more suitable for a catalogue page than for a newspaper, and yet the appeal was made to the general public and the newspaper was the proper medium to use. Quite a number of the compositors followed practically the same display as Nos. 39 and 25, which received the largest vote, but owing to a little different selection of border or type did not score so many points. One reason, undoubtedly, why No. 39 finished ahead of No. 25 was that "Is Yours for the Asking" was given preference in the display over the second line (the date of the book). But for the fact that No. 11 was produced with two printings that ad. would have headed the list, as a number of compositors gave this reason for not voting for it. If Mr. Edmeyer had mitered and shaped the rules as perfectly as possible and printed his specimen in one impression, he would have avoided any question arising in the minds of the compositors in making their selections. S. Roland Hall, Principal School of Advertising, of the International Correspondence Schools, Scranton, Pennsylvania, was so interested in the contest that he wrote me a long letter, and in replying I asked him to select what he considered the best ads. Here is what he says:

DEAR MR. BYXBEE,— I have looked over the specimens you kindly sent me. I find it hard to come to a decision, because the copy was apparently designed to be typical mail-order copy for a concern dealing in women's garments. But it is far from being typical copy. The advertising man in the office of Macey & Co., or the National Cloak & Suit Company, who would advise running such copy would be thought out of his head. There is only one class of advertisers that I think would insert such copy in such space and look upon it as satisfactory, and that is a store of the class of Altman's. It is generally conceded that such stores prosper on their reputations and goods rather than on their advertising; they succeed in spite of their advertising.

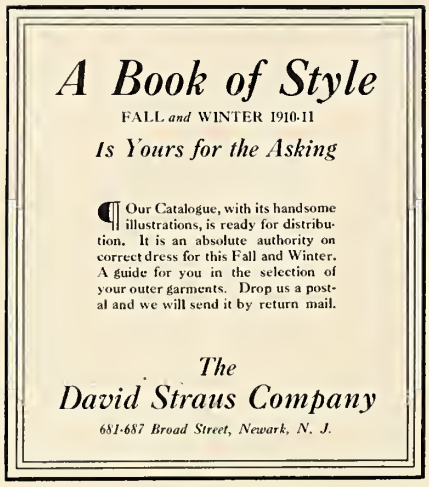
In deciding, therefore, I should say it is essential to know the class of advertiser. If he is of the class of Macey & Co. and National Cloak & Suit Company, I would say that none of the advertisements is *best*. But, of course, in saying this, I realize that I am looking at the thing from the advertising man's point of view, and am holding the printer accountable for the copy and the amount of the space, when I should not do so. I shall assume that the advertisement is to be inserted for a store like Altman's — a dignified store that prefers to speak in whispers and not to give any such thing as an illustration or an example of the values offered. From this point of view my judgment is that No. 4 is about the best. The numbering in ink in the left-hand corners indicates my choice; the pencil numbering in the right-hand corners indicates the choice of an ad. compositor working here on my staff.

Most of the specimens fall in the class of over-ornamented, superfluous-rule and job-style advertisements that possess little or none of the elements of good ad. display. No. 25 would be an appropriate setting for an Altman's class of advertiser were the heavy rule not so heavy.

If at any time you would like to have me act as judge of some contest, I would do so gladly and endeavor to give a review from an advertising man's point of view that might be helpful.

Yours, S. ROLAND HALL.

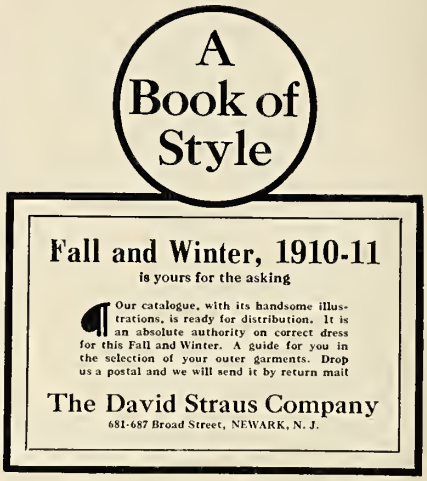
Mr. Hall's criticism of the copy is unquestionably well founded, but this very copy was submitted to a daily news-



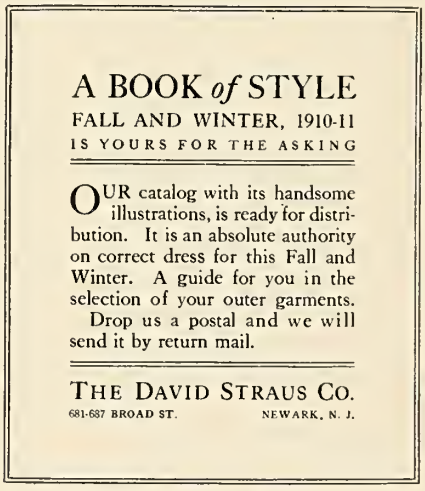
No. 39-1.— First place.



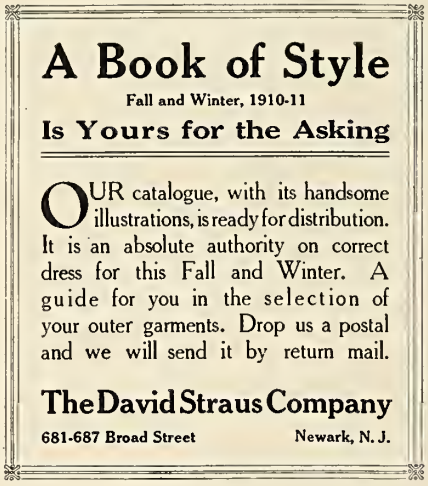
No. 25.— Second place.



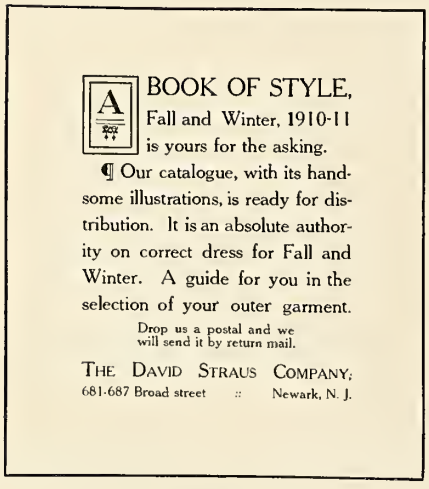
No. 11.— Third place.



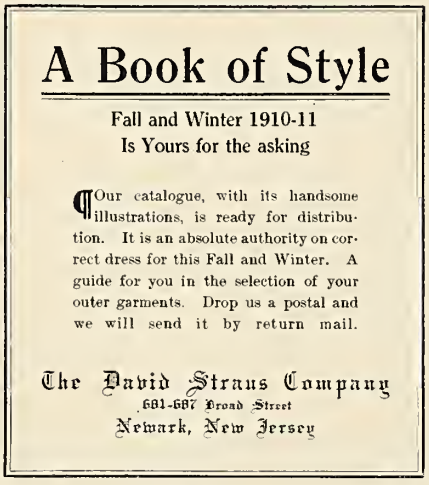
No. 21.— Fourth place.



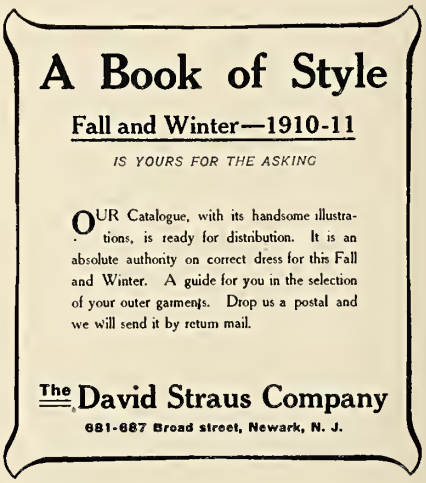
No. 4.



No. 8-1.



No. 24-1.



No. 45-1.

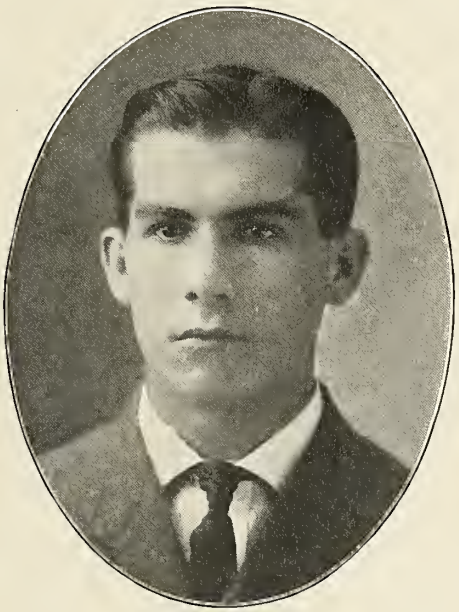
RESULT OF THE INLAND PRINTER AD.-SETTING CONTEST No. 30.

Showing the specimens receiving the largest number of votes, and the specimens selected by S. Roland Hall, Principal, School of Advertising of the International Correspondence Schools, Scranton, Pennsylvania, and the selection of a staff compositor in the School of Advertising of which Mr. Hall is principal.

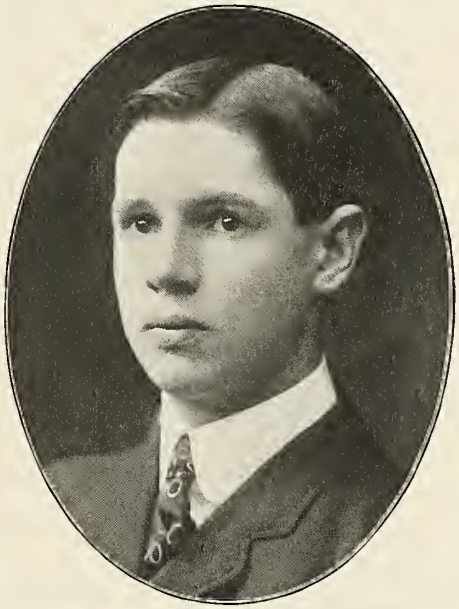
paper and the compositor was confronted with the problem of the correct way to display it — and it is on these unusual problems that the printer needs help. Mr. Hall's selections were Nos. 4, 8 and 24, in the order named; those of the compositor on his staff were Nos. 39, 21, 8 and 45. While Mr. Hall did not select the same ads. as won the contest, in choosing No. 4 for first place he has selected an ad. very similar to No. 39, with the same relative strength of display, so that the result is only a difference of opinion as to the choice of type and border. His staff compositor selected for the top of the list the very ad. which won first place. I am reproducing all the ads. selected, as they make a most interesting study. Mr. Gomes, in far-off Hawaii, deserves particular mention. He almost reached the top of the list, and if the rule used as border had not been quite so heavy Mr. Hall would have given him first place. Photographs of the leading contestants (with the exception of Mr. Edmeyer, who failed to send his picture) are shown herewith, and brief biographical sketches follow:



H. EMMET GREEN, ANTHONY, KANSAS.
First place.



J. P. GOMES, HONOLULU, HAWAII.
Second place.



J. ARTHUR GRIFFITHS, WASHINGTON, PENNSYLVANIA.
Fourth place.

H. Emmet Green was born in Griggsville, Illinois, in 1885, and learned his trade on the Macomb (Ill.) *Times*. He afterward worked in job offices in Los Angeles and Seattle, and is now foreman of the job-printing department of the Bulletin Printing House, Anthony, Kansas.

J. P. Gomes was born in Hawaii in 1886, and served his apprenticeship in the office of the Hawaiian *Star*, where he is now head job compositor. This is his third winning in typographical contests in seven months.

J. Arthur Griffiths was born in Washington, Pennsylvania, in 1886. At the age of fifteen years he started as an apprentice in the job office of H. F. Ward, serving four years. In May, 1907, he succeeded to the foremanship of the same office, which position he has since held.

It is interesting to note that these three men are all "G.'s" and are all practically the same age. R. M. Coffelt, of the Junction City (Kan.) *Republic*, who told about the scrap-book he was making about a year ago, writes: "I have my scrap-book looking pretty nice now. I have the ads. for the last three contests pasted in it, with the name of each compositor, his standing, and the way he voted written on the ads. It sure makes an interesting book for reference and study." Next month will be announced Ad.-setting Contest No. 31, and copy suggested by S. Roland Hall will be used. Mr. Hall has also consented to act as one of the judges, and we will undoubtedly have one of the most interesting competitions of the series.

The Man — The Field.

Interest in THE INLAND PRINTER'S effort to bring together deserving young men, with small capital but the ability to conduct a newspaper successfully, and promising fields where their money and talents may be invested to advantage, continues unabated. Two more fields are added to the list this month:

Field No. 11 (Wyoming).— An editor or business man with progressive ideas and some money to invest can find an opening in a thoroughly equipped printing plant, publishing one of the leading western industrial monthlies and a county-seat weekly. Also does a good job business. This is an exceptional opportunity for the right man. Business too large for one man and present owner needs a partner. Must be a man who can invest at least $4,000.

Field No. 12 (Wisconsin).— There is an excellent opening for a country newspaper in a hustling town of eight hundred people in northern Wisconsin. Has a good representation of retail stores, three hotels, seven churches and considerable manufacturing. Surrounding country is agricultural, raising potatoes and hay. It is also a good stock and dairying region.

Definite information regarding these fields will be given to those interested if they will send stamp for reply to the editor of this department.

Raising Its Subscription Rate.

In these days of reducing subscription rates and increasing advertising rates it is unusual to find a paper increasing its price, although any country weekly is worth more than $1 a year. The Kensett (Iowa) *News* has just added a little to its price, and hereafter subscribers will be obliged to pay $1.50 a year unless they pay in advance, when the rate is $1.25.

An Annual Magazine Edition.

The Calexico (Cal.) *Chronicle* recently published its "Third Annual Magazine Edition," entitled "Imperial Valley." This is issued annually as a supplement to the regular edition of the *Chronicle*. This year it consists of forty-eight pages with a heavy cover, printed in two colors. The contents are designed to show the many advantages of Calexico, and describe its many profitable industries. The entire work shows great care, the presswork on the many fine illustrations being particularly commendable.

Canadian Publishers' New Paper.

An eight-page weekly newspaper has just been started by the Toronto Type Foundry Company, Winnipeg, the *Western Editor*. It is "of editors, by editors, for editors." It gives the news of the western Canada press in considerable detail, and proposes to discuss all questions that will tend to develop and increase the business of publishers.

Ads. Submitted for Criticism.

Compositors who would be most successful should cultivate more than one style of composition. I am led to make this remark by a study of the various packages of ads. submitted for criticism this month. Here are twenty ads. submitted by one man. Every one of these ads. is set in the same style — rule border, cuts in panels, and many other panels. They are all good ads., but they are all alike, so that in a page of these ads. there is nothing distinctive. Then here is another set with every ad. squared up beautifully. Display lines are all as near as possible full length,



A



B



C

and a page of these looks as if it were all one ad. It is all right to have individuality, but be versatile in your individuality. In my criticisms this month I will show several different styles of display, and I would advise compositors to occasionally change from their usual style to something which will lend more variety to their work. First, I want to show an ad., submitted by the Moline (Ill.) *Dispatch* (A). The only thing unusual about this ad. is the break in the panel on either side. This was a very simple thing to do, but it helped immensely in overcoming the bad appearance of that assortment of short display lines. B and C are samples of double-panel ads., sent by Samuel L. Bogasse, of Raleigh, North Carolina. All of Mr. Bogasse's work is good, nearly every ad. having a double panel like B, or similar panel arrangements to C. J. L. Frazier, foreman of the Lawrence (Kan.) *World*, submitted D, together with a number of similar ads. for the same advertiser. There is a wholesomeness about an ad. of this character (the original was five columns wide and fifteen inches deep) — it attracts and holds the attention like a vivacious, robust, red-cheeked girl among a lot of very proper and dignified old maids. The work of the compositors on the Atchison (Kan.) *Champion*, submitted by A. G. Overton, the foreman, is a good deal on this order. I have looked over a large package of their ads. very carefully and have no criticisms to offer. Still another package of ads. comes from M. Earle Adams, of Los Altos, California, and one of these is reproduced (E). Mr. Adams' greatest fault is sameness, or lack of distinctive display, and the use of ornamental instead of rule borders. The ad. shown is probably the best of the four submitted. It has great possibilities for the making of an attractive ad., and would make excellent copy for a contest. However, our plans are already complete for the next contest, so it will be impossible to use it for that purpose, but I am going to ask the other three men whose work I have commented on above, to set this ad. in a space three columns wide and four inches deep and send me proofs. If you will do this at once I may be able to reproduce the ads. next month and show Mr. Adams just what might have been done with this copy.

Thirty-eight Years without Changing Owners.

With the beginning of the year the Carnegie (Pa.) *Signal-Item* started its thirty-ninth volume. In all the thirty-eight years of its existence it has been published by the same family, a record seldom equaled, and missed only five issues in the 1,976 weeks. To-day the *Signal-Item* has a larger circulation than at any time in its history, and distributes more papers in the district of which Carnegie is the center than any other local paper.

Collecting Lapsed Subscription Accounts.

In response to the request in last month's INLAND PRINTER for legal decisions bearing on the question of collecting old subscription accounts, the *Country Gentleman*, of Albany, New York, sends one of its blank subscription bills, on the back of which is printed the following:

THE LAW OF SUBSCRIPTIONS.

Any person who takes a paper regularly from the postoffice, whether directed to his name or another name, and whether he has subscribed or not, is responsible for the pay.

That is to say, a man has to pay something for a benefit — there must be a *quid pro quo* — if I accept anything of any value whatever from you, I am bound in law to pay for it. There is an implied promise to pay upon the acceptance of anything of any value. The law implies a promise to pay the fair and reasonable worth of anything of any benefit to either the vender or purchaser; retaining it is holding out to the other party that he wants a thing, and it would then be fraudulent for him to say: "True, I accepted the article, but I never solicited it, and therefore won't pay for it."

A PRACTICAL ILLUSTRATION.

In January, 1860, Dr. A. G. Osbun, of Fort Scott, Kansas, sent in a club to the publishers of the *Country Gentleman* — Luther Tucker & Son, Albany, New York — including in his list the name of Dr. J. H. Couch. Cash for that year was sent with the order, and no directions were given with reference to discontinuing the paper at the end of the year. It being the publishers' rule always to continue unless orders to the contrary are given, Doctor Couch received the paper every week until October 12, 1875, when it was deemed expedient to stop sending it, as the doctor paid no attention to the numerous bills which were sent to him, and an attorney to whom the account was entrusted for collection could obtain no satisfactory reply to proposals for an amicable settlement. Suit was subsequently instituted for the whole amount of subscription due from January 1, 1861, with interest for each year at six per cent added, and judgment was promptly rendered in favor of the plaintiffs. Very fortunately for a still

more definite settlement of the question at issue, Doctor Couch appealed the case to the District Court of Bourbon County, which affirmed the judgment of the lower tribunal, and the bill, together with considerable legal costs, was then paid. The points upon which the court rested its decision were as below:

I. When a subscriber to a newspaper, after his first subscription expires, continues to take the paper regularly from the postoffice, he is liable to the publishers in the price thereof.

II. When any person continues regularly to receive a newspaper from the postoffice for a number of years, and does not pay for the same during that time, it is what is denominated in the Kansas Code a running account, and therefore the Statute of Limitations does not run. In legal phraseology, this takes the case out of the statute.

III. If vexatious and unreasonable delay of payment is proved, interest must be allowed.

This case is rather an old one and shows a Kansas decision. Possibly some one can cite a more recent decision, or



D

one from some other State. The question did not arise in this instance of a subscriber refusing to take the paper from the postoffice, or ordering it discontinued without paying arrears. It is doubtful if a bill could be collected under such circumstances.

Highest Building in the County.

With its new seven-story home, the highest building in the county, the Punxsutawney (Pa.) *Spirit* is well equipped, not only for the publication of its daily and weekly editions, but for practically all kinds of high-class printing and binding. Punxsutawney has a population of only ten thousand, but the *Spirit's* new building is equal to similar structures in cities of twenty-five thousand. The greater part is utilized by the *Spirit*, the remainder being leased for office purposes.

Ask $100,000 to Buy Newspaper Space.

An initial appropriation of $100,000 (with the expectation of ultimately expending $250,000) has been asked of the Wisconsin Legislature for the purpose of purchasing newspaper space, in which the University of Wisconsin is to give to the people of the State the results of the latest investigations, as well as general information concerning agriculture, dairying, public health, municipal problems, sanitation, good roads and similar subjects of state interest. The idea is to have this information published regularly in the same place in the papers under a department heading that will indicate its source and authoritative character, believing it will have more effect than if published as at present as news matter.

A Belated Holiday Number.

The Orange (Tex.) *Leader* issued a very expensive holiday number, but received too late for comment last month. The cover was a special design, printed in four colors, the first page containing a number of local views. The inside was printed in brown ink, with an appropriate holiday border, in red and green. Great care was taken with the work throughout, and the result was a number of which the publisher may be justly proud.

Original Poetry as a "Filler."

Under the heading, "Our Own Column — Don't Read It," the editor of the Birnamwood (Wis.) *News* fills a column with short poems (?) on various subjects. His explanation, or excuse, is:

While musing just the other eve,
It seemed the proper caper
To scribble off this little verse
To help fill up the paper.

He very appropriately heads the column with this:

If you'd enjoy your morning cup
Of coffee, gently sip it.
If this nonsense you'd enjoy —
Perhaps you'd better skip it.

Wants to Know Who Owns Papers.

Newspapers shall file with the Secretary of State statements showing the real ownership of their stock, bonds and mortgages, according to the provisions of a bill recently introduced in the Texas legislature. The bill was prepared on the recommendation of Governor Campbell in his farewell message. The object of the measure is to ascertain what "interests" are behind the different publications, "so that the people who read these papers may know who is doing the talking." Statements are to be filed quarterly, and severe penalties are provided for non-compliance with the provisions of the bill.

Young Ladies Successful Publishers.

Misses Anna and Jennie Knudson, publishers of the *Green Lake Breeze*, at Spicer, Minnesota, have made such a splendid success of their paper that other Minnesota pub-



E

lishers are beginning to take notice of the young ladies and their work. A recent issue of the Paynesville (Minn.) *Leader-Press* contained a half-tone reproduction of the Misses Knudson together with a eulogy on their enterprise and progressiveness. Miss Jennie Knudson, editor and

manager, according to the *Leader-Press*, "is young and very good looking," and is "an adept in the profession." Miss Anna is the genius in the practical end of the business, and is said to have "one of the neatest and cleanest shops in the State."

Newspaper Criticism.

Only one paper was received this month accompanied by a definite request for criticism. Publishers desiring criticism of their publications should remember that criticism is not given unless particularly requested by letter or postal. With hundreds of papers being received every month it is necessary to have a rule of this kind in order to avoid the possibility of directing attention to faults in publications when such notice is not desired. Brief suggestions for improving the paper mentioned follow:

Wray (Colo.) *Gazette*.— If I were publishing the *Gazette* there are two things I would change: I would omit that ad. above the title, no matter how much the advertiser paid for it, and I would use caps. and lower case for the second part of the display heads. The *Gazette* is an exceptionally well-printed paper, and, aside from these two things, there is nothing to criticize.

News Notes.

THE *Echo*, Kingsley, Mich., has suspended publication.

AT Woodsboro, Md., the *Banner of Liberty* is no more.

AT Emporia, Kan., the *Daily Journal* has suspended publication.

THE Dickinson (N. D.) *Post* has been merged with the *Recorder*.

PLANS are under way for a new daily paper at Mechanicsburg, Pa.

EFFORTS are being made to revive the Griffin (Ga.) *Daily Herald*.

NEW CASTLE, PA., is to have another daily paper, according to report.

J. E. COOKE has disposed of his interest in the Brady (Tex.) *Standard*.

A. A. LYFORD has sold his interest in the Jacksonville (Tex.) *Reformer*.

AT Scotts Hill, Tenn., the *News* is reported as having suspended publication.

THE Berlin (N. H.) *Reporter* was the victim of a $20,000 fire loss recently.

SUSPENSION of publication by the South Hill (Va.) *Enterprise* is reported.

THE *Free Lance*, at Greenup, Ill., is reported as having discontinued publication.

THE plant of the Hornett (N. C.) *Reporter* was destroyed by fire on January 28.

THE Fort Wayne (Ala.) *Record* has been consolidated with the *Journal* of that place.

A CONSOLIDATION of the Plymouth (Ind.) *Daily Chronicle* and *Daily Tribune* is reported.

SAN JOSE *News* is the name of a weekly newspaper established last month at San Jose, Tex.

A MOVE is on foot to establish a new daily paper at Clarksville, Tenn. Charles Slack is the promoter.

LIVE OAK, CAL., is to have a newspaper. It will be published by the Live Oak Publishing Company.

THE plant of the Journal Publishing Company, Johnstown, Pa., was recently totally destroyed by fire.

EMMETT GRAY, recently editor of the Hartselle (Ala.) *Enquirer*, has established a new weekly at Oakman, that State.

A SOCIALIST paper will be started at Barre, Vt. John Spargo, the noted Socialist author and lecturer, will be a contributor.

TEAGUE, TEX., is to have a new paper. D. D. Peevy has purchased the defunct *Tribune* plant and will begin operations shortly.

ALL whiskey and liquor advertising will hereafter be excluded from the columns of the St. Louis (Mo.) *Twice-a-Week Republic*.

THOMAS H. NAPIER, well-known newspaper man of Dallas, Tex., has been appointed state expert printer by the Texas Printing Board.

THE Lansing (Mich.) *State Republican* has taken over the *Journal*, of that city, and consolidated the two papers as the *Journal-Republican*.

INFORMATION is being gathered by the McMillan Printing Company, of Monroe, Mich., with a view to starting an independent paper at that city.

CHARLES H. WISE is the president of a newly organized company which will issue a weekly paper and conduct a job-printing business at White Hall, Md.

HENRY O. JOHNSTON, a journeyman printer, working as a make-up on a local newspaper, has announced himself as a candidate for mayor of Ardmore, Okla.

A NEW weekly newspaper will be started at Hartford, Ark., shortly by J. R. Massey and Alva Hamilton, who have formed the Massey-Hamilton Publishing Company.

A STATE publishers' association, including all the newspapers of the State, is planned for Iowa. It is being promoted by the Iowa Associated Dailies in Des Moines.

CHARLES J. BONAPARTE, attorney-general in the Roosevelt administration, has taken up newspaper work, and will become contributing editor of the Baltimore *Evening Sun*.

THE Joliet *Herald* and Joliet *News* have purchased the subscription list and advertising contracts of the *Republican*, of that city, which paper has discontinued publication.

THE newspapers and job offices at Lumberton, Sumrall and Bassfield, Miss., have been taken over by the Record Publishing Company, of Purvis, Miss., which concern is a consolidation of the interests of the Purvis *Record* publishers and the Broome Publishing Company, of Lumberton.

NEWSPAPER men of Butler, Pa., held a banquet at the Nixon Hotel recently and organized the Butler Press Club. C. M. Heineman, of the *Times*, was elected president.

AT Atlanta, Ga., the *Journal* has organized an engraving company and established a well-equipped plant for handling commercial half-tone and line work. Inman Gray is manager.

JOHN T. WINDRIM has been made president of the Evening Telegraph Company, at Philadelphia, Pa., succeeding Barclay H. Warburton, who still retains his interest in the paper.

ATMORE (Ala.) business men have made a flattering offer to E. L. Calley, editor of the *Baldwin County News*, at Roscoe, to induce him to move his newspaper plant to Atmore.

THE Times Printing Company, of Hamilton, Ont., recently issued a souvenir number, reviewing the manufacturing resources, educational advantages and commercial opportunities of the city of Hamilton.

THE Buckeye Press Association held its midwinter meeting at Mansfield, Ohio, February 23-25. The association has a membership of nearly two hundred newspapers, chiefly in towns other than county seats.

FRED WARREN, editor of a Socialist paper at Girard, Kan., who is serving a six months' sentence for alleged improper use of the mails, recently refused to indorse a petition to President Taft for a pardon.

JOHN NORRIS, chairman of the committee on paper of the American Newspaper Publishers' Association, says the reciprocity arrangement with Canada, if ratified, will promptly and materially reduce print-paper prices in this country.

F. B. GREGG has asked the Superior Court to appoint a receiver for the Haynes Publishing Company, publishers of the *Inland Herald*, of Spokane, Wash. Mr. Gregg alleges that the company is hopelessly insolvent; that its total indebtedness is between $350,000 and $400,000 and its assets only $10,000.

FEDERAL Judge William T. Newman recently sustained the demurrer of the *Semi-weekly Atlanta Journal* and quashed the indictment returned some time ago by the federal grand jury, charging the *Journal's* editor, James S. Gray, with conspiracy to defraud the United States mails through alleged irregularities in weighing newspaper mail, at Atlanta, Ga.

MRS. M. G. ADAM, of Pass Christian, Miss., is suing her three children for possession of the printing plant of the *Coast Beacon*, which she claims was deeded to them simply to make sure that it would become their property at her death. The children, however, have assumed ownership, and Mrs. Adams has been compelled to ask annulment of the deed in order to maintain control.

New Publications.

Boise, Idaho.— *Journal* (daily).

Pavo, Ga.— *Progress*. J. S. Searey.

Gloucester, Mass.— *Herald*. Charles Duley.

Devils Lake, N. D.— *World*. H. Z. Mitchell.

Hazel Green, Ky.— *Elam's Olio*. Emin Elam.

Clifford, Idaho.— *Wireless*. Charles Hofstetter.

Brainerd, Minn.— *Journal Press*. R. M. Sheets.

Central Valley, N. Y.— *Central Highland Herald*.

Bessemer, Ala.— *Daily Standard*. J. H. Edmondson.

Radcliffe, Mass.— *The Crucible* (successor to *The Shop*).

Pittston, Pa.— *Herald*. William P. McLoughlin, editor.

Muskogee, Okla.— *Legal Record* (daily). Joseph Phelan.

Pittsburg, Pa.— *Saturday Critic*. Percy F. Smith, editor.

Lexington, Tenn.— *The Square Deal*. A. L. Austin, editor.

Lake Charles, La.— *Daily Times*. Times Publishing Company, Ltd.

Wilkesbarre, Pa.— *Review* (Sunday only). Company of local citizens.

Beaver Dam, Wis.— *Daily Citizen*. E. E. Parker & Son, publishers of the *Dodge County Citizen*.

Changes of Ownership.

Andersonville, Ind.— *Four-County Herald*.

Douglassville, Ga.— *Douglas County Sentinel*.

Windfall, Ind.— *Herald*. J. C. Day to E. Perry.

Fort Lupton, Colo.— *Press*. Sold to W. G. Hubbell.

Sterling, Neb.— *Sun*. A. L. Powell to J. E. Hanway.

Currie, Minn.— *Independent*. Sold to C. A. Portmann.

Albion, Ind.— *New Era*. E. L. Adair to O. L. Pattee.

Farmington, Minn.— *Tribune*. Sold to Guy C. Martin.

Hanover, Mich.— *Local*. G. V. Daily to E. P. Lamont.

Robinson, Ky.— *Advance*. C. E. Colyer to M. C. Florer.

Haven, Kan.— *Journal*. Ruth Matthews to J. E. Junkin.

Anamosa, Iowa.— *Eureka*. T. E. Booth to Louis Gardner.

Woodbine, Iowa.— *Twiner*. C. W. Bays to Bays & Atkins.

Converse, Ind.— *Journal*. E. E. Miller to Millard Pearson.

Davis, S. D.— *Monitor*. Chas. Hartsough to W. C. Kerner.

Pickneyville, Ill.— *Democrat*. T. L. Baxter to J. A. Brey.

Gilroy, Cal.— *Gazette*. L. C. McKenny to Crome & Burland.

Wayne, W. Va.— *News*. Sold to Dr. J. W. Rife and C. J. Rife.

Waverly, Iowa.— *Democrat*. C. W. Miller to Hoeger & Westphal.

Morgantown, Ky.— *Republican*. H. B. Morehead to J. W. Hines.

Gray Eagle, Minn.— *Gazette*. F. B. Thompson to Frye & Walburn.

Antlers, Okla.— *American*. T. G. Prouty to Antlers Printing Company.

Mexia, Tex.— *Enterprise*. Dunlap Printing Company to J. S. Nelson & Son.

New Providence, N. J.— *News*. J. T. Scott to Passaic Valley News Company.

Philadelphia, Pa.— *Evening Telegraph*. B. H. Warburton to Rodman Wanamaker. By this change the Wanamakers get control of three of the city's newspapers, the *North American* and the *Record* being the other two.

Denver, Colo.— *Rocky Mountain News.* Thomas M. Patterson to Senator Simon Guggenheim.

Shadyside, Ohio.— *Belmont County News.* Messrs. Campbell and Vance to J. F. Poorman, of Bellaire.

Waukegan, Ill.— *Daily and Weekly Gazette.* W. J. and F. G. Smith to J. B. Hungerford, of Carroll, Iowa.

Parkersburg, W. Va.— *Dispatch News.* Judge Reese Blizard to H. C. Ogden, of the Wheeling *Intelligencer.*

Willimantic, Conn.— *Journal.* A. J. Bill to H. F. Wilder, owner of the *Windham County Observer,* at Putnam.

McAlester, Okla.— *Herald-Democrat* (daily). Sold to former Governor Haskell and his private secretary, W. B. Anthony.

Brady, Tex.— *Booster* (daily). Sold to A. R. Crawford, who will change the name to Brady *Evening Tribune* and greatly improve the mechanical equipment, and make the paper an "all home-print."

Norristown, Pa.— *Register.* Albrecht K. Kneule to Elwood S. Moser, of the Collegeville *Independent,* and Irwin H. Bardman, of the Schwenksville *Item.* The sons of Messrs. Moser and Bardman have been given control of the weekly papers which their fathers have given up, Leroy Moser taking over the *Independent,* and Stanley Bardman, the *Item.*

Deaths.

Grand Rapids, Mich.— A. H. N. Jenkins, editor of the *Times.*

Indianapolis, Ind.— Sol Hathaway, editor of the *Independent.* (Suicide.)

Meyersdale, Pa.— A. Luther Smith, many years editor of the *Commercial.*

St. Louis, Mo.— John S. Davis, pioneer printer and publisher and a veteran of the Masonic fraternity.

South Bethlehem, Pa.— David O. Goldshalk, editor of the *Globe* and founder of the Bethlehem *Times.*

Detroit, Mich.— James A. Randall, founder of the Buffalo (N. Y.) *Times* and the Kansas City *News.*

Washington, D. C.— William C. Sefton, for forty-two years an employee of the Government Printing Office.

Louisville, Ky.— William H. Nichols, for thirty years foreman of the stockroom of the Courier-Journal Printing Company.

Philadelphia, Pa.— James Elverson, Sr., editor and proprietor of the Philadelphia *Inquirer.* He began life as a messenger boy at Newark, N. J.

Louisville, Ky.— William F. Morrison, pioneer printer of Louisville and at one time foreman of the *Courier-Journal.* He was a veteran of the Civil War.

Trenton, N. J.— William Hibbert, one of the city's best known employing printers, and head of the printing concern known as William Hibbert & Sons.

Woonsocket, R. I.— William H. Goodale, at one time publisher of the *Patriot,* and for many years instructor in printing in the State School for the Deaf, at Providence.

Leavenworth, Kan.— Ernest Leissler, one of the oldest German printers in America and well known in many parts of the country. He was eighty-three years old and had worked at the business since his fourteenth year.

Chicago, Ill.— Samuel E. Pinta, one of the city's oldest printers and a member of the Old Settlers' Association. He was among the first officers of Typographical Union, No. 16, serving as vice-president during the Civil War.

Pittsburg, Pa.— Captain James O'Donnell, a member of the Pittsburg Chamber of Commerce and pioneer riverman. He was a printer on the *Daily Advocate* when it was the only daily newspaper in that part of the State.

New York, N. Y.— George Tappan Williams, one of "Big Six's" oldest members. For upward of thirty-five years he was a leading officer of the Improved Order of Red Men of New York, and had served as Grand Sachem of the order.

Carthage, Mo.— C. B. Masterson, well-known journeyman printer. He claimed the American record for setting the most type in one day. The occasion was Garfield's death, and the "string" was set on the Kansas City *Journal.*

Chicago, Ill.— Peter Price, veteran soldier and printer. He was one of the city's best-known Grand Army men, being a member of Farragut Post. He also had been prominent in the affairs of the local typographical union. For the past seventeen years he was employed in the postal service.

Greensburg, Pa.— Captain Chauncey F. Mitchell, printer, newspaper man, adventurer and soldier. In 1831 he took up the printer's trade in the office of the *Mercury News,* at Pittsburg, and in 1854 established and became the first editor of the Somerset *Democrat.* He recently celebrated his ninety-third birthday.

New York, N. Y.— Owen Kildare, successively newsboy, prizefighter, professional athlete, soldier of fortune, theatrical manager, author, editor and head of the Kildare Publishing Company. He was trustee of the National Newsboys' Association. In 1901 he joined the Venezuela revolution against President Castro. While a general in the revolutionary army he was made a prisoner by the Government forces and escaped while under sentence to be shot.

THE INVENTOR OF THE GUMMED STAMP.

The inventor of the gummed postage stamp was a Scotsman, Mr. James Chalmers, of Dundee, who, in 1834, suggested the adoption of the practical system of affixing adhesive squares of paper to envelopes. Mr. Chalmers was ridiculed, and, among others, medical men predicted that the constant licking of gum would be prejudicial to the health of the nation. It was not until 1841 that the plan of Mr. Chalmers received the serious attention of the postoffice authorities.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

The Western Printer?

(817.) "Will you kindly advise us where the *Western Printer* is published?"

Answer.— We have no knowledge of such a publication. You probably have reference to the *Western Publisher,* which was issued by the Western Newspaper Union, of Chicago, as a magazine, for a number of years. It was discontinued, however, and in its place is being published an eight-page paper, as a house organ.

Machines for Printing Facsimile Typewritten Letters.

(828.) "Kindly give names of firms selling machines for printing facsimile typewritten letters."

Answer.— Printograph Company, La Crosse, Wis.; Automatic Letter Machine Company, Adams and Dearborn streets, Chicago; A. B. Dick Company, 736 West Jackson boulevard, Chicago; Writerpress Company, 215 Dearborn street, Chicago; Multigraph Sales Company, Cleveland, Ohio; Rogers Addresser Company, 12 North Des Plaines street, Chicago; the Flexotype Company, Burlington, N. J.

Adjustable Form Truck.

(818.) "I wish to inquire about an imposing surface made to receive directly from a flat bed letterpress forms of type, patent blocks, etc. Kindly let me know who manufactures such an article."

Answer.— The Mashek Manufacturing Company, 592 West Lake street, Chicago, makes a printer's patent form-truck. This truck can be adjusted to receive forms from stone and then readjusted to deliver directly to press. The compactness of the truck when carting makes it easy to pass through narrow aisles and takes up little room when left standing.

Calendar-makers.

(827.) The Home Novelty Company, Beaver City, Nebraska, desires to communicate with calendar companies, and asks for the names of such concerns.

Answer.— Oliver Baker Manufacturing Company, Minneapolis, Minn.; Taylor Brothers Company, Rochester, N. Y.; Goes Lithographing Company, Sixty-first and Clark streets, Chicago; Julius Bien Company, 140 Sixth avenue, New York; Thomas D. Murphy Company, Red Oak, Iowa; Stone Printing & Manufacturing Company, Roanoke, Va.; Crescent Embossing Company, Plainfield, N. J.; Sullivan Printing Works Company, Cincinnati, Ohio.

Savage's Dictionary of Printing.

In the January issue, answering a correspondent asking for information concerning Savage's Dictionary of Printing, it was stated that no such dictionary was in existence, so far as we knew. The answer was made somewhat hastily and without a thorough examination of our library

records. Savage's Dictionary of the Art of Printing was published by Longmans, at London, England, in 1841, and has been out of print for almost fifty years. If a copy of this old work is to be found in America it probably will be in the library of the American Type Founders Company at Newark, New Jersey, which through the efforts of Henry L. Bullen has been made the most complete printers' library in this country.

Preparing Copy for the Printer.

(816.) "Can you advise me of a way that I can figure how much space I have got to allow for matter so that I can know in advance, before giving to the printer, how much matter I can get into a given space and how much space I have got to allow for given matter? Are there no scale books giving sizes of type and how much space in length, also height required for it? Also, I suppose there are correct spacings — how much space between lines of heavy type — how much space should be left around a cut, etc.— what is the narrowest space practical to print in and, I suppose, a hundred other things a typesetter or compositor has to know, but which I ought to understand in order to know what I can properly put in a space, and have put in to have it done properly? Isn't there a simple, inexpensive but comprehensive manual or text-book that I can get that will enable me to depend on myself and also enable me to get what I want? Are there any scale rules of any use, or needed? Any information you can give me will be sincerely appreciated."

Answer.— The points covered in your questions are not answered fully in any published work, so far as we know. H. H. Stalker, 202 Majestic building, Toledo, Ohio, is the author of a booklet which is said to have merit as an aid to advertisers who are not familiar with type-faces and measurements. We would advise that you write Mr. Stalker, and inquire as to its full text. Before preparing copy for the printer an advertiser should first decide whether he wants certain type and certain sizes, or will accommodate the type to the copy. The former plan is the better way to secure satisfactory typographic results, especially when matter is likely to be crowded. And when a choice of type is made for a given space it is comparatively easy to approximate the number of words which can be used. All modern type is made on the point system as to depth. The smallest type made is known as brilliant and is 3½ points deep. Following this in regular order as to sizes are: Diamond, 4½ points; pearl, 5; agate, 5½; nonpareil, 6; minion, 7; brevier, 8; bourgeois, 9; long primer, 10; small pica, 11; pica, 12. Larger sizes are simply called 14-point, 16-point, etc., giving the name of the face style, as 14-point Cheltenham, 16-point Condensed Gothic, etc. There are seventy-two points to an inch, so that twenty lines of the smallest type — brilliant (3½-point) — make just two points less than an inch. One inch of nonpareil (6-point) contains an even dozen lines, and there are just six lines of pica (12-point) to an inch. To get a good typographical effect, leads (space) are usually used between the lines. These are made in sizes of 1, 2, 3 and 4 points. Therefore the amount of space taken in this way would have to be added in order to ascertain the number of leaded lines that could be run in a given space. In computing the number of words to a line of a certain measure it is necessary to turn to some printed specimen of the sized type to be used, for the reason that there is no standard width even for roman faces (such as those appearing in the regular news articles of newspapers). For instance, one newspaper may use nonpareil (6-point) and average six words to a 2¼-inch line, while another may use a "leaner" 6-point and average about six and one-half or seven words to a line. In display and black-faced types there is much greater variation in width, running from extra condensed to extra extended. In copy that contains a number of display lines care should be taken in the matter of allowing for white space on either side. The amount of white space depends, of course, on the spacing of the matter as a whole. To be more explicit, if all of the body-type is set without leads between the lines, less space should be given around display lines. This same principle obtains in running matter around cuts. The space between the type and the cut should conform with the spacing throughout. In catalogue work, for instance, cuts may be run within one point of the reading-matter where the type is small and set solid, with a crowded appearance. Just as the "white" is increased and larger type used, the space around cuts should be increased. The narrowest space in which it is practical to run reading-matter depends entirely upon the size of type in which it is set. Type not larger than 6-point can be narrowed to a column five picas (60 points) wide, while larger sizes should have more space. If you expect to make a business of preparing copy for the printer in the form of advertising matter, we would advise that you take a course in a good advertising school. One of the best American institutions of this character is known as the George H. Powell School of Advertising, 11 East Twenty-fourth street, New York city.

POSTOFFICE DEFICITS AND SECOND-CLASS MATTER.

BY WILMER ATKINSON.

In 1860 the postal deficit was $10,652,543; in 1910 it was $5,848,566. The postage rate was four times greater in 1860 than now.

Coming down twelve years to 1872 the total weight of second-class matter was that year less than 65,000,000 pounds.

Now it is 817,428,141 pounds, more than twelve times greater.

Then the postage rate was four times what it is now.

Then the gross revenue was $21,915,426; now it is $224,128,657, more than ten times as much.

Then there was no rural free delivery; now that system costs $36,923,737.

Then there were no registered letters; now there are 42,053,574 a year.

Then there were issued $48,515,532 of domestic money orders; now there are issued $547,993,641.

Then postmasters were paid $5,121,665; now they are paid $27,514,362, and their clerks are paid $38,035,456.62.

Then city delivery cost but little; now it costs $31,805,485.28.

In 1872 there were issued of stamps, stamped envelopes and wrappers less than $18,000,000 (there were no postal cards); now are issued, including postal cards, $202,064,887.96, more than ten times as much.

Observe that the weight of second-class matter is 752,428,141 pounds greater than in 1872, costing therefore (according to some official mathematicians), more than 9 cents a pound for transportation, or a total of $67,718,532.69. The deficit for 1910 is almost identical with that of 1872.

1885-1910.

As late as 1885 the government income from the issue of stamps, stamped envelopes and wrappers and postal cards was $35,924,137.70.

In 1910 it was $202,064,887.96, more than five times as much.

The number of registered letters issued in 1885 was 11,043,256; in 1910 it was 40,151,797.

The amount of money orders issued rose from $117,858,921 in 1885 to $498,699,637 in 1910.

The total postal receipts rose from $42,560,844 in 1885 to $224,128,657 in 1910, an increase of $181,567,813.

The postage rate on second-class matter in 1885 was double what it is now.

During the intervening period the weight of second-class matter had increased about 600,000,000 pounds.

Now we will get down a little closer in this business and see what has happened within the last five years.

1906-1910.

In 1906 there was a gain in weight of second-class matter of 41,674,086 pounds; in that year the deficit was $10,516,999.

In 1907 there was a gain in weight of 52,616,336 pounds — 11,000,000 pounds more than in 1906; the deficit was reduced to $6,653,283.

In 1908 there was a *loss* instead of gain in weight of second-class matter of 18,079,292 pounds; the deficit went up to $16,873,223, an increase over the year before of more than $10,000,000.

In 1909 there was only a slight gain in weight of 28,367,298 pounds; the deficit went up to $17,441,719.

In 1910 there was a gain in weight of 94,865,884 pounds, the largest ever known; and the deficit dropped to $5,848,566.88.

From 1906 to 1910 there were 198,863,387 pounds increase in the weight of second-class matter; the deficit was $4,668,432.12 less in 1910 than in 1906.

The impression is prevalent that the amount paid for railway transportation was cut down the past year, but the truth is that the railroads were paid $44,654,514.97, the railway mail service and the postoffice car service cost $24,065,218.88, a total of $68,719,733.85, which is more by a half million than was paid in 1909, and over $7,000,000 more than was paid in 1906.

It is claimed that there is no definite relation between deficits and second-class matter; very well, the foregoing are the official figures; let them speak for themselves.

In the whole history of the Postoffice Department, neither an increase of second-class matter nor a reduction of the postage rate has ever increased deficits, no matter what burdens have been piled upon the service in the way of an extension of city delivery, the establishment of rural free delivery, the multiplication in number and increase of pay of officials, increase of government free matter, increase of railroad and other transportation charges, nor an increase in the obstructive energies of postal officials directed against the publishing business. [See In Memoriam below.]

It has come to be generally understood and conceded that second-class matter originates mail of the other classes. The Postal Commission testifies that "No sane man will deny that second-class matter is the immediate cause of great quantities of first-class matter." Mr. Madden and Mr. Lawshe said the same thing. Meyer said that "It is known that second-class matter is instrumental in originating a large amount of other classes of mail matter." To what extent this is so can not be determined with exactitude, but the official figures given throw a flood of light on the subject.

There are four classes of (paid) mail matter — first, second, third and fourth. The first comprises letters and postals, the second newspapers and periodicals, the third circulars, and the fourth merchandise.

How, of themselves, could the first, third and fourth classes develop faster than the growth of population? Does not their extension depend upon the business energy and the intellectual activity of the people, and in turn do not these depend very largely upon the circulation of the public press?

Will it, therefore, be deemed unreasonable to conclude that of the $202,064,887.96 of stamps sold for the first, third and fourth classes of mail matter last year, $150,000,000 of it originated immediately, remotely and cumulatively from the second class? How else than in some such way can we account for the prodigious development of the postal business, which has outrun population sixfold or more?

The late Senator Dolliver, at the American Periodical Association's banquet, at the New Willard hotel, at Washington, a year ago, said: "I look upon every one of your little advertisements as a traveling salesman for the industries of the United States."

The amazing development of the industries of the country is in a large measure due to second-class matter; the great increase of second-class matter is due to the low postage rate; and the wonderful expansion of the postal establishment is based chiefly upon the widespread distribution of newspapers and periodicals.

The foregoing figures are respectfully submitted; they are official; and their significance can be interpreted by any intelligent and thoughtful person. In the presence of these figures, is it too much to claim that the Government has never lost a dollar in transporting second-class mail, that it is by far the most profitable of any, and that, were it withdrawn or greatly curtailed by an increase of rate, the postal establishment would collapse into bankruptcy?

In view, also, of the foregoing figures it is hoped that the Government will assume a less antagonistic attitude toward the publishing business, and encourage and promote the circulation of the public press rather than repress and curtail it. Its obstructive course has been pursued too long, having no basis in justice, business foresight, or common sense.

Let there be a realization and an awakening!

IN MEMORIAM.

During the last fiscal postal year the death list of publications footed up to **4,229**. Of these, **504** died a-bornin', that is, were denied entry; the others — **3,725** — were papers that had been established.

In the decade from 1901 to 1910, inclusive, **11,563** publications were strangled at birth (denied entry), and of established papers that died there were **32,060**.

How many of these were forced to give up the struggle for existence on account of the hard conditions imposed by the Government, we have no means of knowing. It is not found in the annual reports. It is beyond question that with sample copies cut off and necessary credit for subscriptions forbidden, no publishers without a large cash capital to draw from can start and keep going in competition with old established papers.

Why at this time, when the people are trying to get rid of monopoly, the Government should thus build one up, is hard to comprehend.

We are informed that the rule in regard to expired subscriptions "has met with strong approval and continues to grow in favor with publishers and the public generally." This statement is made by the newly installed Third Assistant Postmaster-General, but it is a delusion which Mr. Britt has unfortunately inherited from his predecessor. It may be true as to those benefited by the monopoly, but not as to those who have been put down and out.

"Dead men tell no tales."

January, 1911.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Disputed Capital.

W. P. R., Medina, Ohio, writes: "What course should a proofreader pursue in regard to capitalizing the word State, meaning one of the United States, provided he follows the Standard Dictionary, or Webster's new edition, or the Century? I have always capitalized it for thirty years on one journal, but now the editor wants a small s, and that, too, as he claims that the books named do not call for a capital. If dictionaries are so ambiguous, we ought not to have one. To me their language can not be plainer."

Answer.— The proofreader who follows the dictionaries named will always capitalize State for one of the United States — also Territory in similar use. All of them capitalize the State or Territory, a State or Territory, States or Territories. If an editor, or any person in authority, orders the use of small letters, of course the proofreader must obey, unless he can persuade his editor or other person that the capital should be used. The editor who says the dictionaries do not call for a capital must have decided very hastily, without bothering to ascertain their usage at all. No ambiguity is present in the dictionaries, all of which use the capital letters throughout their text, although they had to admit that some people do not capitalize the words, in order to make a truthful record of uses. The only one that is not so precise as to note the fact that sometimes the capital is not used for State is the Standard, but they all say that Territory is capitalized, without saying that sometimes it is not. Our reason for saying so much about this matter is that these words are examples of a large number of terms that are capitalized by our best writers and printers in certain uses, and of course there is good reason for such practice. Among the many who adopt the practice none are better qualified to decide than are the men who made the dictionaries. Only one reason is possible for choosing the capital for certain uses of common nouns, and that is that the uses are so particular that they become proper nouns. Even when the words are plural they have more of such particular or proper aspect than they have of the common one, except when used in really common senses. The Standard Dictionary introduces its particular definition of State with "[S-]," which means that in this sense the word is capitalized. Territory is similarly treated, and it is said that "an organized Territory has a government similar in many respects to that of a State." Under the word erection this dictionary mentions the erection of a Territory into a State. The newest edition of Webster, "Webster's New International Dictionary," has at the beginning of its definition of State "[often cap.]," meaning that the word in the sense of that particular definition is often capitalized, but not always, that is, not by all persons. Its definition of Territory has in brackets "[cap.]," that is, capitalized in this sense, and the definition is the same one that was in Webster's Unabridged and the International, the two preceding editions: "In the United States, a portion of the country not included within any State, and not yet admitted as a State into the Union, but organized with a separate legislature, under a Territorial governor and other officers appointed by the President and Senate." As said above, this appears in three Webster editions. All these editions have the words capitalized throughout their text, and so have the other dictionaries. Worcester's dictionary did not capitalize them. The Webster definition as quoted shows a failure as to complete recognition of the principle exemplified, for that prescribes Legislature and Governor for these words, as well as State, Territorial, President, and Senate. In this practice, as respects the word inquired about, and the other which we have considered because of the evident similarity, all American lexicographers agree, except the old one whose work is practically dead. This certainly could not be so without strong reason in favor of it, and this agreement constitutes the strongest possible authoritative prescription as to choice of form.

Comma Before Conjunction.

The following letter is from a proofreader who does not say whether he wished it printed or not. We assume that its publication can not give offense, and our reason for using it is evident. "I have read your article on the 'Strange History of a Comma' in the December issue with a great deal of pleasure. For twelve years I was employed with a publishing house that insisted on the use of the comma before the conjunction and. During the time I was working at the case I used to think that its use was decidedly wrong, because I, too, had been taught differently. I felt then that it was simply an idiosyncrasy of the head proofreader, even though I knew him to be a man of exceptional ability. Later, I was advanced to the proof-desk. While I used the comma at first because it was the style of the office, it was not long before I discovered that its invariable use prevented any misconception of an author's meaning. As I advanced in knowledge, experience, and proficiency, I realized that its use should be made universally imperative. I resigned my position as proofreader to become assistant manager of the printing department of a large department store. The bulk of our work came through the advertising department, the manager of which was a good advertising man but a poor grammarian. My efforts to rectify his mistakes were resented, and were finally discontinued. He was one who insisted on leaving out the comma before the conjunction, and the things he had to resort to to make his meaning clear were often ludicrous. For instance, in advertising handkerchiefs with various color-combinations, he would say: 'We have them in black-and-white, blue-and-white and pink-and-white.' He felt that by using the hyphen there could be no misconception. This is partly true. But it is also true that by the use of the comma after blue-and-white all the hyphens could have been omitted, and he would not have been led into the following: 'We have them in black-and-white, pink-and-white, lavender-and-white and navy blue-and-nile green-and-white.' This is not a cooked-up phrase, but an actual occurrence in a catalogue. I wonder how many people got a true conception at first reading! I know that I didn't. How much better to have said: 'We have them in combinations of black and white, pink and white, lavender and white, and navy blue and nile green and white.'"

MRS. LEEDER — Norah, do you ever repeat anything you hear my husband and myself say to each other when we have a slight difference of opinion?

Domestic (crossing herself) — Th' saints forbid, mem! — *Chicago Tribune.*

Written for The Inland Printer.

HARMONY OF COLORS.

NO. IX.— BY J. F. EARHART.

COMBINATION OF COLORS UPON DIFFERENT COLORED PAPERS.

IN printing colors upon different colored papers, the color or tint of the stock must, of course, always be considered as one of the colors in the combination. In selecting colors to be printed upon a colored paper, it is well to keep in mind a few simple facts concerning the harmony of colors.

First — It is safe to use inks which bear a close relation to the color of the paper selected, provided there is enough difference in depth of tone between the ink and the paper to produce an agreeable contrast.

Second — It is safe to use inks which are complementary to the color of the paper, provided violence of contrast is avoided by modifying one or more of the colors with white, gray or black.

Third — It is safe to use one or more inks which are related to the color of the paper, in combination with one or more inks complementary to the color of the stock.

Inks that are neither related nor complementary to the color of the stock should generally be avoided, because these combinations as a rule will not be in harmony unless the stock is a straight gray or very nearly so.

After having selected the color of the stock for a booklet or catalogue, the question arises, "What colors can we use to produce a harmonious result?"

Say the job is in two printings. We may use two colors (a full color and a half-tone) closely related to the color of the paper, or we may use one color closely related, and another color complementary to the color of the stock selected. The first will produce a harmony of relative colors — which is generally the most pleasing to the refined eye; and the second will produce a more striking harmony through contrast of complementary colors. We may also use two colors (a full color and a half-tone) both of which are complementary to the color of the stock.

In speaking of complementary colors in printing, we include not only the pure or spectrum color, but also the same colors when modified by mixture with white, gray, or black.

If a third color is desired, then a gray which is closely related to the color of the paper, or to one of the inks used upon the job, will prove to be effective. The tone of the gray can be made light or deep, to obtain a sufficient contrast to the color of the stock.

If the stock selected is somewhat deep in tone, then a good result may be reached through the use of white or gold as the third color.

Say the color selected is the Lincoln-green, Herculean cover. A green-black and pale yellow-green will produce a pleasing harmony upon this color. A green-black and rose-pink will also look well. A deep green-black and scarlet-vermilion will be very effective. An orange-black and pale orange will also be effective. A crimson-black and pale yellow-green will make another fine harmony upon this stock.

Every one of these combinations will also be very effective printed upon the Narcissan color of the Cadmus cover; also upon the empire-green of the Advertisers' covers.

All these combinations with slight variations will also look well upon the bottle-green of the Princess covers. This color, being darker than the others mentioned, would be made more effective by the addition of a gold ink to the combination.

We have frequently referred to colors as being *red-black, orange-black, green-black,* etc. By *red-black* we mean a pure black slightly changed by mixture with the normal red as given in the circular diagram, to which we have frequently referred in former numbers of The Inland Printer. The result should be a black, slightly inclined toward red. *Red-gray* — a pure gray slightly modified by mixture with red. *Orange-black* — a pure black modified with a deep orange. And so with the *yellow-black, green-black, blue-black, violet-black, purple-black* and *crimson-black.*

We have selected these dark colors for many of the combinations given, not only for the purpose of contrast, but also because, as the printer well knows, many jobs of printing contain cuts or other matter which will appear better in black, or in a color approaching black, than when printed in a positive color.

We will close this article with a number of carefully selected lists of combinations for printing upon various colored papers which can be obtained from the dealers in most of our cities. We have made selections from the following well known cover-papers: Princess, Herculean, Cadmus, Buckeye, Avon, White House, Advertisers' and Enfield Stucco.

In each case we have given a number of combinations, followed by the names of papers upon which they may be used with good effect:

Yellow, and deep gray, or orange-black.

Pale yellow-green, and dark purple, or purple-black.

Pale yellow-olive, and deep yellow-brown, or orange-black.

Pale blue, and deep yellow-brown, or orange-black.

Yellow, and red-gray, or red-black.

Pale yellow-green, and red-gray, or red-black.

Pale yellow-olive, and red-gray, or red-black.

Pale blue, and red-black.

PRINTED UPON

Princess — Dixie-gray, Maltese, and chocolate.

Herculean — Oxford-gray, Havana-brown, doe-skin, army-brown, and coffee.

Cadmus — Macedonian, Spartan, Narcissan, and Thessalian.

Buckeye — India, shell-pink, light gray, French-gray, brown, and dark gray.

Avon — Brown, and drab.

White House — Brown, and gray.

Advertisers'— Clover, nut-brown, and walnut.

Enfield Stucco — Gray, drab, clay, and brown.

Pale yellow-green, and red-black, or purple-black.

Yellow, and purple-black.

Yellow-olive, and orange-black.

Pale orange-yellow, and orange-black.

PRINTED UPON

Princess — Wine, and chocolate.

Herculean — Army-brown, and Lincoln-green.

Cadmus — Bœotian, Spartan, and Narcissan.

Buckeye — Brown, and dark green.

Avon — Brown, and drab.

White House — Brown, gray, and green.

Advertisers'—Clover, empire-green, nut-brown, and walnut.

Enfield Stucco — Brown, and drab.

Pale red-tint, and red-black.
Yellow-green, and red-black.
Gold, and red-black.

PRINTED UPON

Princess — Scarlet, and wine.
Herculean — Pompeian-red.
Buckeye — Scarlet.
Avon — Wine.
Advertisers'— Cardinal.

When red or scarlet papers are selected, then it is generally best to use a gold ink as one of the colors in the combination. If the color is deep, then a combination of gold, white, and red-black will prove very effective. When scarlet, orange or other violent colored papers are selected, then the number of good combinations is necessarily limited.

Green-yellow, and deep violet, or violet-black.
Pale yellow-brown, and violet-black.
Pale yellow-green, and violet-black.
Pale green-yellow, and yellow-black.
Pale yellow-brown, and yellow-black.

PRINTED UPON

Princess — Violet and Tyrian-purple.
Cadmus —Athenian.
Advertisers'— Royal-blue.

White and gold may be added to any of these combinations, with good effect.

Yellow-gray, and red-black, or orange-black.
Yellow, and red-black, or orange-black.
Pale orange, and orange-black, or blue-black.
Yellow-pink, and red-black.
Pale blue, and orange-black, or blue-black.
Pale turquoise, and red-black.

PRINTED UPON

Princess — Maltese, and Dixie-gray.
Herculean — Columbia-blue, cadet-blue, Oxford-gray, Havana-brown, and doe-skin.
Cadmus — Macedonian, Athenian, Spartan, and Thessalian.
Buckeye — Light gray, French-gray, brown, and dark gray.
Avon — Drab.
White House — Brown.
Advertisers'— Empire-green, nut-brown, and walnut.
Enfield Stucco — Blue.

Yellow-gray, and orange-black, or red-black.
Pale yellow, and orange-black, or red-black.
Yellow-green, and orange-black, or red-black.
Yellow-olive, and orange-black, or red-black.
Pale turquoise, and orange-black, or red-black.
Yellow-green, and purple-black.
Yellow-olive, and purple-black.

PRINTED UPON

Princess — Dixie-gray.
Herculean — Colonial-buff, coffee, doe-skin, and Havana-brown.
Cadmus — Thessalian, Spartan, and Narcissan.
Buckeye — India, buff, light gray, French-gray, and brown.
Avon — Brown, and drab.
White House — Brown, and gray.
Advertisers'— Straw, nut-brown, and walnut.
Enfield Stucco — Gray, drab, buff, clay, and brown.

Pale yellow-green, and red-black, or purple-black.
Pale green-yellow, and dark green, or green-black.

PRINTED UPON

Princess — Sylvan-green, and bottle-green.
Herculean — Lincoln-green, and Shamrock-green.
Cadmus — Olympian, and Narcissan.
Buckeye — Nile-green, and dark green.
Advertisers'— Olive, clover, and empire-green.

The use of white or gold upon any of the green papers named will add very much to the effectiveness of the combination.

Pale yellow-green, and deep yellow-brown.

PRINTED UPON

Herculean — Colonial-buff, and coffee.
Buckeye — India, Nile-green, shell-pink, primrose, lavender, buff, light gray, and French-gray.
Avon — Brown, and drab.
White House — Brown, gray, and green.
Advertisers'— Straw, heather, olive, and gold.
Enfield Stucco — Gray, buff, and clay.

White or gold may be used with good effect in any of the combinations given in the foregoing lists, especially when the deeper or subdued tints of paper are selected.

In combining gold and colors, a color or tint in a border, panel, or initial letter may be greatly enriched by the printing of a gold tracery over a color. A variety of effects of this nature, well illustrating this principle, is shown upon Plates 44 to 48 of the *Color Printer*.

This effect may be obtained without much labor. The printer may take a twelve-point solid rule border, and print same in a middle tint of pink, blue, or some other color, and then print in the center of it a four-point rule or open border, in gold bronze. If the work is well done, the gold will cause the border to appear very luminous.

The best printers of Germany have obtained some beautiful effects by this method during many years past.

In printing colors upon black paper, it is generally safest to select warm colors rather than the cold ones. The warm colors are those lying between crimson and green on the right side of the circular diagram shown in THE INLAND PRINTER for May, 1910.

Scarlet-red and gold make a very effective combination upon black. Where a third color is desired, a pale yellow-green or yellow-olive will prove very effective. Red and a pale turquoise-blue will combine well upon black. A deep red-purple and light yellow-green will be very harmonious upon black. The addition of gold will greatly enrich this combination. A pale yellow-green and deep yellow-brown will also appear well upon black. The addition of gold or white to this combination will be very pleasing.

In conclusion, it may be well to call attention to the fact that gray has a uniting or harmonizing influence when used in any combination of colors, whether painting or printing. A combination of colors which may appear somewhat discordant or lacking in harmony, may be greatly improved by a judicious use of gray throughout the design. For example, two colors may clash, when placed side by side, in direct contrast. Now, if a band of gray is placed between them, the effect becomes at once fairly harmonious. If the gray is slightly tinted with one of the colors, then the effect will be still further improved, and the combination is no longer discordant.

(Concluded.)

PROCESS ENGRAVING



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Stopping out Varnish for Grain Plates.

F. V. B., Cincinnati, Ohio, requests an answer to this query: "In using the dusting-box on zinc plates over a design I block out the parts that don't want to be grained with opaque. In burning in the powdered asphalt the opaque lifts up in many places. Can you give me any remedy for this trouble?"

Answer.— Certainly. Don't use opaque. Use asphalt or shellac varnish.

Asphaltum or Collodion Molds from Electros.

"Designer," Cincinnati, Ohio, writes: "I make a certain kind of mold from electros or nickeltypes by flowing with collodion or asphaltum, dissolved in ether, over it, but as a rule both mixtures stick to the metal. Can you tell me what to use that will prevent these solutions from sticking to the plates? I have rubbed over the surface of the metal all kinds of oil but without any success."

Answer.— The publication of your query here will undoubtedly bring you help in this interesting problem. Anything rubbed on the electro to prevent the sticking is washed away by the collodion or asphaltum solutions. If you will add rubber cement to the asphalt, and a little paraffin as well, the adhesiveness of the asphalt should be overcome. Castor-oil in the collodion may prevent it from sticking.

Commercial Illustrating and Wax Engraving.

D. A. S., Rochester, New York, asks: "Can you recommend a correspondence school for commercial-art illustrating? Have you anything in the line of books that covers the subject. Also have you a book to teach wax engraving?"

Answer.— "Letters and Letter Construction," by F. J. Trezise, is one of the first books a commercial art student should possess and there is a five-foot book shelf of others. It would be as difficult to recommend a correspondence school for you as to tell you a good incubator for chicks. They both use hot air — the school uses it in its advertisements. One good source of the best commercial designs for study is in the advertising pages of THE INLAND PRINTER and other magazines. There is no book published on wax engraving.

Rotary Photogravure.

P. V. H., Cleveland, Ohio, asks: "To settle a dispute in our shop will you tell us whether in rotary photogravure the half-tone positive is made in the camera or done in the printing-frame? One of our photographers says that a crossline screen is put up in a positive camera with a negative and a positive made from it, and this is printed on a carbon film which is transferred to the copper roll, developed and etched. I hold that an exposure is made on the sensitized carbon sheet with the cross-line screen, and afterward an exposure made under the positive, so that the carbon sheet gets two exposures instead of one. Which of us is right? This is to settle a bet."

Answer.— You are both right, and to settle the question of the stakes, if they are not liquid, forward them to the judge. Betting is not a crime in New Jersey, where he lives. Both methods have been used, but the latter is the one generally adopted. It has the advantage that the screen lines on the carbon tissue are likely to be sharper than when they are made in the camera. It must be remembered that the screens that come for rotary photogravure are made on one side of a sheet of plate glass and that they consist of transparent cross-lines through a coating of non-actinic varnish. It was considered safer to use these screens in the positive camera, but it has been found that with care there is little risk of breakage in the printing-frame. The only danger is yellow stains, which come if the sensitized carbon tissue is not thoroughly dry.

Offset Printing for Catalogues.

In his "Review of the Year's Progress in Processwork," in the "Annual," Mr. William Gamble refers to offset results in these words: "We have seen fashion designs, machinery, motor cars and other familiar objects of commercial illustration portrayed by the offset press. And in an American trade journal — THE INLAND PRINTER — there have been printed four pages from half-tone blocks and type and the same four pages printed on the offset. It must be confessed that the result does not appeal convincingly in favor of the offset method. There is something captivating about it, but when one turns to the corresponding typographic examples one has a haunting feeling in favor of the old love. The hard-glazed paper so smooth to the eye and touch, the dense-black ink, the cleanliness of tone, the delicate softness of the vignettes and the general vigor of the whole strongly appeal. It is like looking at the smart, well-dressed man in the case of the typographic half-tones, and at the gray, shabby commonplace of the very ordinary man in the street, in the case of the offset. No doubt the public taste will have to be educated to offset printing just as it has been to half-tone printing. The grayness will probably disappear as inkmakers better realize the needs of offset printing, and as printers become more accustomed to handling half-tone offsets. This method is just as much in its infancy as half-tone printing was fifteen years ago, when letterpress half-tones were as often as gray and smudgy."

Offset Transfers to Reverse Them.

J. W. J., Boston, Massachusetts, inquires: "What is recommended as the best way to reverse transfers for the offset press? We do it here by transferring from the original transfer to a thin sheet of special rubber and then offsetting that onto the grained zinc sheet for attachment to the offset press."

Answer.— The customary way is to pull an impression from the original engraving, whether it be in relief or intaglio, on a hard-surfaced transfer paper. The transfer ink should be thinned slightly with a strong varnish. Then, while this transfer is fresh, lay it face up on the stone in a litho hand press and lay upon it a piece of "Scotch" transfer paper properly dampened. Pull both through the press. A copperplate press also can be used for the purpose, but not a Washington hand press. It is a good plan to lay a thin strip of celluloid or waxed paper between one end of the transfer sheets, so as to give a place to get hold of them

when pulling apart. This should be done at once, slightly warming the transfers so as to soften the ink and gelatin in the hard transfer paper. There is a "trick" about getting the second transfer sheet just the right dampness that can only be learned by practice. There are no two makes of transfer paper that will work alike, so you will need to experiment with the particular kind of transfer paper you use. When you find transfer papers that will do the work properly for you, do not change to other brands. Any lithographic supply house will recommend you the kinds of transfer paper required from the kinds they have in stock.

Half-tone Screen for Intaglio Engraving.

R. W. G., Providence, Rhode Island, writes: "For intaglio engraving on copper rolls I use a half-tone screen in which there are transparent lines with black squares. This I now get by putting the half-tone screen, with black cross-lines, in a plateholder with a wet plate behind it, and as close to it as possible. I draw the slide in the darkroom and expose for a minute or so to a sixteen-candle power electric bulb at right angles to the plate and across the room from it. I use, of course, for this sensitive plate a sheet of crystal plate glass which is perfectly flat and gives me squares exactly the same size. I develop with sulphate of iron and intensify with copper and silver, and finally coat the plate with a hard "diamond" spirit varnish. The scheme works very well and I only want to know if there is a better way."

Answer.— There is another way, though it is a question whether it is a better way, to make a positive copy of a half-tone screen, and that is to use the screen as "copy" in a positive camera, such as is used for making lantern slides. The drawback about this method is getting even illumination and absolute sharpness to the corners — the latter being a question of the size and kind of lens used. When copying a screen in this way the best diaphragm to use should be a square one turned so that sides of the diaphragm run in the same direction as the lines in the screen. An advantage of making the screen in the camera is that you can reduce and enlarge, if you wish, and thus get screens any degree of coarseness or fineness desired. Of course you have thought of printing the half-tone screen on a process dry-plate using the printing-frame. By developing with glycerin or hydroquinon this gives a clean and beautiful screen, though under a magnifier it is found not to be as sharp as the wet-plate screen, no matter how the latter is made.

Exposures in Half-tone Negative Making.

"Dry Plate," Rochester, New York, writes: "I am an old dry-plate photographer and am now experimenting in half-tone negative-making with an emulsion of my own devising. My trouble is to find some simple rule for determining the exposure time and diaphragms with changes in the color and character of 'copy' and in the varying reductions and enlargements. I have tried to study the different mathematical calculations for doing this, but they are too deep for me. I am sure a suggestion from you would help others as well as myself."

Answer.— If "Dry Plate" will but recall how he figured out the proper exposure when he was learning to make ordinary dry-plate negatives and adopt the same method he will but follow the plan of all half-tone operators who have gone before. In all uses of the camera there is the extension of the bellows, character of the copy, lens, diaphragm and strength of light to be considered. The writer began dry-plate making with an exposure book in which he recorded the date, subject, light, lens, plate, diaphragm, length of exposure, etc. Then, after development, the success or criticism of each exposure was made as a reference for the treatment of a similar subject another time. Harold Hood, of London, makes the good suggestion, on this very subject, for half-tone operators to have a scrap-book, or exposure album, in which they should paste all the copies or portions of copies they can lay their hands on that are different in color, surface or character, and on the page with it should be recorded the exposure, lens, diaphragm, screen distance, kind of light, when electric lamps are used the type and distance from copy, etc., and have these examples of copy numbered and the album indexed so that when a question arises as to the treatment of a new piece of copy, why just refer to the index and find the screen distance, diaphragm and exposure that were successful with similar copy before. In this way they have before them "past performances." For experience is the best teacher after all.

Dry-enamel Process.

"Apprentice," Philadelphia, Pennsylvania, writes: "I am an apprentice at photoengraving, my business being to do the printing. We have a new journeyman who works the dry-enamel process but will not let any one get wise as to how he makes the solution. What I write to you for is to know if you could tell me any book where I could find how to make this dry-enamel solution? I see you answer others who are in trouble. I am sure you will help a young man who is working hard trying to learn the business."

Answer.— The "secret" for the dry enamel was given away in this department many years ago and several times since then. In THE INLAND PRINTER for March, 1902, page 893, you will find instructions for the whole process, though here they are in brief form, as you know how the process is worked and only need to know the formula for the solution and the chemical used in development. The dry-enamel solution in its simplest form is:

Water	10 ounces.
Albumen (whites of two fresh eggs)	2 ounces.
Pure white rock candy, or white sugar	½ ounce.
Bichromate of ammonia	¼ ounce.
Chromic acid	75 grains.
Aqua ammonia	¼ ounce.

For development use finely powdered anhydrous carbonate of soda and brush over the print on metal until the image stands out clear. The darkroom in which you develop the print must be, as you know, slightly damp. On wet days it will be damp enough, but on dry days it may be necessary to sprinkle the floor of the darkroom with water. One can get all kinds of effects by breathing on the plate when developing. If the powder should stick to any portion of the surface where it is not wanted, a little finely powdered salt will remove it. Burn in the enamel as usual and then develop with cold water. To remove scum from the plate try a little damp salt or very weak potash solution.

The Offset Press Discussed and Analyzed.

Swain's Quarterly, the house organ of John Swain & Son, Limited, Fleet street, London, England, analyzes recent statements published in THE INLAND PRINTER regarding the offset press, as follows:

"That the offset press has come to stay there can be no question; but before it will be capable of its maximum utility, much ground has still to be covered. Much discussion and many experiments, not to say many failures, will occur before it is finally relegated to its proper sphere of action; for, like all other processes, it has its limitations. In placing a new thing on the market there is no doubt a tendency to overstate its claims, and some allowance must be made for the natural enthusiasm of the salesman. On

the other hand, to condemn the whole thing because certain work can not be done equal to that on a letterpress machine seems to indicate either a superficial study of the case or — prejudice. Two entirely opposite views have been published in recent numbers of THE INLAND PRINTER, written respectively by Willis J. Wells and Clarence W. Dickinson, and it may be interesting to make a comparison of the opinions expressed, and so come a step nearer to a better knowledge of the machine's possibilities.

"The writer of the first article, who, for the sake of brevity, we will call A, makes the following sweeping statement: 'The claim that a half-tone can be printed on rough paper by the offset press and give in the final presentation of the picture all the beauties, lights, shades and the fine handwork of the original engraving is entirely and utterly absurd.' We have not yet seen this claim put forward. He continues: 'If the offset work is done from the plate itself, there is always a loss of most of the fine points in making the transfer. If the offset work is done from the original negative, there is the loss of the expert etchers' and finishers' work, which is a large part of the beauty and value of a half-tone engraving. The reproduction of any half-tone by the offset press coarsens the work and takes away from it that snap, definition and luster which are peculiarly the qualities of a first-class half-tone, printed in a first-class manner.' A then goes on to say that the illustrations which accompany his article, and which are produced by both methods for the sake of comparison, are 'perfectly fair specimens.' With this we must differ; but we will leave B to reply: 'I have scrutinized these inserts very carefully, and find that the greatest care was used in the make-ready and printing of the half-tones on the flat-bed press. The stock used was radium enamel paper, which is one of the best grades of enamel stock. It is very evident from the appearance of the job that an extremely high-class half-tone ink was also used in the printing. The offset sample produced from transfers from these same half-tones was printed on a cheap laid stock. The difference in the price of the paper alone is evidence of the unfairness of the illustration. A scrutiny of the offset job shows that an extremely poor transfer was secured from the originals; in fact the work has every evidence of the transfers being pulled from the half-tones after they had been run for several thousand impressions on the printing-press.' B might have added that to take transfers from half-tone *blocks* is not the way to obtain the best results on the offset press; as far as we are concerned, that method is obsolete.

"To return to A. He writes: 'One of the claims for the offset press is that half-tone work can be produced upon rough paper, and is, therefore, more artistic than the same work produced upon smooth paper; fails to see any reason why a piece of rough paper is any more artistic than a piece of smooth paper.' We think very few will agree with him in this. He proceeds: 'On the contrary, that only is truly artistic which is adapted to efficiently serve the purpose of its creation.' With this we are entirely in agreement, and we believe the offset press will exactly meet a demand which has been formulated for years past, namely: to obtain half-tone effects on paper with a rough or matt surface at reasonable cost.

"B replies on this point: 'My claim for the offset press, and I believe it is the claim of every fair-minded person interested in this machine, is that results can be produced and effects accomplished through the means of offset lithography that can not possibly be duplicated or even approached in letterpress printing. Any printer who understands his business would never attempt to print a half-tone on a piece of rough stock on a "letterpress." He knows it can't be done with any degree of success. This work can be done on the offset press. Highly finished enamel stock has been the bane of the printer for years. He would willingly purchase any grade of paper other than enamel stock if he had some means whereby he could produce printing replete with half-tones which would be as salable and be received with as great favor by the catalogue purchaser as the present enamel stock. This is due to the innumerable perplexities which abound in executing a piece of printing on highly coated papers, which difficulties are only too well known to the concerns which are compelled by their present processes to use it. The offset press opens a field whereby the printer can entirely eliminate enamel papers, and use the same priced papers in good grades of antique finish, "eggshell book," or any stock with a hard surface, which papers are now completely barred from half-tone letterpress printing. It has been my pleasure to see within the past six months several very beautiful catalogues, produced from half-tones by the offset process, on rough and hard papers that could not be used by the letterpress printer. That these jobs have given satisfaction is evidenced by the fact that the purchasers have announced that they will have no more half-tone work printed on the eye-trying enameled stocks.'

"B concludes with a little sermon on this age of invention and progress, and says 'the laggards are going to find themselves in the embarrassing position of watching the procession of twentieth-century printers pass them, leaving them, in the words of Kipling, "A mile and a half behind"'; but taking a broad and unbiased view, we think the following conclusions are somewhere near the bed-rock of the controversy as it stands at present:

"The success of every process is governed by the mediums employed.

"Enameled surface papers are the correct medium for the printing of half-tone blocks on letterpress machines. The printing of half-tone blocks on letterpress machines will not be supplanted by offset lithography in our time, if ever. Each has its own sphere.

"The details of a picture are shown with greater clearness and precision in a half-tone block printed on enameled-surface paper on a letterpress machine, and this will continue to be the method generally in use.

"A softer effect, more pleasing to the artistic eye, is produced on dull rough-surface papers on the offset machine, but a certain amount of sharpness in detail is sacrificed. Every advertiser does not want clearness of detail so much as good general effect.

"Every kind of subject is not suitable for offset printing, but nothing is unsuitable for a letterpress machine.

"Paper suitable for offset printing, of the same thickness as enameled paper, weighs materially less and therefore reduces the paper bill, even although sold at the same rate per pound.

"A catalogue printed on rough paper by the offset press weighs less and therefore reduces the cost of postage.

"Pictures printed by the offset method can be duplicated by means of *transferring* from the original plate, no electros being required. You simply take transfers and place them up on the sheet in the position required, in just the same way as when placing to stone.

"On the offset machine, the time and cost of making ready are practically eliminated.

"To obtain the best results on the offset press it is essential to have the right kind of plate to take transfers from. An ordinary half-tone block will not do for the following reasons: You would reverse the picture; you would have to use transfer ink for rolling up the block, and as this

would spread under pressure and become squeezed from the centers of the dots, these would become porous and the details in shadows would become solid.

"John Swain & Son, Limited, are in a position to advise and supply the right kind of plate. Among subjects most suitable for reproduction by the offset method are landscape, architecture, figure, fashions, portraits, letter-headings, lace, carpets, furniture, nursery and seedsmen's catalogues, etc.

"Machinery, motor cars, or any subject containing details which must be shown with great distinction, should be printed on a letterpress machine on highly coated paper."

COST COMMISSION FOR PHOTOENGRAVERS.

Sixty out-of-town persons attended the second conference of "Central and Western Photoengravers" held at Chicago on Friday and Saturday, February 17 and 18. Like the first conference, held two months ago, this one was under the auspices of the Photoengravers' Club of Chicago, and so popular is the club as host that the visitors almost unanimously ordered that the next meeting be held in Chicago also, with the provision that the conference defray the expenses.

Those in attendance included representatives from Denver in the West, Toronto in the East, St. Louis in the South and the Twin Cities on the North. E. W. Houser, chairman of the local club, welcomed the visitors and presided over the conference. In responding for the visitors, F. H. Clark, of Cleveland, said he was agreeably surprised at the increased attendance. He feared that the success of the first conference was due in a measure to the desire of many of those attending to take off a day or so. This gathering proved, however, that the trade was in earnest in its desire to get on a sound business basis.

W. B. Prescott, of THE INLAND PRINTER, spoke of the approaching era of coöperation, and said that those who saw the light should not be deterred by the indifference of the many. The fact that there are indifferent ones is the strongest possible reason why the agitation for more businesslike conditions through coöperation should be prosecuted with vigor.

"Mistakes of the Past" was the topic for the Friday afternoon meeting. With the aid of a stereopticon, George H. Benedict, of Chicago, gave an interesting and luminous address on cost of production as deduced from the work of several shops and hundreds of time-tickets.

L. F. Eaton, of Detroit; Roger C. Cunningham, of Kansas City; N. S. Amstutz, of Valparaiso, Indiana; Willis J. Wells, of Chicago, and others discussed trade conditions generally. Mr. Wells spoke on the need and desirability of individual costs, as compared with "averages," in which Mr. Benedict dealt. At an informal dinner in the evening the discussion continued under the guidance of Louis Flader, of Chicago, who acted as toastmaster. The topic for Saturday morning was "Future Possibilities," and a free-for-all discussion preceded and followed the reading of an appropriate paper by Paul Manz, of Chicago.

All this led up to the final session, when all hands got busy answering the topic "What Are We Going to Do About It?"

The result of this was the appointment of a cost commission to investigate and report to a future conference, which will be called by the commission. Each firm represented was assessed $10 to defray necessary expenses.

During the discussion it developed that there was much confusion arising out of misunderstanding of technical terms. A word used to express an idea or thing in one section had an entirely different meaning in another section. On motion of Mr. Flader the commission was instructed to prepare a glossary for the purpose of standardizing these terms. After hours spent in investigation, discussion and the exchange of experiences the conference expressed the opinion that minimum half-tones — 10 inches square — can not be made for less than $2, and that minimum zincs cost at least $1.20.

Chairman Houser appointed the following gentlemen to serve as the photoengravers' cost commission: L. F. Eaton, Detroit, Mich.; Fred M. Gage, Battle Creek, Mich.; Louis Flader, Chicago, Ill.; J. C. Buckley, of Minneapolis, Minn., and Willis J. Wells, of Chicago.

CONFERENCE ADVISES THE TRADE.

The last act of the conference was to whip into shape the deductions made from the investigations and discussions. Under the leadershhip of Mr. Benedict the conference summarized its judgment on costs — not selling prices — as follows:

In estimating the size of half-tones add one-quarter inch to the length and width of bevel.

On long narrow plates estimate the width as one-fourth the length.

Make no allowance for unmounted plates.

Make no sketches on speculation.

For retouching or grouping photographs and altering copy, the cost is double the labor cost.

For hand-tooling or outlining cuts, and proofs in colors, the cost is three times the labor cost.

HALF-TONES — From Photographs or Wash Drawings: Square finish, block measure, the cost is $1.30, plus 7 cents per square inch. Minimum charge 10 square inches.

For vignetting, the cost is fifty per cent more than for square finish.

For half-tones finer than 150-line, the cost is twenty-five per cent extra.

For extra negatives for half-tone groups, the cost is one-half as much as for half-tones made to be inserted.

For two-color half-tones from black-and-white copy, the cost of each plate is double the cost of an ordinary half-tone.

For line etchings on copper the cost is double the cost of half-tones.

For zinc half-tones, 85-line or less, the cost is twenty-five per cent less than for copper half-tones.

For anchoring half-tones on blocks, 15 cents per anchor.

ZINC ETCHINGS — From Black and White Line Drawings or Prints: The cost is 85 cents plus 3½ cents per square inch. Minimum charge, 10 square inches.

For reproductions from lithograph or steel-plate copy, script, penmanship and shorthand, the cost is fifty per cent extra.

For etchings of color-plates to register, the cost is fifty per cent extra.

For laying tints for color-plates, the cost is double the labor cost.

For reverse (white letter) etchings, on wood, the cost is fifty per cent extra.

For metal bases, 6 cents per square inch; minimum, 25 cents.

For mortising, on wood: Outside, 10 cents; inside, 15 cents. On metal: Outside, 15 cents; inside, 25 cents.

The cost commission will conduct further investigation into costs, and these figures may be revised. It was, however, the unanimous opinion of those present that the prices would be found to be accurate costs, on an average, when overhead expense and a reasonable profit are included in the computation.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

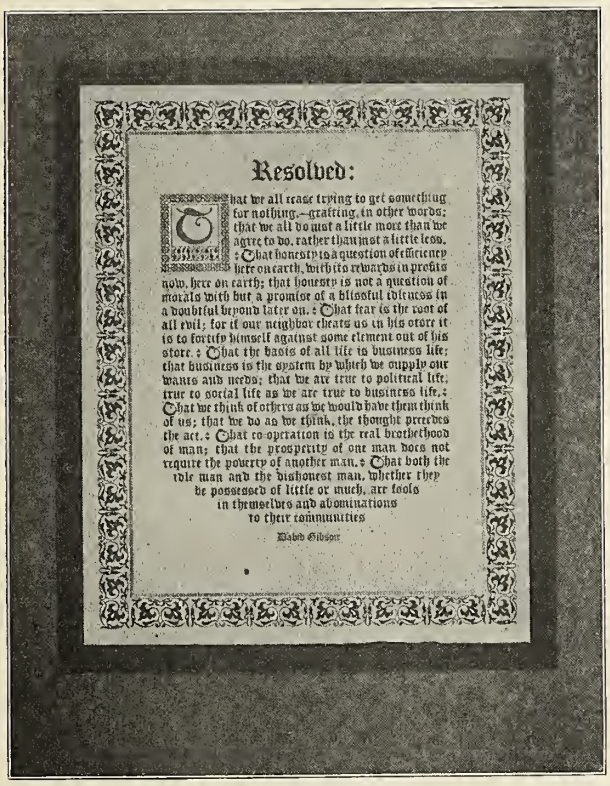
Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

WHITSON & SHEPHERD, Portsmouth, Virginia.— The letter-head is an unusually striking piece of type-design, and the colors harmonize very satisfactorily.

W. E. MCKINNEY, Metropolis, Illinois.— The sale bill is well arranged and we find very little opportunity for criticism. A trifle more care in the joining of the rules would help the general appearance.

O. R. THOMPSON, Jackson, Michigan.— The folder is very pleasing in arrangement and we find no opportunity whatever for criticism. The colors which you have used harmonize unusually well with the stock.

FROM the David Gibson Company, Cleveland, Ohio, we have received a copy of a resolution written by Mr. Gibson and gotten up in the characteristic style of Eli Black, of the Britton Printing Company. Printed in brown, red and gold, on light-brown stock, and mounted on a brown stock



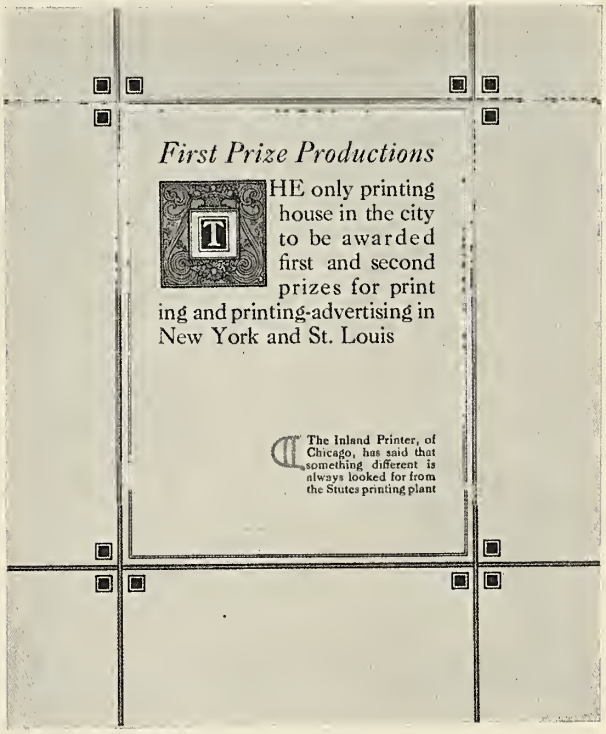
Handsome typography, by Eli Black, Cleveland, Ohio.

of darker shades, it forms a very rich and handsome piece of decorative printing. We show herewith a reproduction of this, although the beauty of the original is largely lost in the reproduction.

R. F. HARRIS, Lake City, Florida.— The letter-heads are unusually good in design, the one for the Florida Club being an original and clever treatment. Personally, however, we would prefer it without the heavy rule in color at the top. On all of the letter-heads good color schemes are used, with the possible exception of the one printed in blue, orange and green. On this one we think that a light and dark blue, together with the orange, would have given a more pleasing combination.

A. W. HAGEMAN, Bethany, Nebraska.— The Christmas greeting is well gotten up and tastefully arranged. As a matter of personal taste, we would prefer some type other than the script for the text matter of the inner pages.

FROM E. W. Stutes, Spokane, Washington, we have received a copy of a booklet gotten up to advertise the Stutes product. It consists of sixteen



Clever page arrangement, by Stutes, of Spokane.

pages and cover, printed in orange, green and black on India tint stock. The type arrangement is an unusually clever one, and we show herewith a reproduction of one of the pages.

OSCAR F. JACKSON, Lansing, Michigan.— The calendar is an unusually pleasing arrangement and the colors are good, although a little stronger brown or black would have been more satisfactory for the type inside of the panel.

THE Rice Press, Flint, Michigan.— Late blotters which you have submitted for criticism are among the best that you have yet sent in. The color scheme is unusual and very pleasing, as is also the arrangement of type and decoration.

C. R. TROWBRIDGE, Mishawaka, Indiana.— The booklet for the Dodge Manufacturing Company is well gotten up, the cover and title pages being especially pleasing. The combination of colors which has been used is also satisfactory and gives excellent results.

WILLIAM H. HARTY, Pittsfield, Massachusetts.— The blotter design is unusually clever in arrangement and we congratulate you upon the excellent effect which you have secured with patent leather as a tint-block. The typography of the blotter is especially well arranged.

FROM the Art Craft Company, Cleveland, Ohio, we have received a package of exceptionally pleasing automobile catalogue. The one gotten out to further the interests of Garford Motor Trucks is unusually handsome, the embossing, platemaking and colorwork being of the very best.

FORT BARRANCAS PRESS, Fort Barrancas, Florida.— Both of the specimens submitted contain altogether too much decoration and too much variety of color. Plain, simple type-designs in one or two colors are infinitely preferable to designs of this character and are much more economical to produce.

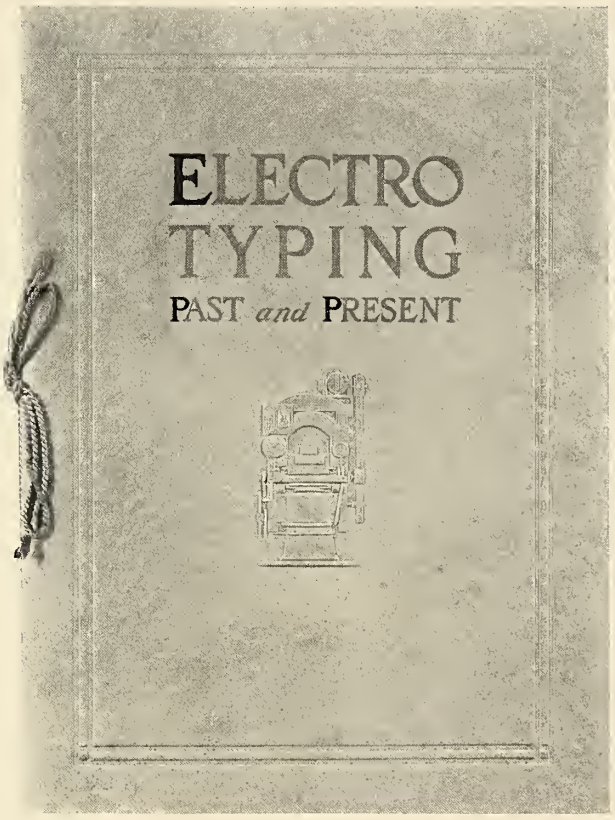
FRANK H. WEST, Detroit, Michigan.— The blotter is very pleasing in design and color, and we have no criticism whatever to offer, except, perhaps, that the line underneath the panel is rather widely spaced between words, and we would suggest that a little letter-spacing would give it a better appearance.

A. K. NESS, Cheboygan, Michigan.— The commercial specimens are thoroughly in keeping with the high standard which you have maintained in your former work. We fail to notice in them any opportunity whatever

for criticism, the whole work being handled in a pleasingly simple manner. The blotter on which you have used the large fist as an attractor is unusually good from an advertising standpoint.

A CALENDAR from Richard Gans, Madrid, Spain, is exceptionally attractive. Printed on separate leaves, with two months on a sheet and at the head of each sheet a three-color illustration, it forms a very attractive advertising feature and one which should do much to further the interest of the house issuing it.

AMONG the handsome booklets we have recently received, one from the Royal Electrotype Company, Philadelphia, stands out prominently. The work



Cover of a handsome booklet, from the Royal Electrotype Company, Philadelphia.

throughout is exceptionally well handled, and the printing in colors is unusually good. The cover is of heavy light-gray stock, printed in gray and orange and heavily embossed. We show herewith a reproduction of it.

H. EMMET GREEN, Anthony, Kansas.— The specimens are very neat and simple in type arrangement and we find little in them to criticize. We would, however, suggest that you use a trifle less space between words in work where text letters are employed. This refers particularly to the letter-head for Pirtle & Co.

H. E. GONDER, Wichita, Kansas.— As far as we know, the letter-head which you submitted is entirely original in design. We have received nothing at all like it and consider it a very pleasing conception. We would, however, suggest that you raise the lower group on the first page a trifle, as it is too close to the outer rules.

LEROY PRINTING COMPANY, Waterloo, Iowa.— The blotter design is well arranged, although we think that the printing of the decorative background in a slightly lighter color would tend to give the reading-matter in the panels more contrast. We would also suggest that you use a lighter orange, so that it will contrast more effectively with the black.

COWAN & BROOKHOUSE, Vancouver, British Columbia.— Your specimens are well handled and the colors are, in general, very pleasing. We would suggest, however, that on the church card printed on the pink stock, you use green instead of blue in contrast with the red. Your blotter is a very pleasing arrangement and shows a striking use of rules.

ED. H. FISK, Troy, New York.— The booklet is well gotten up, the arrangement being unusually effective because of its simplicity. Personally, we do not care for the color in which you have run the tint of the inner pages, but do not offer this as a criticism, as the combination with the other colors on the same pages is very satisfactory.

A BOOKLET from The Gerlach-Barklow Company, Joliet, Illinois, shows reproductions and gives descriptions of an unusually complete line of calendars handled by that company. Reproductions of calendar subjects printed in colors are tipped in the booklet and give one an excellent idea of the quality of work produced by the Gerlach-Barklow Company.

FROM the *Alaska Daily Record*, Juneau, Alaska, we have received an attractive menu. It is printed in dark green on light-green stock and tied with a ribbon, on the cover of which is tipped a half-tone. The harmony of the work throughout is good, although the first page of the menu is just a trifle crowded, owing to the size of type used for the solid matter.

A. D. CHEATHAM, Chattanooga, Tennessee.— A much darker green could have been used on the Christmas greeting which you submitted for criticism. A light, bright green, together with the red and gold, gives the whole page a rather weak, flashy appearance, which would have been avoided by the use of a darker color. The arrangement is very satisfactory.

MERCANTILE PRINTING COMPANY, Honolulu, T. H.— The use of orange and orange-brown in the place of green for the rules at the top and bottom of the type matter on the blotter would have brightened it up considerably and, we think, been an improvement. The type matter is well arranged, and the illustration is certainly one that would attract considerable attention.

JOHN MCCORMICK, Troy, New York.— The folder which you sent for criticism is very pleasing in arrangement and your use of color is unusually effective. We show herewith a reproduction of one of the pages, the original of which was in black, gray and orange on white stock.



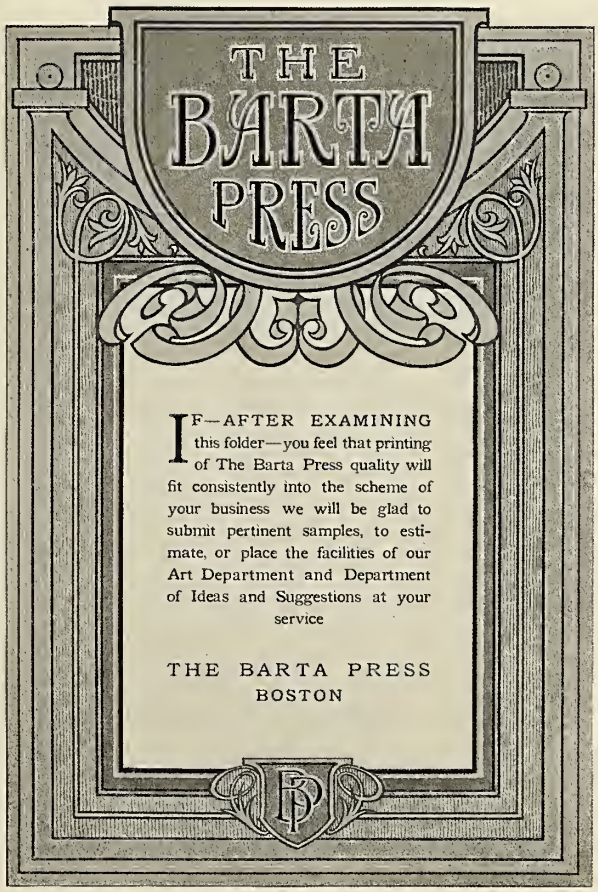
A pleasing use of tint-blocks, by John McCormick, Troy, New York.

ERNEST E. ADAMS, Toronto, Ontario.— We have received the package of pleasing commercial designs and find little in them to criticize. On the cover of the catalogue for the George M. Hendry Company we think that the decoration is just a little too strong, although realizing that the subject gives a wider scope for decoration than one ordinarily finds in a catalogue cover.

JOHN R. GALYON, Chattanooga, Tennessee.— We have no criticism whatever to offer on the heading and envelope. Both of these are excellently

handled and the color scheme is unusually pleasing. Perhaps you could have selected type-faces which would give just a trifle more suggestion of harmony of shape. This, however, in the consideration of the letter-head as a whole, is a matter of minor importance.

P. H. Lorentz, Buckhannon, West Virginia.— Your specimens all show an originality of design and a use of color that are very pleasing. Of this group, we like best the letter-head for the Great Northern Oil & Gas Company, although we would suggest that you center the matter in the left-hand panel, rather than running it in the corners. This would give it a harmony with the other panel that it does not now possess.



Pleasing design and typography, from the Barta Press, Boston.

The Barta Press, Boston, Massachusetts.— The folder is an exceptionally attractive piece of typographical design and should be unusually successful in attracting attention to your excellent printing. We show herewith an illustration of one of the pages.

The Express Printing Company, Superior, Nebraska.— We would suggest that you use a light green on the letter-head for Hall & Hall rather than the yellow, as the latter is too bright and gives a rather flashy appearance to the heading. We also think that black as the other color would have been preferable to the one which you have used, as the latter seems to be rather muddy and does not give a clean impression.

H. M. Downs Printing Company, Fitchburg, Massachusetts.— Your January issue of "Printing Tips" is a very handsome and pleasing piece of work, and the text is unusually clever and interesting. The color combination, harmony of the border with the type and the unusually good margins tend to make this booklet one of the most attractive that we have seen for some time. We shall be interested in seeing the future numbers.

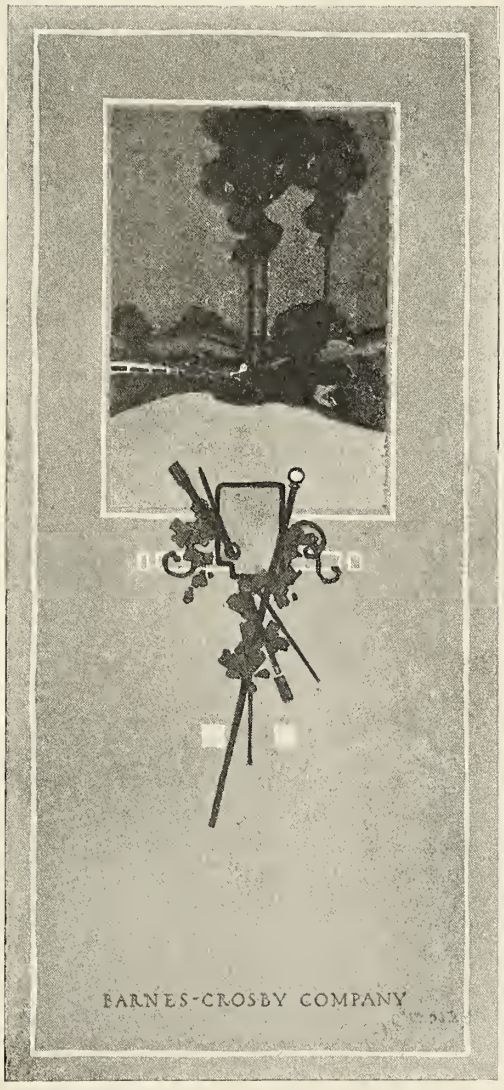
I. C. Gaumer, Salt Lake City, Utah.— The specimens are very satisfactory and we would comment particularly upon the border arrangement which you have used for the menu and program of the Commercial Club banquet. This arrangement of rules is original and interesting. Your handling of the cut-out job is also very satisfactory. Personally, we do not care for the folder set in italic, as we think that the roman letter would be more readable, especially in large quantities, such as shown on some of these pages.

F. R. Coburn, Ashland, Maine.— A more simple treatment, both in design and color arrangement, of the letter-head would have been better. In work of this character it is always more desirable to use one series of type for the whole heading, with perhaps an occasional introduction of another series. On this letter-head you have used no less than six series, and the effect is not at all pleasing. The same is true of the colors. Black and red without the brown would have been just as effective and would have been less expensive.

From the Burd & Fletcher Printing Company, Kansas City, Missouri, we have received a copy of Volume 1, No. 1, of "Print Talk," their new house organ, and find it one of the most elaborate pieces of advertising of this nature which we have recently received. Printed in two colors on antique stock and with colored illustrations and other half-tones tipped on, the booklet is exceptionally attractive and demonstrates the quality of product of which this firm is capable. We shall be extremely interested in the future numbers of this book.

Massey-Harris Company, Ltd., Toronto, Canada.— The cover of your farm implement catalogue is unusually striking and should make quite a hit with the trade. Personally, we prefer to see the band running across the page raised up considerably, rather than placed exactly in the center, as it would give a more pleasing design to the page as a whole. We think that the inner part of the booklet, if printed in black, would be more satisfactory than the color which you have used. This, however, is a matter of taste, rather than one of criticism.

The leaflet sent out by the Barnes-Crosby Company, Chicago, to call particular attention to their cover-designs, is an unusually striking piece of advertising. We show herewith a reproduction of the cover. The original was printed in blue, green, orange and gray on white stock.



An attractive page, by the Barnes-Crosby Company, Chicago.

The Beds. Times Publishing Company, Bedford, England.— We would suggest that in the color combination you use a light blue or a light green in the place of the buff tint which you have used. The initial on the first page of the inside of the booklet is rather heavy, and we would suggest a lighter face in order that it may not entirely overshadow the text matter. Slightly heavier rules underscoring the text matter would also be an improvement. The general arrangement of the book is very satis-

factory, although, personally, we think that the use of caps. and small caps. in display work should be avoided wherever possible, as the lines of all caps. or caps. and lower case are much more pleasing.

JONES & KROEGER, COMPANY, Winona, Minnesota.— Your booklet, entitled "Quality Service," is unusually effective from an advertising standpoint. It is well gotten up throughout, the presswork in black and colors



Cover of a handsome booklet, by Jones & Kroeger Company, Winona, Minnesota.

being unusually good. Personally, we would prefer to see the text printed in a darker color than the brown which you have used, as it looks just a trifle weak. We show herewith a reproduction of the cover, printed in dark gray and embossed on light-gray cover paper, which with the graining to imitate wood and with the effect of hinges at the back give an unusually striking and pleasing design.

E. W. STUTES, Spokane, Washington.— Your check, with the design "Stutes Printing Concern" run in tint as a background, is an original



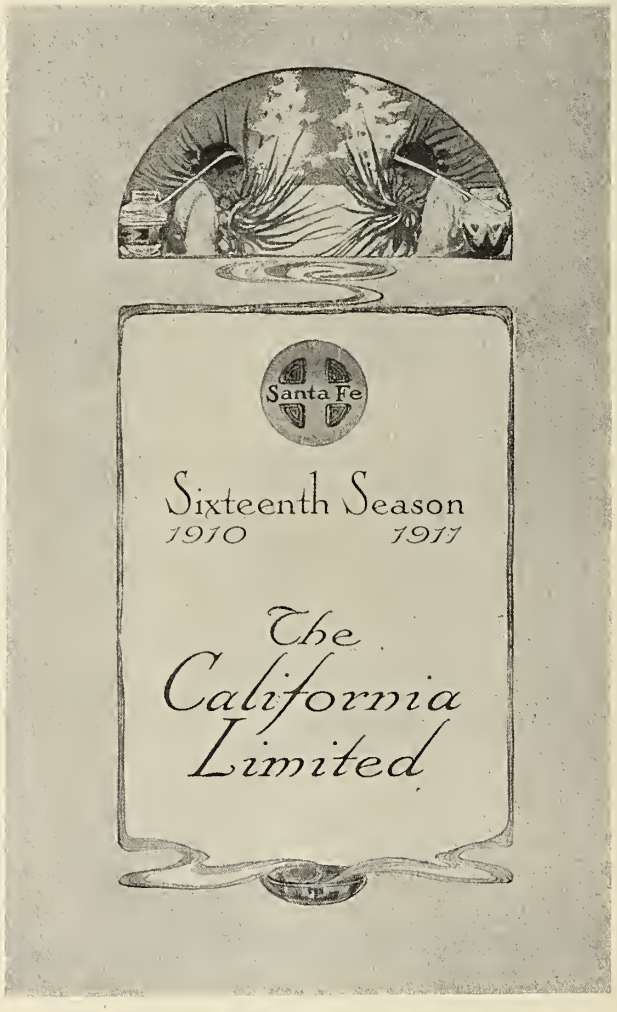
An attractive card, by Stutes, of Spokane.

and clever "stunt." The other specimens are, as usual, excellent, and we are reproducing herewith the card for the Twin City Catering Company. Printed in two shades of brown, on brown stock, it forms a very pleasing design.

THE Britton Printing Company, Cleveland, Ohio.— The catalogue for the White Gasoline Cars is a handsome piece of work, the cover, embossed in white on dark-red stock, being unusually effective. We would suggest, however, that the title-page would have been much more satisfactory if kept more simple in design, and that one or two styles of letter would have been more pleasing, rather than the assortment which has been used. The initial letter in the corner of the page does not add anything, but rather detracts from the general appearance.

ALVIN E. MOWRY, Franklin, Pennsylvania.— We would suggest that on the panel letter-head printed in brown and green, you use a lighter green, as it would brighten up the page and contrast more favorably with the brown. We would also suggest a closer spacing between words in the text line. On the envelope printed in blue, we would suggest that you use fewer type-faces and make the arrangement more simple. This corner-card shows no less than five different series, whereas one, or, at the most, two, would be entirely sufficient in work of this character.

PERHAPS no commercial printing of to-day excels that which is found in the resort and travel booklets issued by the different railways. No expense is spared in their production, rich designs and new ideas being desired at any cost. And among the producers of this class of printing



An attractive title-page, by the Corbitt Railway Printing Company, Chicago.

the Corbitt Railway Printing Company, Chicago, stands prominent. To look through the portfolio of this class of work recently sent out by the Corbitt Company is indeed a treat to the lover of good design and color in typography. We show herewith a reproduction of the title-page of the booklet descriptive of the California service of the Santa Fe. It was printed on brown stock in black and brown and is very handsome.

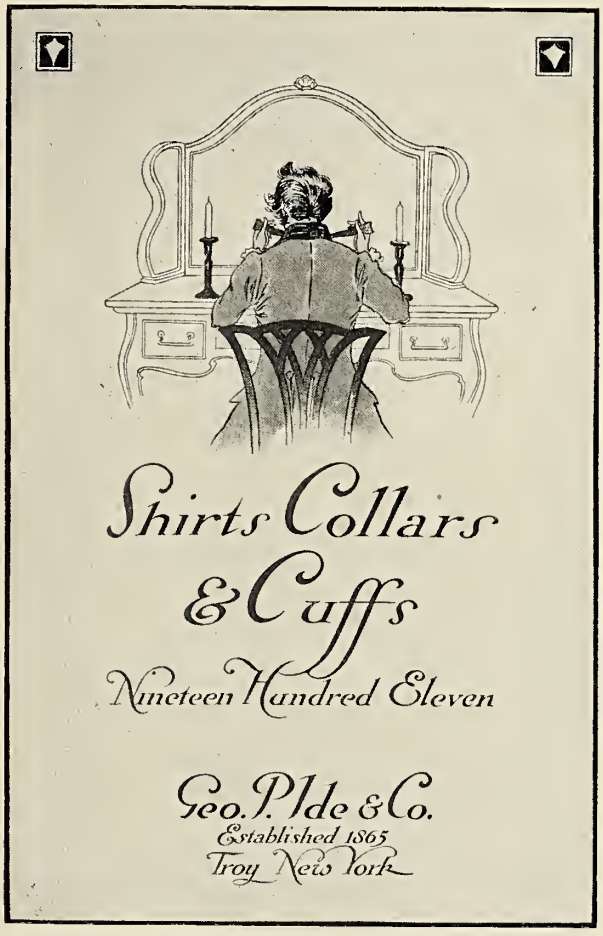
J. B. KENDALL, Elk Rapids, Michigan.— Your suggestion regarding the removal of the six-point rule from the letter-head is a good one, as the rule at present is too strong for the balance of the design. Possibly a two-point rule in red would be more satisfactory. The general arrangement of the heading is very good, although, personally, we do not think much of running the entire panel at the left in red, as it gives a rather flashy appearance to the job. The arrangement of the blotter is also excellent and we have no suggestions to offer regarding its improvement.

JOHN THOMASON, Atlanta, Georgia.— If the envelope which you sent for criticism is to be used entirely in correspondence with people or firms familiar with your name it might possibly be a good idea, but going to

people unfamiliar with you, it could be nothing other than confusing. The running of the letters one under the other, inside the outer initial, leads one to think that the name is "Homason," rather than your own. We would suggest that you avoid "stunts" of this kind, as a plain typography is always more legible and in nearly every instance more pleasing in design.

J. Warren Lewis, Ogden, Utah.— Of the specimens submitted, we like best the letter-head for the Wasatch Printing Company. The combination of stock and colors is very pleasing, and the type design is well arranged. The first page of the greeting of the Plain City Mercantile Company is an unusually clever type-design, but we think that the square spots would be better in red, as they are now rather strong to harmonize with the tone of the type-faces used. The rule which underscores the word at the top of the page is also rather heavy, and detracts slightly from the effectiveness and force of the word itself.

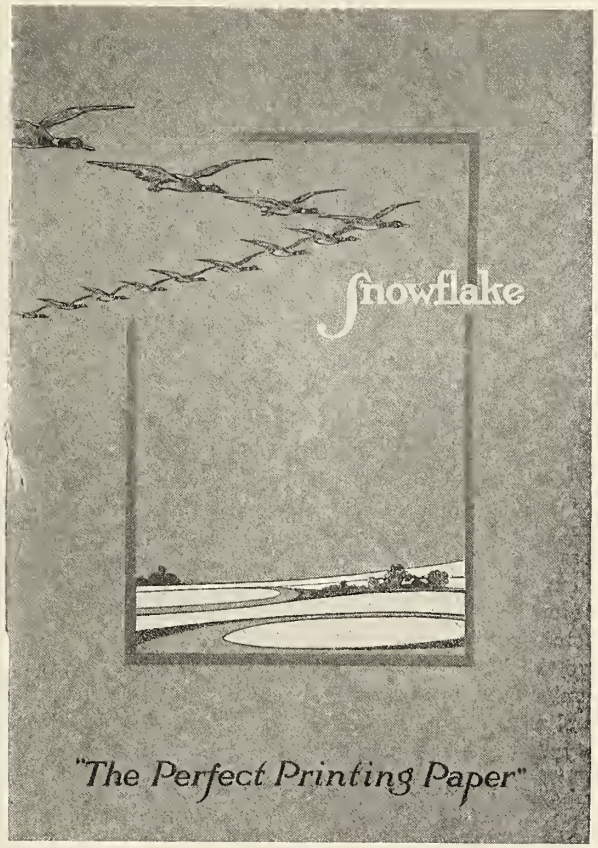
One of the handsomest calendars that we have received this year is that of the Charles Francis Press, New York. Excellent in design and well printed in gold and colors, it is very attractive. Calendars also have been received from the following: The Lord Baltimore Press, Baltimore, Maryland; George Pulman & Sons, Ltd., London, England; The New York Edison Company; Loring Coes & Co., Worcester, Massachusetts; The United States Printing Company, Cincinnati, Ohio; Bryant Paper Company, Kalamazoo, Michigan; Grant Locomotive and Car Works, Houston, Texas; Con P. Curran Printing Company, St. Louis, Missouri.



Harmony of lettering and illustration in title-page design.

The Commercial Printer, McCook, Nebraska.— The announcement is pleasing in general, although we would suggest that the use of black on the inner pages would be more satisfactory than the brown. We would also suggest that you give a little more attention to the spacing around the initial letters, as the spacing at the side and bottom should be approximately equal. The wide space between words in the line of text is also a thing that should have been avoided. We would suggest that, where you run a line through a panel at either side, instead of arranging the lines so that they come flush with the rules, you set them in the size large enough so that they will extend through the lines on either side.

Carlisle Printing Company, Carlisle, Pennsylvania.— Of the specimens which you have submitted, we like best the folder for the "Letter Shop." The colors and the manner in which the typography is handled on these specimens make it an unusually pleasing design. Both your own letter-head and bill-head are rather heavy in design, the letter-head especially, being so by reason of the large sizes of type which you have used. We would also suggest that on the letter-head you use considerable less space between words in the main line. On the small folder we would suggest that the rules underscoring the lines on the first page be made of the same length as the lines, rather than extending beyond them. This, however, is more in the nature of personal taste than a criticism.



Cover of handsome catalogue of the J. W. Butler Paper Company.

We show herewith a reproduction of the cover of the new catalogue of Snowflake Coated Paper, issued by the J. W. Butler Paper Company. The original is printed and embossed in white, green, gray and red on gray mottled stock, and is very handsome.

WRITE WITH BOTH HANDS.

Sir Edwin Arnold once stated that one of the many evidences of Japanese common sense is the custom of teaching children to write with either or both hands. Charles Reade, through arguments in his writings, converted many persons to become ambidextrous, and it is a gift or an acquisition greatly to be desired by those who wield a pen. To be able to change the pen from one hand to the other at the first premonition of weariness would relieve many a weary hour, and perhaps prevent writer's cramp. Thomas Jefferson, while American Minister to France, broke his right wrist, but with little trouble learned to write with his left hand. That was before the days of the typewriter, and without the use of both hands it would have been impossible later for Jefferson to carry on his voluminous correspondence. Instead of wasting time and patience trying to break a naturally left-handed child from using the pen in that hand, would it not be better to teach him to use both hands equally well? An adult, whose muscles are no longer supple, can learn to write with the left hand in one week, and in one year the handwriting of one hand will be as good as that of the other.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Death of the "Father of the Linotype."

James O. Clephane, to whom Ottmar Mergenthaler gave the credit for furnishing the abstract idea of the Linotype, and who was closely associated with Mr. Mergenthaler throughout the early days of its development, died recently at his home in New Jersey at the age of sixty-eight. It was Mr. Clephane who first employed Mergenthaler to build a typewriting machine to print on paper for lithographic reproduction, and who later suggested the impression method to produce a stereotype matrix from which to cast slugs or lines of type. The failure of both systems seemed to wreck all hopes of success, but Mr. Clephane interested new capital, and Mergenthaler, after some further experimenting with the impression method, conceived the idea of casting the lines directly from matrices punched in metal bars. This was in 1884. It was in 1886, however, before the Linotype was reduced to commercial form, and a number of models were constructed before all defects were eliminated. The New York *Tribune* received the first Linotypes to go into practical use.

Splashing of Metal from Pot.

A Brooklyn operator writes: "In your 'Mechanism of the Linotype' you state that when the metal-pot is too full, metal will spill from mouthpiece when pot locks up. This is not quite clear to me. If in the following version I am wrong will you please set me right. The pot mouth never comes below a horizontal line when locking up. There is always a sufficient quantity of metal below plunger to cast the longest line the machine is intended to cast, the surplus metal being forced out of hole in well. Now if there is more metal below plunger than the machine can return in the time it takes to cast, the extra metal instead of being forced back through the hole in well is forced out through mouthpiece and we have a squirt."

Answer.— It is merely a question of an overfull metal-pot. The forward movement of the metal-pot causes the rear portion of the pot to rise, and the plunger, being stationary at that time, forces the metal beneath it into the throat of the pot. If too full, part of the metal escapes from the mouthpiece before it has contact with the mold. The movement of the pot itself contributes to this.

Porous Slug Remedy.

An operator in Pennsylvania writes: "I am sending you a few slugs to examine and would like your opinion as to the cause of and remedy for this kind of a slug. You will notice that these slugs are exceedingly porous, and that the letters have a tendency to cave in at top and bottom. The slugs are very light in weight and will not stand up under pressure on the press. They may appear to be all right, but now and then one will cave in on the press. This trouble occurs only on short measure — fifteen ems and under, and though longer slugs are sometimes light weight, yet I have had no trouble with them as a rule. Now for the remedies I have applied: I have enlarged the vents in the mouthpiece, reamed out the holes in mouthpiece, cleaned well and plunger, also small holes in side of well. I have even changed the plungers, put one in from another machine in town, but the result was the same. Though I have by these operations helped obviate the trouble to a certain extent, yet it still gives me considerable inconvenience, and the slugs produced are seldom heavy, but feel like feathers in the hands."

Answer.— The appearance of the slugs indicates faulty plunger action. We believe that when a closer-fitting plunger is applied it will remedy the trouble. It should be understood that when a loose plunger descends to cast that the point of least resistance for the metal to flow will be up and around the plunger; this allows but little force for the metal to expel the air from the mold cell and to form a solid slug. Where the plunger fits reasonably tight and is given ample force by the pump-lever spring, it readily forces the air from the mold cell and forms a solid slug if the crossvents are kept open.

Procedure for Removing a Mouthpiece.

An Ohio operator who desires to remove a pot mouthpiece writes for instruction. The following is the procedure: Start machine, and when elevator is at lowest point, push back on the controlling lever. Open vise to first position, then pull elevator to highest point and withdraw the vise-support pin and lower the vise to second position, allowing it to come to rest on a chair or box. Remove jaw guard, disconnect the mold slide and draw it forward about three inches. Remove ejector link pin and withdraw the link from the ejector slide. Remove the mold slide. Take a mouthpiece drift or a heavy piece of brass and drive it with a hammer against the left end of the mouthpiece. When the mouthpiece has been driven toward the keyboard about two inches, the gib below it can be removed by the aid of pliers. The mouthpiece can now be withdrawn. While the pot is yet hot the edge of the crucible should be cleaned by scraping with brass and wiping with a rag. If you have any reason for believing that the throat is clogged, now is the time to clear it out. Take a throat cleaner (F 827) and pass it into the throat, working it up and down to loosen any hardened oxid therein. After this operation, disconnect the plunger and give it a few rapid down strokes in the well. This will eject metal, which may be caught in a box or other receptacle. Repeat the operation of sawing in the throat and of ejecting metal until the results show clear metal escaping from the throat. Melted tallow put into the throat and allowed to burn tends to loosen the attached oxid, and may be tried to advantage. When this operation is complete and the mouthpiece seat is cleaned, the pot is allowed to cool. The mouthpiece receives attention by having all of the adhering metal removed. This can be readily accomplished by putting it in the pot, and melting and wiping off the attached particles and clearing out the jets. When the pot is cold, a little oil and fine emery may be placed on the back side of the mouthpiece, and by placing it in its seat and rubbing it back and forth under pressure it will grind the two surfaces evenly. The stroke should not exceed about one-half inch. After this treatment clean the mouthpiece surface and jets and its seat with benzin, removing every trace of oil and emery. Now mix about half a teaspoon of litharge with sufficient glycerin to make a stiff paste. Apply this to the back of the mouthpiece, evenly. Put the mouthpiece in and drive the wedge in tight and let it stand over night to set. In the morning

test the lock-up between the mold and mouthpiece by inking the surface of the mold and allowing the cams to make a revolution. An examination will show just what portions of the mouthpiece are too low by their failure to receive a transfer of the ink. The high spots can be dressed down with a smooth file.

Newspaper Headings.

The adaptation of the Linotype to cast large newspaper headings has resulted in the production by the Mergenthaler Linotype Company of a complete line of condensed faces for this purpose. Matrices up to forty-two-point face may now be used on all machines except Model 1. The machine equipment embraces a special head-letter mold, a universal knife-block, and several minor attachments. With this outfit and the necessary matrices it is possible to set newspaper headings up to forty-two point direct from the keyboard. This improvement gives the Linotype a range from five to forty-two points. A few sample slugs are shown herewith:

CHINESE PRINCE

42-point Gothic.

GROUND FOR HOTEL

36-point Gothic.

MANY MERRY MONKEYS

24-point Gothic Condensed.

AVIATION CONTEST

24-point Latin Condensed.

Mouthpiece Must Align with Mold.

The following is from a North Adams (Mass.) operator: "I am writing to you for information in regard to trouble I am having with one of the machines of which I am in charge. The trouble I speak of is with the condition of the slug. You will notice that the enclosed slug, although it will print perfectly clear, appears to be shiny, and has the appearance of being cold. Now I am running my metal as cold as I can without freezing it. I am doing this to see if I can get any better results than when I ran it about 560° F. I wrote the factory about it and they advised me to have the gas turned on more under the pot and less under the mouthpiece. I followed their advice, but did not get any better results; in fact I do not think as good as I am now getting. I recently removed the cover of the jacket and put some new asbestos on the top, and for about a week got a better slug than the enclosed, although not as good as I wanted. I have an old-style burner, with one tube under the mouthpiece, on this machine, and on the other have the latest style. I tried changing the burners, but the result was the same. The mouthpiece and throat are perfectly clear, as I recently put a saw in it and cleared it out. I also put in a new plunger. On this machine I have a great deal of trouble in keeping the metal on the top of the pot from being thick like dross, and at the same time clinging to the plunger rod. Now, as neither of these troubles occur on the other machine, I am anxious to overcome them. Perhaps it would help you if I told you the metal we use is part stereotype and part linotype. My own personal idea is that we either ought to repack the pot or else get a new one. I can not believe it is wholly the fault of the gas. I have seen other offices have this trouble and let it go as it is, but I feel that it should be overcome. The trouble, they tell me, came on suddenly, before I came."

Answer.— The slug sent shows several abnormal conditions to exist. The mouthpiece is too far to the left, and the pot is too high. The left-hand knife is not set far enough to the right. The use of stereo and lino metal mixed is inadvisable. The heat should be regulated to cause the metal to flow readily, but does not require a temperature above 550° F. Lower the pot so the holes are in line with the smooth side of the slug. The mouthpiece should go to the right so that the first hole next to the keyboard is fully exposed to the mold. The plunger action may be slow; to make this movement quicker increase the spring tension of pump-lever spring and open the air-vents of the mouthpiece with the point of a knifeblade — that is, scratch out the oxid. The plunger may be greased with tallow or some graphite applied to it, or a small amount of tallow and graphite may be placed in the well under the plunger, which will make it have a sharper stroke. If you use real linotype metal, you should have no further trouble. If a lump of metal adheres to the plunger rod it is an indication of insufficient heat. We do not believe the pot needs repacking. The chimney of the pot should be explored with a piece of wire to see if any obstruction is present; this flue should be open.

Does Not Believe in Cleaning Spacebands.

A correspondent in New York asks the following questions: "Will you kindly inform me through the columns of THE INLAND PRINTER: (1) What are the causes of hair-lines in matrices? I believe myself that the spacebands (or *dirty* spacebands) are positively the only cause, as I can not see how a new set of matrices can get hair-lines (or crushed walls) except from contact with the 'hump' on neglected spacebands to start the cave-in of the walls — some lay it to loose lines. (2) Does the hair-line always appear first on the left-hand side of the matrix, and what causes it to appear later on both sides? The spaceband does not require cleaning on its left side. (3) Why is the right-hand side of the matrix always much cleaner than the left side, especially on fonts that have been long used? (4) Does the assembler belt or the starwheel play any material part in keeping this right side of the matrix cleaner than the other? (5) If it were not for this spot forming on the sleeve of the spaceband at the casting point, how long ought the spacebands to run without attention, comparatively; that is, if the sleeve side of the spaceband would keep as clean as the other side does, how long would they properly do their work, and should they require very much attention to keep them in good working order? (6) What is the approximate annual percentage of cost allowable for the necessary daily cleaning of spacebands or up-keep, to the first cost of the bands? Or, about how long a time should elapse before the daily expense of cleaning a set of thirty bands costs the proprietor as much as the bands did originally? Is there no remedy for this? (7) Is it not a fact that a considerable amount of damage in wear and tear to a spaceband is caused by good, bad, and indifferent cleaning? Is not a shallow spot thus formed there that makes it easier for hot metal to stick or collect? Would it not be better if they did not have to be cleaned so often; would not the corners be squarer and better?"

Answer.—(1) Hair-lines are caused by the breaking down of the thin walls of the matrices. Anything which strikes against these walls will crush them. If lines do not justify completely the metal will enter between the matrices and adhere to the side walls, later crushing them inward and causing hair-lines. Dirty spacebands are not the only

cause. (2) As noted, either wall may be crushed in, though if caused by metal on spacebands the left-hand side shows first. Metal then adheres to the matrix, which in turn crushes the wall of the adjoining matrix the next time it is used. (3) The right side of a matrix has contact with the left or wedge part of the spaceband. This part of the spaceband during the justification of a line has close contact with the matrix, for it is due to the movement of the spaceband that the line of matrices is moved toward the left jaw. The friction with the right side of the matrix is possibly the reason for its brightness. (4) In the case of capitals and characters in channels to the left of the " fl " in the magazine, the belt may help to brighten the right side of such matrices. Channels from " e " to " fl " inclusive do not touch the belt. The brightening of the right side of the matrix by the star appears only five-eighths of an inch from the bottom upward and about one-eighth of an inch each side of the center, owing to the slightly convex edge of the points of the starwheel. (5) If the sleeve would not accumulate metal at the casting point, it is quite likely it would not require attention at all. This would not mean, however, that the wedge should not be lubricated with graphite at least once for each eight-hour shift. The wedge would have too much friction if it were not for the polishing of graphite it receives daily. How long it could go without this is a matter of experiment. We believe that if spacebands were polished twice for each eight-hour shift it would tend to minimize hair-lines in the print by permitting a tighter justification of the line, hence less chance for the metal to enter the minute interstices between the matrices. (6) The cleaning of the spacebands, like the cleaning of the matrices and the oiling of and caring for the machine, is necessary to linotype machinework. If the cleaning and graphiting or lubricating of spacebands are omitted it will tend at once to the destruction of the matrices. We can see no remedy for the time used in cleaning the spacebands. This work is usually performed by a boy, or by the machinist during leisure time without tying up a machine. In the case of a plant having a number of machines, an extra set of spacebands is kept. (7) Careless cleaning of the spacebands by scraping of the sleeve with a hard piece of metal, such as a knifeblade or another spaceband, the polishing of the wedge or sleeve on emery cloth, all tend toward rounding the edge of the sleeve and wedge, thereby allowing a place for metal to lodge. Intelligent cleaning will not injure them.

First Elevator.

A Missouri operator writes: " Have been looking over the 'troubles' mentioned in several recent numbers of THE INLAND PRINTER, also your suggestions to overcome same. I notice in connection with the battering of the lower outside ears of matrices that you always attribute the cause to their striking on the assembler glass. Now, I know of another cause, and perhaps it is not thought of by one in a hundred: When a line is cast in the second position, as for italic or blackface, these ears rest on the duplex rail, and when the elevator ascends to the transfer, if the levers which operate this rail are worn or bent so that the rail is not forced out far enough to allow the matrices to drop to first position freely, the ears will rub on the duplex rail and round the corners and produce a bur on the sides. When the elevator is up to its highest position the duplex rail should be forced out flush with the elevator jaw. To correct this the levers may be replaced with new ones if worn; or the blocks attached to the guide at the top replaced; or a simple but delicate operation — take out the levers and bend them out a trifle to make up for the wear. But I would like to have a little advice on a point that I have not seen discussed in any publication, nor have I talked with any machinist who had noticed it or thought of it before I mentioned it to him; and none has been able to give me any light. It is this: When a line is sent in and goes to casting position the elevator head rests on the vise cap. When a machine is working right the elevator remains in this position until after first justification, then rises one sixty-fourth of an inch. Now, on several machines I have noticed the elevator rise at the first justification, then drop and rise again at the proper time. This extra motion interferes with proper justification, as it causes the matrices to bind in the jaw and grooves of the mold, and perhaps damages them. I have been able to overcome this extra motion by readjusting the mold slide so that the mold comes forward exactly right (leaving ten thousandths of an inch space between matrices and face of mold) except on one machine which I now have charge of, and it has me baffled. Can you help me out of the scrape? It is a low model No. 5 machine, and works fine in all other particulars."

Answer.— The cause we have assigned for defects to the lower front ears, judging from their appearance, is due to the striking on the upper edge of the lower glass. The cause you have referred to we believe to be of rare occurrence. We have met with it but twice. This defect is always accompanied by another characteristic defect, namely: damage to the combination teeth of the matrix. This is where the matrices strike when the elevator seats and forces them down over the edge of the rail, due to the rail not retracting sufficiently. We believe the reason this occurs rarely is due to the hardening of the duplex-rail levers and to the blocks they strike. A recent examination of a machine having these parts in use eight years shows but the slightest wear — not sufficient to cause the rail to be retracting less than normal. In the matter of the elevator rising when first justification occurs: this has been noticed without any bad effect on old machines where the studs were worn, but on a machine of the type you refer to — No. 5 — we believe it could not come from the same cause. We suggest the following test to locate the trouble: Examine the elevator jaws and see if there is ample room for the spacebands to rise without lifting the line. Remove the jaws and try those from another machine for the final test. Measure with inside calipers between the right and left vise jaw to ascertain if these parts are parallel. Try spacebands from another machine; have the wedges well lubricated with graphite so that there will be no tendency to move the line upward by friction between the spacebands and wedges. Try a line with one spaceband which will be located in the middle of the line, then try a line with one band on each end; first use a line in which the band will drive up to the fullest extent and then use a line that will permit no movement upward. Note the variation. Tighten slightly the gibs on the left of the elevator slide and note if this effects a change. Remove the jaw guard and try a line. Note the effect with the same line with the jaw guard in place. The idea of the tests is to identify the cause if possible with some abnormal condition. Each test to be made under some set condition and with the lines of equal length as means of comparison. To our way of looking at it, the movement of the elevator comes from the upward movement of the spacebands. To make this certain we would disconnect the first elevator from its link and allow first justification to take place and observe if a movement takes place as the spacebands rise. It should not, of course. If it does, this will show that it is from the spacebands or matrices binding in the jaws.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Printed His Own Tickets.

George Watcataskey, of Detroit, recently pleaded guilty to the charge of printing his own street-car tickets. His system of beating the street railway company was to procure paper of the same color and thickness as the genuine tickets, cut it into strips and perforate by running it through an unthreaded sewing machine, after which it was printed. He was fined $20 and costs.

Central Body of New York Printers.

Committees representing the local Typothetæ, the Printers' Board of Trade, the Master Printers' Association and the Printers' League of New York city, early in February agreed upon a plan for the establishment of a central body of New York employing printers. It is said that the plan contemplates that each of the four organizations will preserve its autonomy, and that the central body will hold aloof from consideration of matters relating to employees.

Teaching Prisoners to Engrave.

A Worcester (Mass.) state representative has filed an order for an investigation of the Worcester House of Correction by the Committee on Prisons of the Massachusetts Legislature. It has been charged that the officials of the institution, in direct contravention of law, have been drumming up business outside the jail for an engraver who is serving a term there, and pocketing most of the profits. According to the accusations, officials have been carrying umbrellas, silverware and other things from Worcester citizens to the prisoner, on which he has done engraving work at the rate of 50 cents a day. The State law specifically prohibits engraving or printing by prisoners.

Winnipeg Concern Banquets Employees.

The Stovel Company, Winnipeg, Manitoba, recently reached its majority, having been established twenty-one years ago by John Stovel, A. B. Stovel and C. D. Stovel, brothers and practical printers. On January 27 the company entertained its employees at a banquet in Odd Fellows' Temple, covers being laid for more than two hundred persons. During the festivities the members of the firm were surprised by a presentation. It was in the form of an engraved locket for each of the three brothers, carrying with it the kindly feelings and good wishes of the employees in the different departments. The "Little Print Shop," which the young brothers called their institution when the first "shingle" was hung to the breeze, has grown even faster than the progressive city in which it was established. Twenty-one years ago the firm paid $15 a month rent for its quarters. To-day it is the owner of a building affording thirty-three thousand square feet of floor-space, carrying departments for engraving, electrotyping, lithographing, printing and binding, and its business extends over the entire Canadian Northwest.



A PRINTER'S HOME.

Residence of H. E. Couenhoven, journeyman printer, 53 Plymouth street, Newark, New Jersey.

Printing-office not a Manufactory.

Judge Kinkead, referee in bankruptcy for the Frank C. Nunemacher Printing Company, of Louisville, Kentucky, has ruled that a printing establishment is not a manufacturing concern. The decision was rendered on the claim of the Diem & Wing Paper Company, of Cincinnati, which concern held $4,000 of the bonds of Mr. Nunemacher, but elected to waive this right and take a lien under a Kentucky statute for $3,600 worth of supplies on the ground that the plant was a manufacturing establishment. The effect of the decision is to give the bondholders more on their claims

than they otherwise would have collected. The paper company has filed a petition for review of the case in the United States District Court, and its attorneys say they are confident that Referee Kinkead's decision will be reversed.

Sears, Roebuck & Company Help Pressmen.

Sears, Roebuck & Co., the big mail-order house of Chicago, recently sent a check for $1,500 to the International Printing Pressmen and Assistants' Union as a subscription to that organization's fund for the erection of its Sanitarium and Technical School at Hale Springs, Tennessee. This recognition of the pressmen's humanitarian work and their efforts to increase efficiency among printing pressmen has been received with gratification by the members of the union, and it is expected that other progressive commercial institutions may later follow the lead of Sears, Roebuck & Co. At this writing about $15,000 has been subscribed to the fund.

torate of the Crowell Company and that Ida M. Tarbell, F. P. Dunne ("Mr. Dooley"), Ray Stannard Baker and other well-known writers will continue as contributors. The Crowell Company is the owner of the *Woman's Home Companion* and *Farm and Fireside*. Miss Tarbell, in an interview, stated that the amalgamation would give a wider sweep to the editors of the *American Magazine*, as the *American's* editorials would affect the other publications.

Lewis Roberts Incorporates.

The printing-ink house of Lewis Roberts, 10-12 Vandewater street, New York city, with branches at Boston and Chicago, and agencies at Detroit, Atlanta, Baltimore, Toronto (Can.) and London (Eng.), was incorporated on February 1, with the following officers: Norman L. Lavers, president and treasurer; Edward T. Eagar, vice-president; J. B. Boyd, secretary. James S. Jay, superintendent of the New York factory. Mr. Lavers has been general manager of the concern for a number of years, and Mr. Eagar has been connected with the Boston branch. It is said that the policy of the company will remain unchanged, and that quality will always be considered first in the manufacture of inks.



A PRINTER'S HOME.

Interior view of the residence of J. Griffiths Jones, journeyman printer, Arlington, New Jersey.

Circus Posters to Go.

The Circus Owners' Protective Association, the membership of which comprises all of the well-known circus companies in America, in a recent meeting at New York city decided to abandon poster advertising. Edward Arlington, associate owner of the 101 Ranch Wild West, promoted the idea to do away with the big expense entailed in the use of large lithographic posters, and when the association met he found little trouble in convincing the other members of the organization that it was a feasible plan. According to the dispatches, only newspapers will be used hereafter as advertising mediums. It is said that the action was hastened by increased demands of the Billposters' Association.

American Magazine in New Hands.

The Crowell Publishing Company, of New York city, has taken over the *American Magazine*, formerly published by the Phillips Publishing Company, of that city. It is said that the chief stockholders of the *American Magazine* under the former ownership have been given a voice in the direc-

Want to Retain Hand Presses.

The plate-printers of the Bureau of Engraving and Printing, at Washington, D. C., recently presented to the senatorial committee investigating the question of whether a change shall be made from hand-roller presses to steam presses in the printing of bonds, notes and checks, a pamphlet entitled "Security v. Cheapness." The booklet contains a collection of facts and arguments intended to prove that a loss would be sustained by the Government if a change were made to steam presses. The main contention is that counterfeiting would be made comparatively easy by the use of steam presses, as poor work would necessarily result from their use. The pamphlet declares that under the hand method United States currency is the most difficult in the world to imitate. There are eight hundred plate-

printers in the Bureau, and the American Federation of Labor has taken up their fight for the retention of the present methods.

New Kansas Printing Measure Opposed.

Leavenworth (Kan.) Typographical Union has launched a campaign against the passage of a bill in the state Legislature, the purpose of which is to have the state printing plant do a state-wide printing business. The measure provides that all blank-books and blanks for use in the different counties shall be done by the state printer. A resolution recently passed by the Typographical Union says that "If said bill passes it will throw hundreds of printers in the State out of employment." It then makes a plea to the members of the Legislature as follows: "Anything you can do toward its defeat will be appreciated not only by us, but by hundreds of weekly newspapers which have job-printing plants in connection and make a specialty of manufacturing county blank-books and blanks."

CLOUD AND HARRY RUTTER have established the Keystone Printing House, at Sharon, Pa.

A NEW building is being constructed for the D. C. Cook Publishing Company, at Elgin, Ill.

BOATWIGHT BROS., printers and stationers, at Danville, Va., sustained a fire loss of $10,000 recently.

SEVERAL printers of Richmond, Va., were fined by a local justice recently for working on Sunday.

UNION electrotypers of Minneapolis went on strike January 30, in an attempt to force recognition of their organization.

G. O. ELLISON has succeeded B. M. Stoddard as manager of the Western Printing & Engraving Company, at Dayton, Ohio.

THE George F. Adams Printing & Engraving Company, Baltimore, Md., will shortly consolidate with the John D. Lucas Company.

AN excursion tour through the plant of Rand, McNally & Co., the big map publishers, was made recently by the Geographic Society, of Chicago.

ASHTON HARCOURT, of Louisville, has been elected to head the Executive Committee of the National Association of Steel and Copperplate Engravers.

DENVER TYPOGRAPHICAL UNION, No. 49, celebrated its fiftieth anniversary, on February 6, with the most successful ball ever given by that organization.

THE lower house of the Missouri Legislature recently went on record as opposed to the establishment of a state printery for the publication of school text-books.

W. W. HILL, foreman of the Sharpsburg (Ky.) *World*, has invented and been granted a patent on an improved inking-roller for taking proofs in printing-offices.



A PRINTER'S HOME.

Residence of R. V. Taylor, linotype operator, South Fifteenth street, Newark, New Jersey.

Printers Victimized.

A reward has been offered for the arrest of A. E. Bray and H. H. Hobart, two sharpers who have been defrauding printing concerns in Idaho and are probably working through the western country. Bray's description is as follows, according to the circular sent out by the sheriff of Bonner county, who resides at Standpoint, Idaho: "Medium height, brown eyes and hair, prominent nose, conspicuous scar on face, rather effeminate in appearance. Good dresser and great woman-chaser. Will be found at the best hotel in town where he stops. Makes a specialty of fake advertising schemes." H. H. Hobart is a tall man of athletic build and makes a good appearance. He claims to be an Odd Fellow. His specialty is advertising and special-edition work. Send information to the Idaho *Odd Fellow*, Caldwell, Idaho.

General Notes.

AN Allied Printing Trades Council has been organized at Dayton, Ohio.

THE forced sale of the Werner plant, at Akron, Ohio, has been set for March 1.

A $10,000 FIRE loss was sustained recently by the Standard Printery, at Tulia, Tex.

A NEW seven-story building is to be added to the St. Louis (Mo.) printing district. The structure will be erected at Ninth and Walnut streets, opposite the Printers' building.

THE Sanitary Committee of the Milwaukee Typographical Union has prepared a bill to be introduced in the state Legislature, providing for healthful conditions in all printing-offices.

THE Brown & Whitaker Printing Company, of Hamilton, Ohio, has moved into its new home. This well-known concern now has one of the largest and best plants in the State.

WILLIAM E. BURNHAM and General Henry A. Bishop have secured control of the Marigold Printing Company, at Bridgeport, Conn. The company will be reorganized and the plant improved.

ON application of the Columbus (Ohio) Typesetting Company, a receiver was appointed recently for the Progress Publishing Company, of that city. This concern publishes the *Progress Magazine*.

A NEW calendar and advertising novelty manufacturing company has been organized at Canton, Ohio. It is known as the Universal Printing & Novelty Company. C. G. Wehrly is president.

THE Department of Printing, Easton, Pa., has disapproved the ordinance before the city council requiring the label of the International Typographical Union to appear on all of the city printing.

STATE PRINTER MANNIX, of Minnesota, has advised the cutting down of the amount of printing for the Legislature, on account of the contract price for composition being double what it was last year.

WHEN state printing is done by private corporations, the charge must not be greater than that allowed the state printer for similar work, is the edict of a bill recently introduced in the Legislature of Iowa.

UNDER the firm name of Dwight & Marshall Jackson, Dwight Jackson, for many years president of the Thayer & Jackson Stationery Company, and later treasurer of the Marshall-Jackson Company, at Chicago, Ill., and Marshall H. Jackson, formerly connected with the same companies, have

formed a partnership and will conduct an office-stationery, printing, engraving and blank-book business at 195 Clark street, Chicago.

J. Augustus Bogert, the veteran wood engraver, whose engravings have appeared in many American periodicals, recently celebrated his eighty-second birthday at his home in Hartford Place, Caldwell, N. J.

Girl pressfeeders of the Meyer Engraving Company, Minneapolis, went on strike recently, according to the *Journal*, of that city. The girls complain that they have been receiving but $3.50 a week and had demanded $4.

A bill has been introduced in the West Virginia Legislature, prepared by the recently appointed printing commission, the provisions of which make radical changes in the state's printing laws. A state printing plant may be established.

A printing-press was used by Prof. Michael Carmichael Carr as an aid to demonstrate a recent lecture at the University Assembly, Columbia, Mo. Prints were made from woodcuts and zinc etchings during his talk on illustrative art.

The Harrisburg (Pa.) Typographical Union has withdrawn from affiliation with the Central Labor Union, of that city. The printers claim that the central body is being used as a stalking-horse for the political and financial schemes of a few leaders.

With the purpose of eliminating high salaries in the state printing-office, a bill will be introduced in the California Legislature by Assemblyman Rodger, of San Francisco, making a uniform salary of $125 to pressmen, compositors and other employees of the institution.

Edward F. Mylius, who was recently found guilty of libeling King George, of England, is unable to find a printer who will print his paper, the *Liberator*, according to a dispatch from Paris. His former publishers refused to continue the work, it is said, because of a threatened boycott by the British Chamber of Commerce.

Powers & Tyson, a printing firm at Grand Rapids, Mich., holds in its cash drawer, securely nailed to the bottom, a silver dollar, which was the first money taken in thirteen years ago, when the plant was established. It is said to be a treasured souvenir. Some printers, however, will wonder how stock for the second order was secured.

The Montreal (Can.) *Gazette*, referring to the investigation being made into the late management of the Canadian Printing Bureau, says: "As it is now, in its little way, its record equals that of the Intercolonial as an evidence of the incapacity of governments, as we have them in Canada, to manage business enterprises in a business way."

At Dayton, Ohio, the home of Uncle Sam's envelope-printing manufactory, the local Typothetæ has passed resolutions condemning the Government for invading the printing field, even though the institution is an advantage to the city. The resolution declares that the Government would have the same right to manufacture automobiles or aeroplanes as it has to print envelopes.

At Marion, Ind., recently, the printing pressmen of that city held a banquet at the Royal Café, owned by John Scott, a printer. According to the menu card the following delicacies were served: Benzine soup, shooting-stick celery, ink-knife pickles, gauge-pin olives, Optimus chicken, make-ready potatoes, lima quads, tissue slaw, sour paste, printers' pie, Reducol compound, Lesh's cake, Ruxton's coffee, Morrill's tea and Arnold's milk.

W. L. Edmonds, who has been general manager of the Maclean Company's publications, at Toronto, Ont., including the *Printer and Publisher*, has severed his connection with that concern, and with D. O. McKinnon will launch the Canadian Merchant Publishing Company, to begin the publication of two new journals. Mr. Edmonds has been with the Maclean Publishing Company for eighteen years and has had much to do with its marked success in the trade-paper field.

George H. Specht, formerly of the Globe Printing Company, Louisville, Ky., has purchased from Thomas B. Morton the controlling stock in the Morton-Atwood Printing Company, of that city. Mr. Morton was made president of the Morton-Atwood Company when it took over the business of the Office Supply Company, of which he had been president since its organization. It is the purpose of Mr. Morgan to embark in another field of activity. Mr. Specht is well known to local printerdom, having been general manager of the Globe Printing Company for a number of years.

Recent Incorporations.

Metropolitan Printing Company, St. Louis, Mo. Capital, $5,000. N. Buskin, president.

The People's Publishing Company, Pittsburg, Pa. Capital, $10,000. G. W. Kipp, treasurer.

Herald Printing & Publishing Company, Pittsburg, Pa. Capital, $25,000. W. I. Hibbs, treasurer.

Seeman Printery, Durham, N. C. Capital, $30,000. Incorporators: H. E. Seeman, E. A. Seeman, W. E. Seeman.

Laird Printing Company, Bluefield, W. Va. Capital, $5,000. Incorporators: J. W. Laird, R. I. Thompson, J. R. Laird.

Star Engraving Company, Houston, Tex. Capital, $6,000. Incorporators: G. W. Parke, M. Lindhout, F. P. Waltman.

Ideal Printing Press Company, Dover, Del. Capital, $300,000. Incorporators: W. S. Warnock, R. Warnock, F. J. Ringley.

The Recorder Publishing Company, Bernardsville, N. J. Capital, $25,000. Incorporators: W. Pront, M. Lyon, S. S. Smith.

Ye Towne Crier Publishing Company, Houston, Tex. Capital, $5,000. Incorporators: J. L. Dolan, E. H. Nelson, T. J. Haley.

Demopolis Printing Company, Demopolis, Ala. Capital, $5,000. Incorporators: E. S. Cornish, C. A. VerBeck, M. G. Cornish.

The Mumford Printing Company, Elizabethtown, Ohio. Capital, $20,000. Incorporators: E. Binnell, R. M. Mumford, M. Mumford.

Jackson County Printing Company, Ganado, Tex. Capital, $45,000. Incorporators: G. T. Everett, J. McMurry, T. G. Moffett.

Crown Press (printing and engraving), Syracuse, N. Y. Capital, $10,000. Incorporators: W. M. June, A. J. Durker, F. E. Beecher.

Bosenberger Printing Company, Cincinnati, Ohio. Capital, $5,000. Incorporators: A. Howard, B. Benz, L. H. Capelle, G. J. Fredriks.



A PRINTER'S HOME.

Residence of James Alexander, journeyman printer, Beaver, Pennsylvania.

The Krueger-Domann Printing Company, Milwaukee, Wis. Capital, $20,000. Incorporators: W. A. Krueger, G. Domann, W. G. Domann.

J. F. Leaming & Co. (printing and engraving), Chicago, Ill. Capital, $10,000. Incorporators: J. F. Leaming, C. A. Bartlett, K. M. Leaming.

Engravers' & Printers' Machinery Company, New York city, N. Y. Capital, $100,000. Incorporators: J. F. Fowler, E. P. Eaton, W. Schwartz.

Dittman-Steidinger Company (printing and lithographing), New York city, N. Y. Capital, $20,000. Incorporators: S. E. Dittman, C. Steidinger.

The Journal Publishing Company, Harrisville, W. Va. Capital, $5,000. Incorporators: R. Morris, B. W. Leland, S. and P. W. Morris, E. Cooper.

Frank I. Miller Company (printing and publishing), Bloomington, Ill. Capital, $30,000. Incorporators: F. I. Miller, E. H. McColm, G. J. Soper.

American Printing Company, Detroit, Mich. Capital, $55,000. Incorporators: T. J. Barry, J. H. Gould, W. Goering, R. Conway, L. C. Stanley.

Commercial Printing, Binding & Lithographing Company, Louisville, Ky. Capital, $10,000. Incorporators: A. E. Meffert, Wm. E. Luckert and others.

Brown Printing Company, Los Angeles, Cal. Capital, $10,000. Incorporators: G. R. Brown, M. Jeffrey, H. M. Hayles, W. A. Westervelt, D. A. Griffith.

Fishel, Adler & Schwartz Company (printers and publishers), New York city, N. Y. Capital, $70,000. Incorporators: N. Ullman, L. J. Ullman, M. D. Stiles.

W. L. Dudley Company (stationers, printers, lithographers), New York city, N. Y. Capital, $10,000. Incorporators: R. B. Gray, C. V. D. Peek, L. A. Staats.

The Comanche Chief Publishing Company, Comanche, Tex. Capital, $10,000. Incorporators: D. H. Cunningham, T. J. Cunningham, L. T. Cunningham and others.

T. R. Woodburn Printing Company, Terre Haute, Ind. Capital, $50,000. Incorporators: A. Pendergast, M. Pendergast, M. L. Hidden. The company will take over the Viquesney printery.

BOOKBINDING

BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Binding Check-books, Receipt-books, Warrants, etc.

(101.) "Is there an accepted best and most economical way of binding small orders of check-books, receipt-books, warrants, etc., where the job will call for, say, ten books of one hundred to a book? What kind of equipment will best take care of this work and what are the processes?"

Answer.— Book, receipt, warrant and bond bookbinding is done in the following styles: Check cut flush with cloth back; check cut flush with leather back; half leather binding; full cloth or canvas binding. The first is the simplest and cheapest.

If you have a wire-stitching machine so much the better, otherwise a paper-cutter, paste-brush, glue-pot and glue-brush, a pointed knife and a straight-edge, combination wire cutters and pliers will be enough. If you have no wire-stitcher you should add to the list an awl and a hammer.

The material necessary for cut-flush check binding is a bundle of No. 60 strawboard, sold at 80 cents for sixty sheets, 26 by 38, or you can use the thin boards that come with ledger and bond reams.

You can also get Belgian marble paper by the quire or ream. Black pebble cloth comes in pieces of thirty-eight yards to the roll, thirty-eight inches wide, at $5 for the piece, but you can buy in yard lots if you prefer.

Bookbinder supply houses can fill your needs in material and other equipments.

Check binding: First, count out the job in hundreds or fifties, as the case may be, and cross each on top of the other. Next cut up end sheets, boards and cloth at one time for one job — or several, if you have them. End-sheets can be made from almost any kind of stock remnants, not too thin, equal to twenty-four-pound folio at least; heavier does not matter. Reinforce each end-paper by pasting a cotton strip about one inch wide along the binding edge and flush with it. Lay them out to dry before putting them on the books. When dry lay one on each side of every book with the muslin strip even with the back and *inside*, or toward the book. Jog up, at least six in a bunch, on the back and head, and lay them up in a stack with a strip of waste board across the top and a weight on that. Glue the backs with thin hot glue and let them dry in the stack. When dry cut them apart between the end-papers; an old table-knife is best for the purpose. Now either put two wire staples through the back of each, about one-quarter inch from the outside edge and far enough from each end to escape cutting when the books are trimmed. If stabbed put three holes through the back by means of the awl and hammer, but that should be done on a soft wood board with a weight on top, otherwise the awl may go in on the slant. The holes should be driven from the front of the book and should be in alignment. Next take a coarse needle and a No. 16 four-cord linen thread double. Push the needle through the center hole from the front, return it from either end hole, cross over from end to end on the front and come back through the center hole and tie a double knot. When drawn tight the long stitch should lie between the tying ends. Paste the boards and lay one on each side even with the head and about one-quarter inch from the thread or wire stitch. Do not use more paste than necessary to cover. About ten pieces can be laid on before the books need be pressed. The pressing can be done in a small standing press made for the trade, or in a letter-press, or even under the clamp of a paper-cutter.

If the whole job can be left in the press until dry it is preferable, for doing so avoids wrinkling of the leaves; otherwise each bunch can be taken out as soon as nipped, stacked up and a good weight left on top until the job is dry.

The cloth backs are glued with thin glue laid on the front-cover board an inch from the edge across the joint and stitches, over the back and onto the back and onto the back cover same as on the front. Rub the cloth down on the back and into the joints well. This can be done best by laying the book on a clean piece of paper and turning it over the cloth, rubbing the cloth through the paper. The marble paper sides should be pasted off long enough in advance to let them stretch before they are laid on. Each side should be lapped over on the cloth back at least one-sixteenth of an inch and laid straight before it is rubbed down. Use a piece of paper on top here, too, when rubbing, otherwise it is hard to obtain a neat job. When dry the books are ready for trimming. To get equal margins when cutting, especially if the job has a border, pick up all but the last leaf in the book, let that lay in its regular position on the cover-board, then stick a knife-point through the front, top and bottom margins at the proper distance from the printing. These marks should show through the cover, thus serving as guides for the cutting-machine clamp. Cut one book, on the front first to be sure, and if satisfactory a bunch can be cut with the same gage setting. Repeat this for the bottom and head cuts.

Binding on Small Scale — Gold Lettering.

(102.) B. J. writes: "I wish to do binding on a small scale and will ask you to send instructions that will cover cloth, half and three-quarter binding in russia. Will also need equipment and directions for gold lettering."

Answer.— The terms used by our correspondent to describe the styles of binding he is interested in apply to both printed and blank books. "In russia," however, is applicable to blank-books only, as printed books are usually bound in either skiver, roan, book or morocco. As many letters have been received on the same subject from different parts of the country in the past, it is perhaps best to give all the detail possible.

For equipment: One sewing bench, one back saw, one wood hand press, one small standing press, one water jacketed glue-pot, one bench gas-stove, one lettering pallet, one bookbinder's hammer, one shoemaker's knife for cutting stock, one paring knife, a piece of plate glass (or, better still, a thin lithograph stone), one 2½-inch round rubber-set glue-brush, half a dozen cherry pressing-boards, one pair of shears, one straight-edge, one hand-lever cutting machine, three fonts of brass type (upper case same series, assorted sizes). The following materials should be obtained: Hays' linen thread in skeins, Nos. 16, 18 and 24, one-half-pound ball of three-cord soft twine, one roll of Heuther's

No. 6 band, one pack of 3XX gold, one box of gilding-powder, one piece of black levant grained cloth (thirty-eight yards, width thirty-eight inches), one side each of red water-grained buffing russia-red cowhide (light weight) and one medium weight, one bundle each of Nos. 15, 20, 25 and 30 hard-cloth boards, 20 by 28; also a few pounds of good hide glue. Paste can be made as needed.

FULL CLOTH AND HALF-BINDING.

The first operation is the making up of the sheets into sections for sewing. If the job is ruled, it is better to look over the sheets first. It is not unusual to find broken lines and ink blots; these should, of course, be laid out. It will depend on the weight of the paper and the thickness of the book, whether four, five or six sheets should be folded together for sewing. Paper of the weight of twenty-four-pound folio should be six sheets to the section, thirty-six-pound medium five sheets, and fifty-four pound superroyal four sheets. These are selected merely to give a general idea. There is no hard-and-fast rule in this.

The sheets should be folded together as sections. Do not fold and insert the sheets singly. The back folds should be well rubbed down, the book jogged up even and put into the hand press between two No. 15 boards. With a flat stick knock the back and boards farther into the press, which during this operation should be screwed down just enough to keep the book from dropping out. When the back is perfectly even, tighten up the press. Three twines should be used to sew thin, cheap books on. Therefore, the length of the back should be divided into five equal spaces. With the back saw cut in a slot across the back in each of the three center marks, deep enough for the soft twine to lie flat in. Put a pencil-mark at each end of the book where it is to be cut off. Saw another slot one-half inch toward the center from the cutting marks (at each end), not as deep as the other three, but deep enough to penetrate the folds.

If the book is of good ledger stock and of better-grade binding, bands should be used instead of twine. The sawing or marking-out process is the same for bands as for twine, except that two slots are cut in for each band, but not near as deep as for the twine. End-papers should be ready to sew in at this stage. Heavy ledger stock, a folded sheet for each side having a strip of white cotton 1½ inches wide, should be pasted in the fold, so that at least one inch will be on the board when the book is pasted up. Set up three twines in the sewing-bench so as to fit the saw-marks in the sheets, tighten up the screws, pick up the bottom or last section, lay it in front of the twines in position to be sewed, slip the end-paper under it, and with the needle scratch marks where the saw slots are located. The needle, having for example a No. 16 thread, is run in at one end and out at the first twine, carried around and again inserted into the slot at the other side of the twine, and so on to the end. When the next section is laid on top, open it and use the left hand inside to sew out while the right hand sews in. At the end of each section the thread is tied to the one below by a half hitch. The thread should always be kept taut, and the sections should be pounded down between the twines to prevent the back from swelling. The knots at the kettle stitches should not be pulled tight, because that would draw the ends of the book together and cause the center to swell up. Unless each section lies in straight lines the most skilful binder can not produce a good result. The same method is pursued when sewing on bands, except that it is not necessary to use the sewing-bench. The bands are cut off long enough to reach two inches over the back and a fold is made at one end of each band. The first end-paper is sewed across and a band inserted under each of the exposed loops. When the thread is pulled tight, the bands stand up perpendicular the same as the twines in the bench.



A PRINTER'S HOME.

Residence of Charles W. Kellogg, journeyman printer, 961 Bayliss avenue, Grand Rapids, Michigan.

When the sewing is completed the book is trimmed all around (look out for nicks in the knife). The back is next glued up with hot, thin glue; a stub brush is best for this purpose. As soon as the glue on the back is nearly dry, rounding is accomplished by hammering on each side of the back alternately until a proper curve is procured.

Cover-boards should be cut about one-eighth inch narrower than the book and three-eighths longer. When fitted on, the front should have a quarter inch square; the book will then have a proper distance between the back and board for joint.

Corners should be put on the boards with plenty of paste and turned in over the point, not simply lapped over. If this is done right, the leather will have its pared edge doubled under where the two ends overlap. The boards

then should be fastened to the book temporarily, but in their proper position, by means of a little glue in the center of each board near the back edge. The leather back should be cut a couple of inches longer and wide enough to reach around the back with at least an inch to spare for each board. The edges of the leather should be pared with a sharp knife on the glass slab or litho stone. The leather is held with the left hand while the right pushes the paring-knife. This knife should be ground on the upper side only. In that condition it can be handled to slit a continuous strip near the edge without cutting through to the face. Sponge the wrong side with water and then paste it with good thick paste and place it on the back so that both sides will be even. The ends should be turned in without loosening the boards, but for a novice it is better to remove the covers and lay them flat on the bench while turning in the ends. The book can be immediately inserted and the back rubbed in, as well as the joints. It is better to lay the book on a board with the leather exposed to the air, and a weight placed on the top of the cover while drying.

When dry, side up with cloth (use thin glue for this), stand the book on end to dry, then paste the end-papers, drop the board cover down on the pasted leaf and place the book between two smooth wooden boards in the press, setting the edges of the boards even with the joints, and pull down tight. It can be left in over night, or, if taken out in less time, thin boards should be inserted between book and cover to keep out dampness from the paste.

The Cost of Pamphlet Binding.

The cost of pamphlet binding has always been a stem-winder for Kansas City printers, says the *Boss Printer*, the organ of the Typothetæ of Kansas City.

Below is given a good comprehensive guide, which reports the cost, and profit should be added to these figures.

This is the report compiled by Mr. W. T. Cole, which was read before the Ben Franklin Club, of Minneapolis. It was made up from the records of twenty-two printing houses, covering a period of twelve months.

Saddle Stitch:	S. & S. C. 1st M.	Enam. 1st M.	Add. M. S. & S. C.	Add. M. Enam.
8-page, no cover	$ 2.75	$ 3.25	$ 2.35	$ 2.75
8-page, with cover	3.50	4.00	3.00	3.50
12-page, no cover	3.50	4.00	3.00	3.50
12-page, with cover	4.50	5.00	4.00	4.50
16-page, no cover	3.50	4.00	3.00	3.50
16-page, with cover	4.25	5.00	4.00	4.75
32-page, no cover, single form	3.60	4.25	3.25	3.75
32-page, with cover, single form	4.50	5.25	4.00	4.75
32-page, no cover, 2-16s	5.25	6.00	4.50	5.25
32-page, with cover, 2-16s	6.00	7.00	5.00	6.00
48-page, with cover, 2-24s	6.50	7.50	5.50	6.50
48-page, with cover, 3-16s	8.00	9.00	7.00	8.00
64-page, with cover, 2-32s	6.50	7.50	5.50	6.50
64-page, with cover, 4-16s	9.75	11.00	8.75	10.00
Side Stitch:				
32-page, pasted cover, 2-16s	8.25	9.25	7.25	8.25
48-page, pasted cover, 2-24s	9.00	10.25	8.50	9.75
48-page, pasted cover, 3-16s	10.75	12.00	10.25	11.50
64-page, pasted cover, 2-32s	9.00	10.25	8.50	9.75
64-page, pasted cover, 4-16s	12.50	14.00	12.00	13.50
80-page, pasted cover, 2-32s, 1-16	11.50	13.75	11.00	13.00
80-page, pasted cover, 5-16s	14.50	16.00	13.75	15.25
96-page, pasted cover, 3-32s	11.75	13.25	11.25	12.75
96-page, pasted cover, 6-16s	16.00	18.00	15.00	17.00
112-page, pasted cover, 3-32s, 1-16	14.00	15.75	13.25	15.00
112-page, pasted cover, 7-16s	18.00	21.00	17.00	20.00
128-page, pasted cover, 4-32s	14.00	15.75	13.50	15.25
128-page, pasted cover, 8-16s	20.00	22.50	18.75	21.25
Each additional				
4-page form	0.80	0.90	0.75	0.85
8-page form	1.50	1.65	1.40	1.55
16-page form	1.90	2.10	1.75	2.00
32-page form	2.25	2.50	2.10	2.25

The following price on a thirty-two-page-and-cover job, made up from the averages, showed that the list price for binding the same job would be 65 cents too low:

32 pages and cover, 2-16s and cover, 7 folds, at 750 per hour, 9 1-3 hours, at 51 cents	$4.76
Inserting 3,000 pieces at 1,500 per hour, 2 hours, at 51 cents	1.02
Stitch 1,000 at 750 per hour, 1¼ hours, at 66 cents	.82
Trim 1,000 per hour	1.05
Total	$7.65

The workable averages for the usual operations in a pamphlet bindery are given by Mr. Cole as follows:

	Per Hour.
Folding	750
Inserting	1,500
Stitching	750
Trimming	1,000

Where slitting has to be done allow at least one fold for the slitting, a sixteen-slit being figured as a four-fold.

Usually 12s (a three-fold) should be figured as a four-fold, and 24s (a four-fold) should at least be figured as a five-fold. These are necessary to "play safe."

DIRTY-AIR DEATHS.

We have frequently stated in these little health talks that pneumonia is a dirty-air disease. We have also repeatedly called attention to the fact that just as soon as cold weather comes, there is an immediate increase in the deaths from pneumonia.

This means that people are being killed by dirty air. They are being killed because they refuse to ventilate their houses and work places. This is why 143 people in Chicago died from pneumonia last week and also why in November there were 480 deaths caused by this king of dirty-air diseases.

If people will only let fresh, pure air into their homes, they need not and they will not die from pneumonia. It is easy to raise one window just a little from the bottom and to lower another just a little from the top, and in that way keep the air in the house in good, breathable condition without discomfort. Especially can this be done in moderate winter weather.

Attention should be paid to the ventilation of sleeping-rooms. The biggest bedroom ever made is not big enough to sleep in with the windows all closed. Bedrooms should be aired thoroughly for an hour or more every morning. In steam, hot-water or furnace-heated houses or apartments, the heat should be turned off in the bedrooms upon retiring at night; also in the morning when they are being aired out. By closing all doors communicating with other rooms, the house can be kept warm. But it is far better to cool the whole house off a little than it would be to omit airing out the bedrooms. The intelligent housewife who loves cleanliness and fresh air will easily find some way, even in the coldest of weather, to air the bedrooms without much discomfort or without making any noticeable increase in the coal bills.

And even though fuel is high, it is cheaper in the long run than sickness and death. So, as we have already advised, ventilate; but don't hibernate.—*Chicago Department of Health.*

Some men are born printers; others become printers, while many more just "work at the business."—*Roscoe E. Haynes.*

The way to make money though in the printing business is to know the value of what you are selling.

One job with a profit is worth two at cost.

COST AND METHOD

Cost Fest at Wichita.

Cost accounting is enjoying a big boom in the territory covered by the Southwestern Printers' Cost Congress held at Wichita, Kansas, on January 20 and 21. About two hundred people attended and the interest was as well sustained as at either of the great international cost congresses.

C. H. Armstrong, President of the Wichita Ben Franklin Club, welcomed the visitors, who, after prayer, proceeded to get ready for business, choosing G. M. Booth, of Wichita, as chairman; Mrs. H. D. Harmon, of Leavenworth, for vice-chairman, and L. A. Zimmerman, of Wichita, secretary. Chairman Booth names these as a Committee on Resolutions: W. F. Dodsworth, Leavenworth; Walter J. Weiss, Wichita; E. P. Greer, Winfield; J. M. Cook, Oklahoma; Harry Bowman, Muskogee; H. A. Schnur, Joplin, and Paul A. Jones, Coffeyville.

The club invited the gathering to lunch, after which E. P. Greer, of Winfield, spoke on "The Need of a Cost System," and Frank F. Merriam, of Muskogee, and O. P. Meloy, of Joplin, discussed printing conditions in Oklahoma and Missouri, respectively.

Then there were exercises in estimating, the methods of illustration being those usually followed in Franklin Club schools. A. G. McCormick, of the McCormick Press, Wichita, told the uninitiated "What a Cost System Does."

The lion of the occasion was F. I. Ellick, of Omaha, who illuminated cost accounting in all its phases in his usual brilliant way. "The Problem of a Newspaper and Job Shop Combined" was taken care of by Warren Baker, of Great Bend, Kansas, while C. H. Armstrong answered the question "Can the Small Shop Do Work Cheaper Than the Large Shop?" Horace Walkenhorst, who hails from Kansas City, where the trade organized and got down to business a little more than twelve months ago, spoke on "A Year's Experience with the Cost System." He said that between eighty and ninety per cent of the printers in his home city were now using cost systems and wouldn't be without them.

With the addition of C. A. Connolly as treasurer, the lady and gentlemen mentioned above were selected as permanent officers, and Oklahoma City was chosen as the place for the next meeting.

The congress wound up with a banquet, the toasts being handled by Richard Bird, who said the printer was on the eve of taking his place in the business world alongside the banker and plumber; Mr. Walkenhorst, Ed Greer, of Winfield, the veteran of the group; Business Manager Murdock, of the Wichita *Daily Eagle*, and Mr. Ellick.

The votes of thanks included the local typographical union, which had on display an exhibit of work done by students of the I. T. U. Course of Instruction in Printing, and "passed the cigars" to those attending the meeting.



SOUTHWESTERN COST CONGRESS, WICHITA, KANSAS, JANUARY 19-22, 1911.

Ellis Hughes, the pioneer in arousing interest in costs in Wichita, was given a vote of thanks, as were also the local club and its Committee of Arrangements.

Pacific Coast Printers' Cost Congress.

Distance and the short month prevent our giving a résumé of the Cost Congress held at Portland, Oregon, on February 22, 23 and 24. The program was probably the most comprehensive of any presented at a similar meeting. The forecast sent out by the committee was as follows:

Address of welcome, C. A. Whitemore, Portland, Ore.; election of officers of permanent organization; "Elementary Cost Finding Systems," F. I. Ellick, Omaha, Neb.; "Success Through Organization," Franklin W. Heath, secretary, United Typothetæ of America, Philadelphia, Pa.; "Standardization and Uniformity," J. A. Morgan, chairman, International Printers' Cost Congress, Chicago, Ill.; "Cost and Control," A. L. Scoville, Ogden, Utah; "Distribution of Overhead Cost," J. A. Borden, Spokane, Wash.; "Benefits of Our Vancouver Printers' Board of Trade," R. A. Bindon, Vancouver, B. C.; "History of Price-making Organizations in Seattle," C. V. White, Seattle, Wash.;

"Benefits of a Cost System in Sacramento," Joseph M. Anderson, Sacramento, Cal.; "One Strong Organization v. Several Weak Ones," Wilson H. Lee, President, United Typothetæ of America, New Haven, Conn.; "Credit System for Printers," I. H. Rice, Los Angeles, Cal.; "The Profits of a Cost System in Tacoma," A. B. Howe, Tacoma, Wash.; "A Retrospect of the Printing Trades in Our City," James D. Roantree, secretary, Franklin Printing Trades Association, San Francisco, Cal.; "A Few Facts Regarding Cost of Photoengraving," W. H. Chatten, Portland, Ore.

Friday night at seven o'clock will be served an informal banquet, interspersed with numerous surprises. The Entertainment Committee promised to keep up the reputation of the Pacific Coast. The officers and committees that arranged for the Congress were: President, C. A. Whitemore; secretary, Robert E. Morrell; treasurer, William Davis. Executive Committee — S. C. Beach, Robert E. Morrell, Joseph W. Beveridge, A. C. Whitemore and Ed. H. James. Finance Committee — L. A. Colton, O. R. Ball, James S. Ball and Milton Markewitz. Entertainment Committee — C. A. Whitemore, Joseph W. Beveridge, J. L. Wright, F. W. Baltes, W. E. Prudhomme and A. E. Kern. Programme Committee — S. C. Beach, Robert E. Morrell and F. W. Chausse.

Process Letter Prices.

The cost system which has been established in many of the offices doing process letterwork has shown such uniform results that the secretary has evolved a price-list which is recommended to all offices doing this class of work, says the *Boss Printer*, of Kansas City. However, it is recommended that if you are not familiar with facsimile letter printing, you had better not take work at these prices, because they are based upon doing a large amount of this business and do not cover any items for getting experience and making mistakes. The prices quoted below are minimum prices, and where the work is extra particular ten to twenty per cent should be added. It is also recommended that in élite letters 50 cents to $1 be added to cover the extra cost of composition, as it has been found that on full-sized élite letters money is lost at the price quoted. Prices are as follows:

500 letters	$2.50
1,000 letters	3.00
Additional thousands over 1,000	1.75
Additional thousands over 5,000	1.50
Additional thousands over 10,000	1.25

Printing signatures:

500 signatures	$0.75
1,000 signatures	1.00
Additional 1,000 signatures	.75
	Per M.
Filling in letters	$3.50
For each additional 100	.35
Envelopes addressed on typewriter	2.50
Envelopes addressed in longhand	2.00
Folding, enclosing, sealing and stamping	2.00
Additional operations	.40

Ownership of Electros.

A wide discussion has been going on recently in regard to the ownership of electros. The question, of course, would never have arisen had not many printers become "easy marks" in the eyes of business men.

When an order is placed with a printing house without stipulation as to plates, the electros, if made, are logically the property of the printer. If, however, the customer orders plates made, to be held as his property, there can be no argument as to the customer's proprietary rights. Nevertheless, it has become an established custom of many printers to consider plates as the property of the customer in any instance, and a mere order signed by the customer and presented by another printer will secure the electros. Or, if the job is given to the printer who has the electros, a price is asked which practically wipes out all the advantages he may possess by reason of his foresight in having had the electros made.

This weak-kneed policy should be relegated to the scrap-heap made so large now by recently introduced cost systems.

THE SEEING EYE.

He who sees is educated. Nothing so stated can be a whole truth or a literal truth; but it is nearer to the literal truth than, for instance, the epigram of the French, "He who sleeps, dines."

Scholarship contemplates infinitely more than training, so that scholarship and training are synonymous to but a limited degree; but training and education are more nearly so; and seeing is largely a matter of training.

The late Doctor Abernethy, founder of Rutherford College, used to say that if he could concentrate a young man's mind upon a knothole for four years, that would produce a finely educated man, or words to that effect. If you, reader, are able to concentrate your mind upon a knothole for the space of thirty minutes you have a pretty good working education.

A pupil of Audubon's describes the beginning of his work under the great naturalist. He gave the pupil a little fish, and bade him observe it. At the end of the day the pupil gave a description of the fish as he saw it. The next day "get that fish and look at it some more," the pupil was told. At the end of that day he was able to tell the naturalist a great deal more about that fish. But on the third day he was again set to the task of looking at that slimy and somewhat odorous specimen. That evening he was able to give a satisfactory, in fact a correct, description of the superficial aspect of the fish.

If you have a pair of seeing eyes they are more valuable to you than any jewels ever created in the alchemy of nature. It would be interesting to be able, as the mystics of the Orient claim to be, to see things beyond the mortal plane; but there are so many wonderful and important things in the ordinary range of human ken that are not seen!

He who has a seeing eye can accomplish his purposes. Every moment of life is crowded with opportunities. They seldom present themselves, however, to the unobservant.—*The Asheville (N. C.) Citizen.*

SPECIMEN BOOK OF THE UNIVERSAL AUTOMATIC TYPECASTING MACHINE COMPANY.

The specimen-book of type and borders just issued by the Universal Automatic Typecasting Machine Company, Chicago, Illinois, shows in loose-leaf form a very complete line of matrices available with the Nuernberger-Rettig typecaster. It comprises eighty pages and shows eleven complete series from six to thirty-six point of modern job-faces, and a fine assortment of gothics for newspaper work, twelve different series, some of which are made up to forty-eight-point in size. There are typewriter faces and several others of general use in the sizes most used. The selection of borders shows some new designs together with popular old ones. A copy of this catalogue will be sent to interested inquirers.

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

CHICAGO PRINTING TRADES BLUE-BOOK.

A. F. Lewis & Co., have succeeded in making this book a useful volume. To quote the subtitle, it is "A business directory for busy people." It contains an alphabetical directory of all the printing-offices, supply houses, etc., in the western metropolis, a list of associations, unions, clubs, etc., and a paper water-mark directory. There is a sufficiency of other information to make the publication a handy one for the printing-office desk, and almost a necessity for the printing-house salesman.

PUBLICATIONS FOR PRINTERS.

The F. Wesel Manufacturing Company, 70-80 Cranberry street, Brooklyn, New York, has just issued two illustrated pamphlets, "Blocks: Facts About Various Systems of Register Hooks and Blocks," and "Twentieth Century Proofing: Electric, Self-inking and Self-feeding," which are very instructive, especially to the more progressive printers. They are sent gratis upon request. The F. Wesel Manufacturing Company has always kept pace with the requirements of the more advanced printing plants. Its publications are necessary to all who are looking for improved methods.

IDEAL MULTIPLEX NUMBERING MACHINE.

The Cushman & Denison Manufacturing Company, 240 to 242 West Twenty-third street, New York city, is introducing to the printing and binding trades its Ideal Multiplex automatic numbering machine. The ends achieved in this machine are remarkable simplicity and durability. The working parts have been subjected to long tests and the varied wear carefully studied and provided for. The Ideal Multiplex has five movements, is the product of skilled mechanics, and in quality of material and finish can not be surpassed. Each machine is sold with the guarantee of the manufacturers. Catalogues and price-lists will be furnished by the manufacturers on application.

THE LINOGRAPH.

This is the name of a new line-casting machine which is being prepared to place on the market in the near future at $1,500. The Linograph Manufacturing Company, of Minneapolis, is the manufacturer, and its promoters are H. Petersen, P. O. Pedersen and J. C. Pedersen, well-known Minneapolis printers and linotype men. Judging from the illustration which appeared in the company's advertisement in our February issue (page 778) the machine is built somewhat on the lines of the standard Linotype. It is claimed, however, to be much simpler, mechanically, than the standard. The magazine is carried in an upright position at the front of the machine and contains twenty-four matrices one inch long of the most frequently used letters, and twelve of each of the remainder. This allows of a very light and easily interchangeable magazine. There is no second elevator, the elevator rising to the top of the magazine, and the whole line is transferred to the distributor box, the spacers dropping out of the line one by one as the matrices are fed to the distributor screws. The line is adjustable to all sizes up to thirty ems in length and fourteen-point body. It is built as a single-letter machine at present, adapted for the application of the two-letter attachment, when the patent expires in about two years.

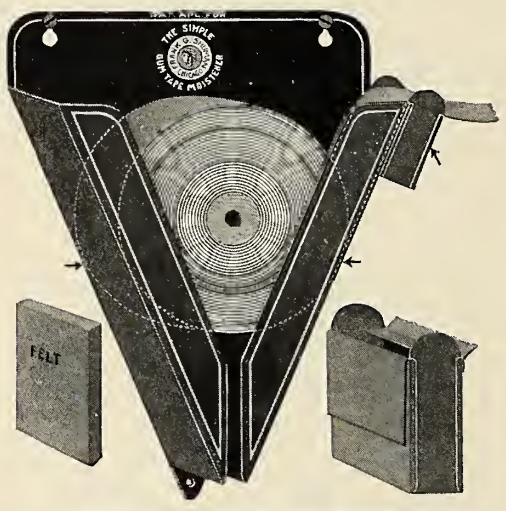
THE BECKETT PAPER CO. AT THE CHICAGO ADVERTISING SHOW.

The Beckett Paper Company, Hamilton, Ohio, manufacturer of the popular "Buckeye" cover-papers, will exhibit at the coming "Annual Business and Advertising Show," to be held at the Coliseum, Chicago, March 8 to 15.

The company has arranged its exhibit for practical demonstration. A modern embossing machine and other printing facilities will be operated during show hours, demonstrating by actual work the wonderfully artistic results to be obtained through the use of the various colors, weights and texture of the cover-papers of the company. This unusual and interesting exhibition the printers, as well as users of high-grade catalogues and booklets, should find exceedingly attractive and informing.

SHUMAN GUMMED-TAPE PACKAGE SEALER.

The substitution of gummed paper tape for sealing packages instead of tying them with string is of comparatively recent origin. The advantages which the use of gummed paper tape offers in securing greater neatness and consequent attractiveness, and economy in time and material, can be demonstrated almost as easily as they can be imagined.



SHUMAN GUMMED-TAPE PACKAGE SEALER.

A new device for carrying the paper tape and for moistening it as used has been invented by Frank G. Shuman, 37 River street, Chicago. As will be seen from the illustration this device has but three parts, the gummed tape-holder, moistener-holder, and felt moistener-pad. There are no screws or parts to get loose or become detached and nothing to wear out. The device is made to attach to the sides of the wrapping-table, entirely out of the way, or to the wall. The moistener is made detachable, so as to be easily cleaned and refilled.

The manufacturer is prepared to sell direct to the printer or to arrange for reliable agencies.

THE COVER CONTEST OF THE STAR TOOL MANUFACTURING COMPANY.

The cover-page contest of the Star Tool Manufacturing Company, Springfield, Ohio, first announced in the November issue of THE INLAND PRINTER, was unusually successful and the results were extremely gratifying. Printers throughout this and other countries responded enthusiastically, and the result was 279 entries, sent in by 111 contestants. And these entries form a most interesting collection of cover-page designs. The contestants were given



NORMAN E. HOPKINS, Philadelphia.
First place.

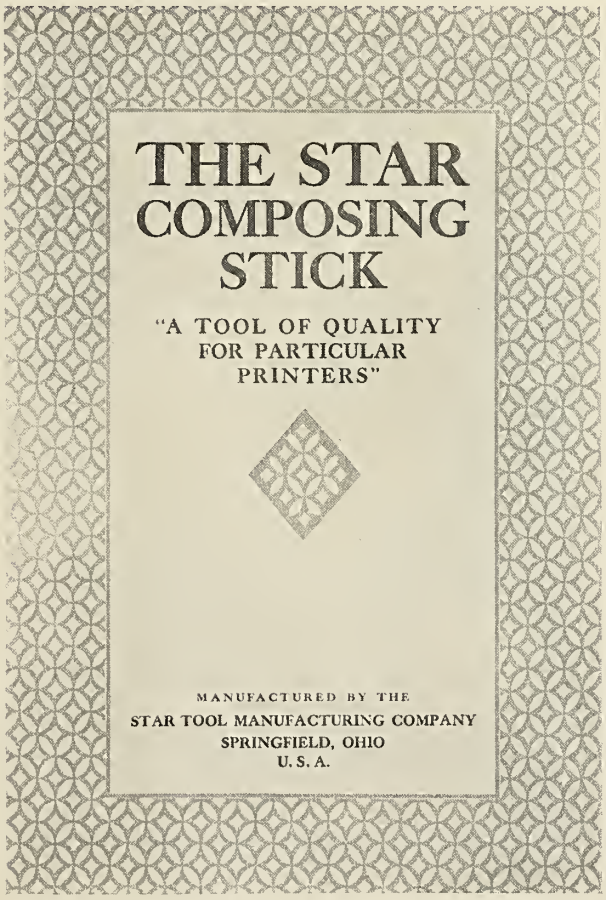


E. A. FROMMADER, Moline, Ill.
Second place.



WAYNE S. SCHANTZ, Philadelphia.
Third place.

PRIZE-WINNERS IN THE COVER-PAGE CONTEST OF THE STAR TOOL MANUFACTURING COMPANY.



First place. By Norman E. Hopkins, Philadelphia, Pennsylvania.



Second place. By E. A. Frommader, Moline, Illinois.

free rein in the matter of stock and colors, thus insuring a large variety of suggestions.

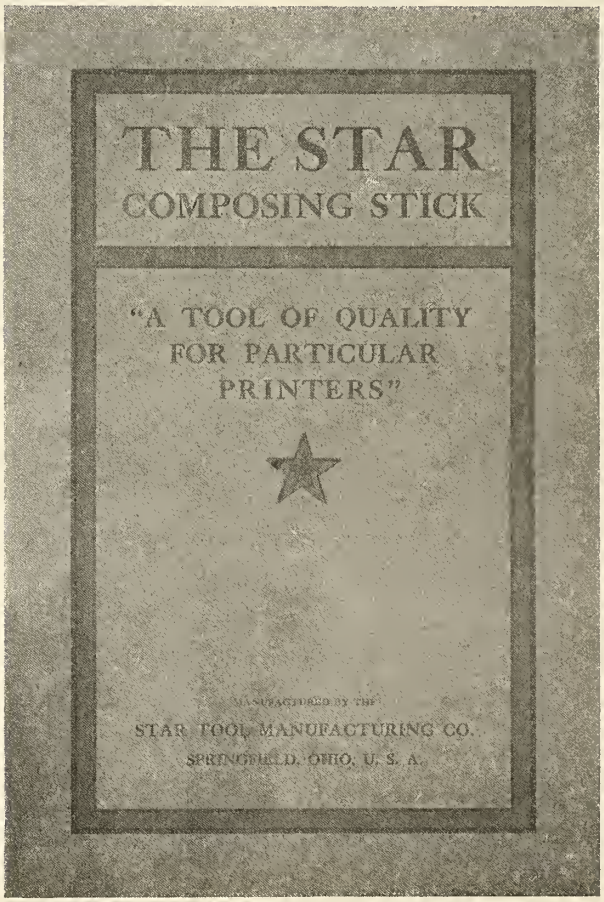
The interest and enthusiasm shown in this contest are remarkable. One contestant, on whose design appeared two cuts of the Star Composing-stick, wrote:

The cuts representing the stick are of wood and made by myself with a penknife. There were no means here of getting zinc etchings, and I did not have time to import them for this job.

And the penknife cuts were good, too.

The winners are as follows:

First prize, Norman E. Hopkins, Philadelphia, Pa.; second prize, E. A. Frommader, Moline, Ill.; third prize,



Third place. By Wayne S. Schantz, Philadelphia, Pennsylvania.

Wayne S. Schantz, Philadelphia, Pa. Honorable mention—S. L. Maxwell, Boston, Mass.; George Macbeth, Buffalo, N. Y.; Eli Black, Cleveland, Ohio; J. F. Tucker, New Philadelphia, Ohio; Albert G. Ernst, Buffalo, N. Y.; F. L. Crocker, Jersey City, N. J.; Chris M. Vaeth, Utica, N. Y.; W. G. McConnell, Toronto, Ont.; La Fayette Doetry, Findlay, Ohio; W. L. Melchinger, Irvington, N. J.

Following are brief biographical sketches of the prize-winners:

Norman E. Hopkins.—Served apprenticeship with Ferris & Leach, Philadelphia. Now with The Keystone Company, same city.

E. A. Frommader.—Served apprenticeship with the Banner Printing Company, Jefferson, Wisconsin. Now designer with Desaulniers & Co., Moline, Illinois. Thirty-one years of age.

Wayne S. Schantz.—Served apprenticeship in office of Royersford (Pa.) *Tribune*. Now foreman of the composing-room of The Keystone Publishing Company, Philadelphia.

Much of the beauty of the winning designs is, of course, lost in the reproductions. The cover awarded first place was printed in dark gray and black on gray stock and the effect is very striking. The cover which won second prize was also on gray stock, but in dark gray and orange. The design which won the third prize was printed in black and orange-brown on brown stock.

WINNERS IN THE HOLIDAY DECORATORS COMPETITION.

The American Type Founders Company offered $200 in prizes for the best specimens of Holiday Printing, showing appropriate use of the Holiday Decorators cast by that foundry and specimens of which were shown in the September issue of the *American Bulletin*, which contained also the announcement of the contest with notice of the prizes to be awarded. Up to the time that the contest closed, January 1, a large number of specimens had been received from printers all over the country. The judges who decided the contest were: Louis H. Orr, of the Bartlett & Orr Company, New York city; Mr. F. B. Corday, president of the Corday & Gross Company, Cleveland, Ohio, and Mr. Fred Gottschalk, secretary, Ben Franklin Club, St. Louis, Missouri.

WINNERS IN THE HOLIDAY DECORATORS COMPETITION.

FIRST PRIZE, $30.

McMullin & Woellhaf.....Hedge building, Burlington, Iowa.

SECOND PRIZE, $25.

P. H. Lorentz.....Knight-Errant Company, Buckhannon, W. Va.

THIRD PRIZE, $20.

Will A. Smith.....Whittier, Cal.

FOURTH PRIZE, $15.

John W. Cherry & Son.....87 Commerce street, Norfolk, Va.

FIFTH PRIZE, $10.

Arthur M. Bennett.....The Bennett Press, Worcester, Mass.

TWENTY PRIZES OF $5 EACH TO THE FOLLOWING:

Baruch & Louis.....211 High avenue, S. E., Cleveland, Ohio.
Coffelt, R. M.....Junction City, Kan.
Chaney, J. H.....Colonial Art Shop, Pasadena, Cal.
Connell Printing Company.....Gulfport, Miss.
Drechsler, J. Harry, Company.....230 Cortland street, Baltimore, Md.
Frazier, J. L.....Lawrence, Kan.
Hallett, Arthur G.....627 Minerva street, E. Liverpool, Ohio.
Hyde Bros.....Marietta, Ohio.
Kiracofe, Harry L.....Marken & Beilfeld, Frederick, Md.
McMullin & Woellhaf.....Hedge building, Burlington, Iowa.
Macbeth, George.....R. H. Conner Company, Buffalo, N. Y.
Moore, George A.....Moore's Printing Company, Newburg, N. Y.
Ness, A. K.....McMullin Printing Company, Cheboygan, Mich.
Phillips, John A.....17-19 Rose street, New York city.
Riley, J. W.....Shelly Printing Company, St. Louis, Mo.
Solomon, Chas. P.....226 Fifteenth street, Brooklyn, N. Y.
The Winfred Arthur Woodis Press..58 Front st., Worcester, Mass.
Tucker, J. F.....Marsh Printing Company, New Philadelphia, Ohio.
Vogel, A. E.....Nutfield Press, Manchester, N. H.
Watkins, J. W.....The H. & W. B. Drew Company, Jacksonville, Fla.

BUSINESS AND THE LEGAL PROFESSION.

Eminent lawyers like President Taft and Senator Root favor reform in legal procedure and an amendment of the ethics of their profession. Probably this movement was not born a moment too soon, for the profession has evidently fallen from its once high estate. Not so long ago the arbitration board of the publishers' association and the typographical union sent home publisher and compositor disputants because they brought along lawyers to represent them. The board said it was there to settle disputes about wages and not to listen to strained interpretations of the meaning of mere words. In New York the agreement

between the printers in league and a local union provides that those with grievances can appear before the board in person or by proxy, if the proxy is not of the legal profession. These bars are not raised on account of prejudice, but are the result of experience. It has become so much a part of the business of the legal profession to make business for itself that men in commercial life are becoming chary about allowing lawyers to interfere if that can be avoided.

WEST VIRGINIA PULP & PAPER COMPANY IN CHICAGO.

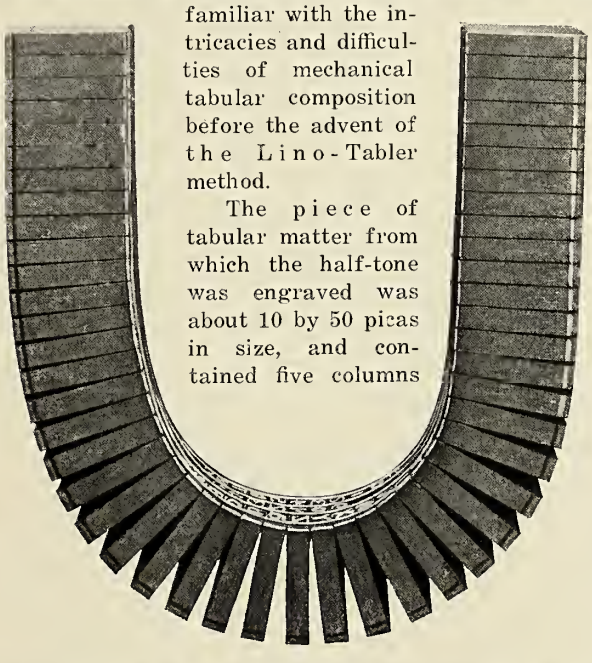
The Chicago warehouses of the West Virginia Pulp & Paper Company will move into new quarters on March 1 in the new Printers' Building, 154-160 Sherman street, Chicago. About a year ago the company opened offices in the Marquette building, under the management of Mr. J. R. Miller. The business has grown steadily and in the new salesrooms, which will take in the first and second floors of the Printers' Building with an area of over twenty thousand square feet, the development of the company's trade will be well provided for. The first floor will be used for sales offices and the second will be devoted to the storage of stock, comprising the company's various lines.

It is the purpose of the company to carry an extensive stock ready for quick shipments of all sizes and weights of S. & S. C. and machine-finished book paper and the Velvo-enamel book paper.

The company has prepared a handsome catalogue, in colors, which will be mailed to any one on request.

LINO-TABLER RULE STANDS THE STRAIN.

As demonstrating the tenacity of the rule-holding lugs which are an essential feature of the Lino-Tabler system, the illustration subjoined will be of interest to those familiar with the intricacies and difficulties of mechanical tabular composition before the advent of the Lino-Tabler method.



The piece of tabular matter from which the half-tone was engraved was about 10 by 50 picas in size, and contained five columns of figures. All that holds the table together is the triangular rules, which rest entirely on the shoulder of the slugs and are held in place by the projecting lugs cast by the special matrices invented by Vice-President Stevenson, of the Lino-Tabler Company, and which, although scarcely visible to the naked eye, hold the rule securely under the severest strain, as shown in this cut. The metal photographed had been bent over and straightened out several times, and had been tossed about with no particular care for some time before the picture was made.

The grip of the rule-holders is the more remarkable when the fact is considered that the rules can be instantaneously withdrawn and replaced, without damage either to table or rule, in case corrections are to be made or the rule used in other tables.

The Lino-Tabler Company is now furnishing its special matrices for use with two-letter Linotype matrices, every size and face of which is rendered available for tabular composition, without the change of a screw on the machine, by the system which all printerdom hails as the long-awaited solution of the vexatious problem of mechanical tabular composition.

These two-letter matrices will be issued in exchange for the single-letter matrices, without expense to machine owners, on application to the Lino-Tabler Company's general office at Chicago, or to its Eastern agency, 1729 Tribune building, New York.

THE PEERLESS ROTARY PERFORATOR IN USE BY THE GOVERNMENTS OF THE WORLD.

No better indication of the appreciation of the merits of American machinery can be offered than the adoption of American machines by foreign governments. A notable instance is that the Peerless Rotary Perforating Machine, manufactured and sold by A. G. Burton & Sons, 118-124 South Clinton street, Chicago, is in use by eight governments, as follows:

Imperial German Printing Office, Berlin, Germany.

Imperial Office for the Manufacture of State Papers, St. Petersburg, Russia.

Pretoria Government Printing Office, Pretoria, South Africa.

The Government Printer, Adelaide, Australia.

Government Printer, Hobart, Tasmania.

Canadian Government Bindery, Ottawa, Canada.

Bureau of Engraving and Printing, Washington, D. C., U. S. A.

U. S. Government Printing Office, Manila, Philippine Islands.

IS IT FAIR TO THE TYPEFOUNDER?

Is it fair for the printer using a casting machine to send to the founder to have the thin characters cast, or special characters and matrices frequently made for them — all produced at an actual loss by the founder — for the sake of using that material with casting machines?

Would it not be fairer if the printer would cast those thin characters himself on his machine, and when he has to have those special characters made to send to the machine company and have the matrices cut and then cast those items; in other words, not do all the fat himself and let the machine-maker produce all the fat and turn all the lean over to the typefounder?

Any fair-minded printer reading this will neither himself, nor allow his superintendent or foreman to impose such unnecessary burdens upon the typefounder, but will put them where they belong — upon the machine-maker and user.

The typefounders produce the original faces, the machine-makers copy them without permission or without even thanks, but to shove the lean and expensive stuff over to the typefounders is even worse.

We have heard of a case where a printer ordered five pounds of hair-spaces from a typefounder and kicked

because he was not furnished them at body-type prices, knowing perfectly well, as he did, that the cost was several times that of the regular spaces, and that he intended to use them with his sort-casting machine and was unwilling to cast them on his sort caster. The fair-minded printer will correct these evils — the unfair one must pay for them.— *The American Bulletin.*

ARTHUR S. ALLEN SALES MANAGER FOR PHILIP RUXTON, INC.

Mr. Arthur S. Allen has been appointed New York sales manager for Philip Ruxton, Incorporated. Mr. Allen has had an unusual experience in the printing trades. From 1888 to 1898 he was in business for himself in Boston, Massachusetts, and the Allen print was noted for the excellence of its product. In 1898 Mr. Allen joined the Tympalyn Company, which afterward consolidated with the United



ARTHUR S. ALLEN,
New York Sales Manager for Philip Ruxton, Incorporated.

Printing Machinery Company, of which concern Mr. Allen was manager at Boston, and later manager in New York. From 1908 to 1910 he was Chicago manager for the Lanston Monotype Company. Mr. Allen has always been a close student of printing problems, the study of color having his greatest interest. His work along this line should be of especial value in his new association, as Philip Ruxton, Incorporated, is noted as manufacturer not only in the regular line of printing-inks but also as manufacturer of colors for the artist and artist-printer.

BUSINESS EXPANSION AND INCREASED CAPITALIZATION.

The Thompson Type Machine Company, Chicago, Illinois, builder of the Thompson Typecaster, has increased its capital stock from $100,000 to $200,000. This expansion of its capitalization became necessary to take care of the rapid development of its European and American business, which has taxed its manufacturing facilities during the past year. The remarkable growth of the business of this company is made evident by the fact that Thompson Typecasters have just been shipped to Milan, Italy, and Berlin, Germany, and to Rotterdam, Holland, and Havana, Cuba. These machines have also been used in Shanghai, China, Lucknow and Bombay, India, for several years, while they are also casting type in Leipzig, Germany; Amsterdam, Holland, and London, England. All these various type-heights and systems of bodies are produced in the Thompson Typecaster, and the fact that type can be cast from Linotype matrices makes the casting of all European languages a simple matter, as all manner of accents are procurable.

In this country the leading newspaper ad.-rooms and job-printing offices have been users of Thompson Typecasters for a long time, and four different plants have ordered additional typecasters since the original installations. This company owns and operates its own factory and has the most modern machinery and equipment for the manufacture of its typecasters. Its matrix library includes all the modern type-faces and a branch library in New York has been established for the convenience of its Eastern customers. The company's headquarters are at 120-130 Sherman street, Chicago.

PRINTERS ALL.

The world's a printing-house;
Our words, our thoughts,
Our deeds are characters of
Several sizes;
Each soul is a compositor
Of whose faults
The Levites are correctors;
Heaven revises;
Death is the common press
From whence being driven
We're gathered sheet by sheet,
And bound for Heaven.
— *Francis Quailes, "Divine Fancies" (1632).*

THE HOURLY COST OF PRODUCTION.

So long as so few printers in a city will give out their costs of production — for many printers do not yet have confidence in their own figures — and so long as no one system is followed in collating these costs of production in printing-offices in different cities, so long will figures vary. The following data have been collated from different sources, and while no declaration can be made that the figures are absolutely correct, there is good reason to believe that they are approximately right:

	Hand Composition.	Linotype.	Linotype. 1,000 ems.	Cylinder Press.	Platen Press.
Chicago	$1.18	$1.62	$0.44	$1.57	$0.74
New York	1.19	1.45	.45	1.53	.70
Boston	1.20	1.53	.46	1.53	.70
Philadelphia	1.21	1.46	.45	1.48	.69
Milwaukee	1.16	1.57	.47	1.52	.71
St. Louis	1.19	1.60	.46	1.59	.69
Cincinnati	.98	1.15	....	1.32	.72
Detroit	1.05	1.58	.45	1.52	.73
Toledo	1.10	1.67	.44	1.55	.69
Denver	1.00	1.50	.43	1.60	1.25
Minneapolis	1.13	1.53	.43	1.51	.76
St. Paul	1.14	1.52	.44	1.54	.78
Omaha	1.12	....	....	2.04	.73
Average	$1.12	$1.52	$0.45	$1.56	$0.76

Corrections, additions, extensions, always welcome; state system of cost-finding in use, and send all possible details.— *Ben Franklin Monthly.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A RARE BUSINESS OPPORTUNITY — For sale; a complete printing establishment, now doing a good business; the plant includes both cylinder and job presses, binding machinery, wood and metal type, etc., all of which is practically new; with this goes the good will of the business, which is well established; only reason for selling is that owners desire to devote entire time to a publication; terms, one-half in cash, the balance to be taken in printing. Address, BOX 550, Portland, Me.

FOR SALE — Clinton *Chronicle*, daily and weekly; electric-power plant; Model 5 Linotype; investment $5,000; owned by bank; Clinton's population, 3,500; 4 railroads. C. E. GANNAWAY, Clinton, Okla.

FOR SALE — Job-printing and bookbinding plant in town of 8,000 population, located in southwestern Iowa, established in 1902; 1 cylinder and 3 platen presses, power stapler, sewing machine, ruling machine and 32-inch cutter; office has county work and larger part of city trade; good patronage outside of city; low rent; reason for selling — have Texas land interests. C 207.

FOR SALE — $5,500 buys one-half interest in job-printing plant worth $16,000; best bargain in Michigan. C 832.

I HAVE A FIRST-CLASS COUNTRY BINDERY that I will lease or sell; bindery is run in connection with job department, but prefer to dispose of same to practical man; bindery commands a good line of desirable work. C 205.

THE PUBLISHERS of the *Evening Recorder*, Amsterdam, N. Y., are open to propositions from owners of bookbinderies desirous of changing their location, or from expert binders who would like to take charge of a new plant; there is no bindery in the city, which has over 31,000 population.

THINK OF THE CALENDAR BUSINESS which you could get in your town, Mr. Printer, if you had the right kind of a line to show; it means money to you; we want representatives everywhere and can send you 220 calendar samples that are winners, also post-cards, blotters and fans; this is no jobbing proposition — we fill the orders complete, shipping direct to the customer; no trouble or worry or expense for you, simply act as our agent and draw your commission; our sample sets are going fast, so don't put off writing. AMERICAN CALENDAR CO., Red Wing, Minn.

TO WHOLESALE PAPER AGENTS, manufacturers, stationers and traders with a connection among printers and publishers — A British firm of manufacturers, having an established business throughout the Dominion of Canada, require stocking agents in the eastern, midland, western and northwestern provinces for the sale of their stock and the maintenance of their existing trade; the manufacturers are prepared to carry, with reliable firms, a limited amount of selling stock on sale or return under secure commercial contract. Apply in first instance, with confidence, to A. McKIM, Ltd., Toronto, Can.

WE ACT AS AN EXCHANGE for used printing machinery; small commission basis for selling only; if you want to buy or sell, let us know your wants; you can not go wrong; get our proposition. U. S. MACHINERY EXCHANGE, 25 Liberty st., New York.

Publishing.

A WELL-ESTABLISHED WEEKLY offers an opportunity for some printing-house which may have publishing ideas. Price, $8,000. HARRISDIBBLE COMPANY, 71 West 23d st., New York.

FACTORY SITE.

FACTORY SITE — One of the best in the country, 13 acres or any part thereof, on centrally located switch in a large German settlement; Columbus is one of the best towns for factories in the United States, and its railroad facilities can not be excelled; the laboring people are largely Germans and men who have moved in from the country, practically no foreign element; all Columbus industries have grown to be large institutions; our banks furnish any amount of capital that is required to finance, enlarge and develop business; the Chamber of Commerce is alive to the interests of its home industries; last year it gave one of the most elaborate and successful industrial expositions that has ever been held in the United States; if you contemplate a location, let us hear from you. C. A. THOMAS & CO., Brunson bldg., Columbus, Ohio.

FOR SALE.

A TYPEWRITER WITH LINOTYPE KEYBOARD, for printers and linotype operators; special prices: $45, $50; easy payments; fully guaranteed; established 1908. BUCKNER LINO-TYPEWRITER CO., Oakland, Cal.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

FOR SALE by the PATTERSON TOOL & SUPPLY COMPANY, Dayton, Ohio, a good secondhand 44-inch Chas. Seybold paper-cutter.

FOR SALE — F. C. Nunemacher plant, bankrupt; big bargains in all kinds of machinery, type and equipment; must be sold quick. Write for circular and price-list. F. P. BUSH, Selling Agent, 408 W. Main st., Louisville, Ky.

FOR SALE — Large assortment of wood type; price very cheap. If interested, will send proofs. OMAHA PRINTING CO., Omaha, Neb.

FOR SALE — Seybold Duplex trimmer. H. C. ISAACS, 10 Bleecker st., New York.

FOR SALE — 39 by 53 Optimus, 9 other cylinder presses, Smyth sewing machine; other printers' and binders' machinery cheap. H. BRONSON & SON, 409 Dearborn st., Chicago.

LITHOGRAPHED STOCK CERTIFICATES, coupon bonds, etc.; exclusive attractive designs; special trade prices and samples on application. PIONEER COMPANY, St. Paul, Minn. Founded 1849.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 7; monotype operator, 1; linotype operators, 3; machinist-operator, 1; foremen and superintendents, 6; all-around man, 1; bookbinders, 4; paper stock cutter, 1; salesman, 1; stoneman, 1; compositors, 2; artist, 1; pressmen, 3; folding-machine operator, 1; proofreaders, 2; editor or business manager, 1; office accountant, 1. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** **36 La Salle Street, Chicago**
100 William Street, New York

All-around Men.

JOB PRINTER-PRESSMAN — All-around man who can turn out first-class printing; will pay what man is worth — start at $20 and increase as he makes good; union, 8 hours. C 215.

Artists.

ARTIST WANTED to do line and brush work in designing advertising; $125 per month. Apply, with samples, to JACOBS & CO., Clinton, S. C.

COMMERCIAL ARTIST for photoengraving plant; one with experience in separating colors on mapwork preferred; steady position to first-class man; give references and wages expected. C 202.

Bookbinders.

WANTED — A non-union folding-machine operator; a man experienced on Brown and Dexter machines, both automatic and hand fed; permanent position and good wages. Address, with references, C 938.

WANTED — Competent binder to take charge of a country bindery; must be able to rule and turn out all kinds of commercial, bank and county work; permanent position to right party. C 717.

WANTED — Strictly first-class bindery foreman; man preferred who can rule or finish during rush times; must be able to handle men and get results; about 10 men and 30 girls in bindery; only a hustler wanted — a man whose interests are in producing the largest possible output; shop works 54 hours weekly; strictly non-union, but no strike on; steady position, and good city to live in. C 224.

Compositors.

WANTED — First-class job compositor or make-up man; position permanent; union shop. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

Engravers.

WANTED — Photo retoucher. Send samples and salary expected. RELIANCE ENRAVING CO., Pittsburg, Pa.

Foremen, Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Union man who can keep 8 to 12 compositors working to best advantage, lay out better class of commercial jobwork, and critically O. K. both stone and press proofs, can secure permanent and profitable employment with old and first-class concern in large southern city; preference given to man now similarly employed; highest references and probably personal interviews will be required. Address in confidence and give full particulars. C 228.

MAN FOR SUPERINTENDENT OR ASSISTANT in eastern plant employing about 200 hands, doing high-class letter-press, lithograph, steel and copper plate and bindery work, and specialties; state qualifications and experience and salary expected. C 229.

WANTED — Foreman for printing department (18 employees) who would invest in the company; southwest city, ideal climate. C 208.

Miscellaneous.

WANTED — Printer who wants to learn the art of manufacturing chemistry. HOLLY MANUFACTURING CO., 8 South 15th st., St. Louis, Mo.

Newspaper Men.

EDITOR OR BUSINESS MANAGER WANTED — Man with progressive ideas and some money to invest in thoroughly equipped printing plant publishing one of the leading western industrial monthlies and county-seat weeklies; also good job business; this is an exceptional opportunity for the right man; business too large for one man; need partner; must be man who can invest at least $4,000; details on request. C 217.

Operators and Machinists.

LINOTYPERS — Want one or two A-1 men to buy working interest in established business; 2 machines, good condition, no debts, paying dividends; $4,500 cash required. C 180.

Pressmen.

WANTED — A platen pressman having executive ability; must be able to handle high-grade work; union. P. O. BOX 593, Troy, N. Y.

Proofreaders.

PROOFREADER WANTED — High-class and thoroughly experienced proofreader, capable of editing as well as reading the final proofs for high-grade publication; man preferred; position permanent. Address SUPERINTENDENT, CROWELL PUBLISHING CO., Springfield, Ohio.

Salesmen.

SALESMEN — We want 5 machinery salesmen for our extensive line of printers' machinery; excellent proposition. Write fully in confidence.
GOLDING MFG. CO.,
Franklin, Mass.

Salesmen.

SALESMEN WANTED — The advertiser is the largest manufacturing press-room-specialty concern in the country, whose factory is located at Indianapolis, and maintains branches at Chicago, New York and San Francisco; the sales department is in need of a good man who is an experienced salesman, to call on the trade throughout Pennsylvania, Massachusetts, Connecticut, Maryland, Rhode Island, Maine and part of New York State; if we secure the right man we will open an office at Philadelphia and place him in charge of same; all applications will be considered as confidential, but immediate action is necessary. Address, BOX 55, Industrial bldg., Indianapolis, Ind.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

A LINOTYPE SCHOOL AT HOME — The Eclipse Keyboard, with complete instruction course, for $3, positively the best value on the market; movable spring-steel keys, enamel-painted; detachable copyholder; 22-page instruction book; diagrams showing 12 keyboard layouts; the Eclipse is made with the following layouts: No. 1, standard, without fractions; No. 2, standard, with fractions; No. 11, two-letter, with fractions; No. 12, two-letter, without fractions; circular on request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio. Guaranteed as advertised or money refunded.

LINOTYPE INSTRUCTION — A thorough operator-machinist course of 9 weeks for $80; instruction given day or night; 6 Linotypes; high-salaried instructors; employment bureau; hundreds of successful graduates. Write for prospectus and dates of next openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

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BEST PADDING GLUE — Costs 40 cents per pound; superior to all in elasticity; money returned if not satisfactory; send $1 money-order for recipe to HARIGEL & SMITH, LaGrange, Tex.

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DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, Chicago.

Bookbinders.

BOOKBINDER — First-class man, finisher, forwarder and marbler, wants position; West or South preferred. C 132.

Compositors.

COMPOSITOR, experienced, 24 years old, wants steady position in up-to-date job or stationery printing as A-1 type distributor; very clean and accurate; Chicago preferred. C 61.

COMPOSITOR-STONEHAND — Graduate I. T. U. Course in Printing desires permanent position; union; samples of work executed during course sent on request, including letters of criticism; over 10 years' continuous experience at case and on imposition; Chicago or New York preferred. C 164.

POSITION WANTED by young country printer; a position some place where I could join the union; Middle West preferred. C 227.

Engravers.

PRACTICAL PHOTOENGRAVER, thorough business man, with 15 years' experience in management of plant and office, will be open for engagement April 1; would take an interest after proving satisfactory. Address, with particulars, W. F. SELLE, 338 S. 4th st., Effingham, Ill.

Foremen, Managers and Superintendents.

AS SUPERINTENDENT OR MANAGER — 15 years' experience, good buyer, good executive, and can meet the trade; understand estimating commercial lithography; best of references. C 752.

I WILL BE AT LIBERTY to consider a proposition by a first-class job-printing establishment, after March 15, as manager, estimator, or manager of sales department; thoroughly competent and reliable; familiar with stock, cost of production and selling price; best of references; good salary expected. C 235.

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PRINTING SUPERINTENDENT OR MANAGER, "up" on all required points, now in charge of fine plant, will change; costs, systems, sales, estimating and advertising. Write me. C 222.

SITUATION WANTED — Foreman, ad.-man, make-up or proofreader; married, sober, industrious; anywhere west of Chicago; 14 years' experience; day work; union; one who can get results; steady; held last job eight years as foreman, but would work on floor; state wages. C 738.

UP-TO-DATE PRINTER, with experience as superintendent, manager and foreman, desires permanent location; evening paper, book or job; office organizer, disciplinarian; excellent references; married. C 219.

Operators and Machinists.

GERMAN-ENGLISH LINOTYPE OPERATOR wants position; linotype or hand compositor; union. C 209.

LINOTYPE MACHINIST — Thorough mechanic, capable of putting any plant on a highly productive basis. C 218.

LINOTYPE AND MONOTYPE (Style D) operator, very fast and accurate on either machine, desires position at good salary; can keep small battery of Linotypes in good running order, and is a practical all-around printer. C 237.

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PHOTOTYPE EXPERT is open for first-class position; knows every detail of the work, especially preparing; machine operator; can also install full working plants. C 232.

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A-1 CYLINDER AND OFFSET PRESSMAN, now superintending both departments, desires change. C 212.

ENERGETIC PRESSROOM FOREMAN desires to connect with concern doing high-grade color, process and offset work; practical man in letterpress and lithograph departments. FOREMAN, care Ryerson, 233 34th st., Brooklyn, N. Y.

FIRST-CLASS cylinder or job pressman, extra-fine on vignette work; capable of taking charge of medium shop. C 5.

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WORKING FOREMAN seeks affiliation with firm engaged in high-grade commercial printing offering opportunity to future advancement; particulars exchanged; union. C 211.

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PROOFREADER, now employed, wants situation on afternoon newspaper; sober, accurate, union. C 226.

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WANTED — By practical pressman, position as traveling salesman — inks preferred. C 113.

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WANTED — Harris envelope press in good order. C 233.

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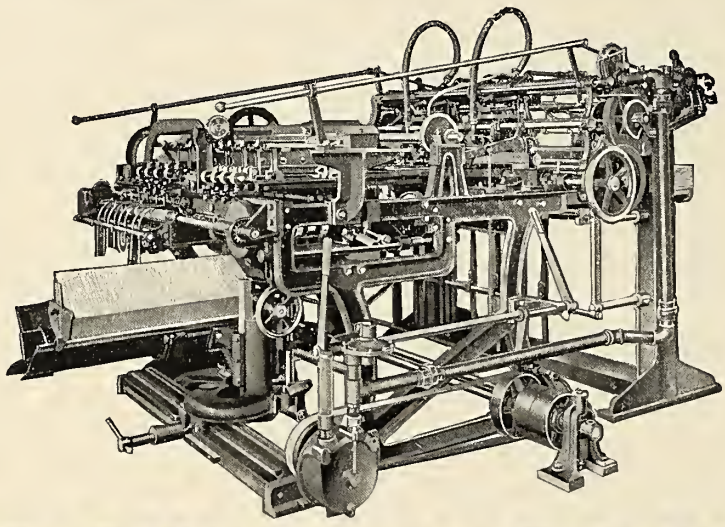
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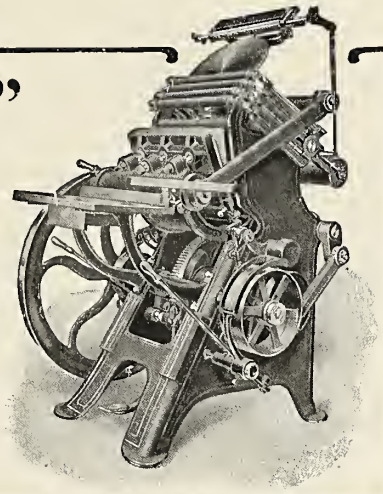
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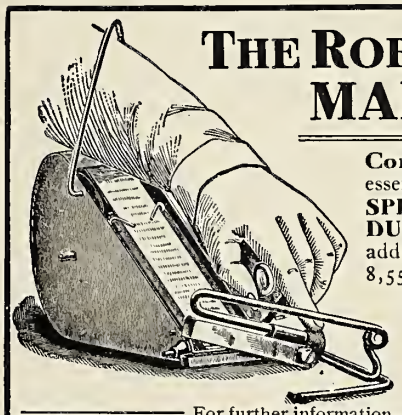
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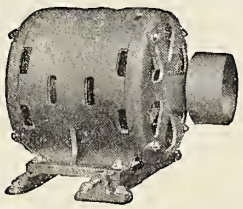


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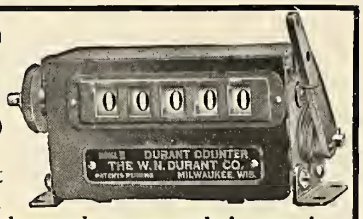
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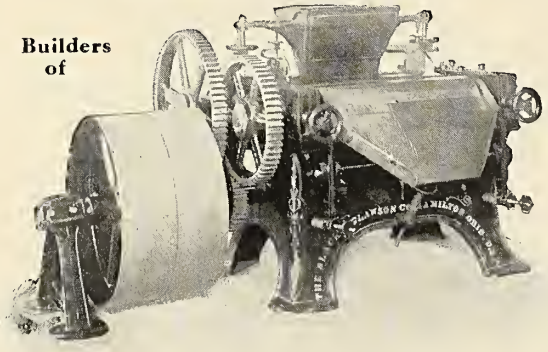
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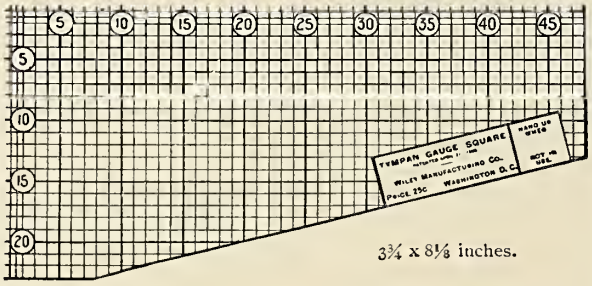


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For quickly and accurately placing the gauge pins on a platen press



3¾ x 8⅛ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

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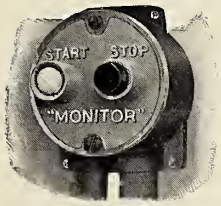
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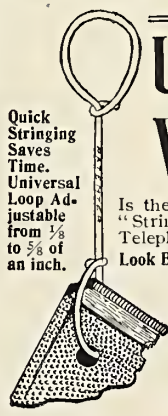
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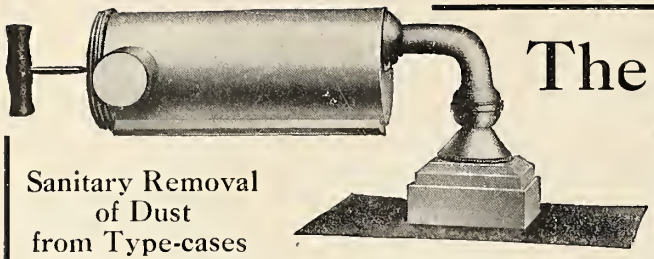
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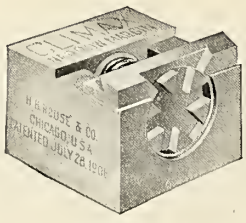
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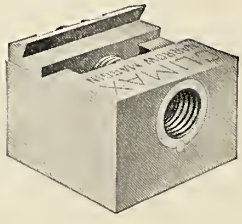
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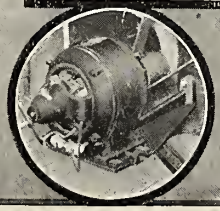
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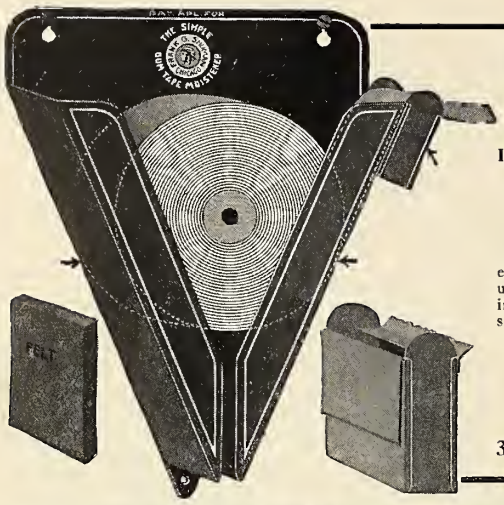
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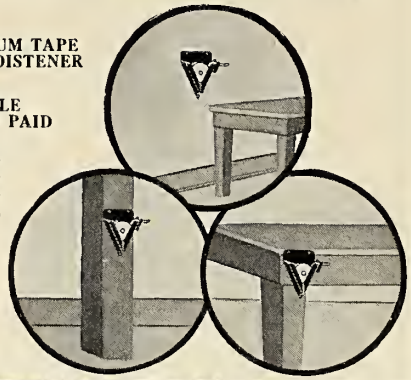
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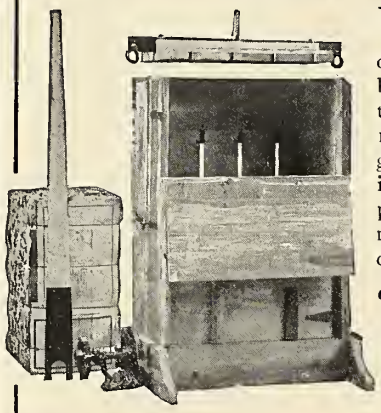
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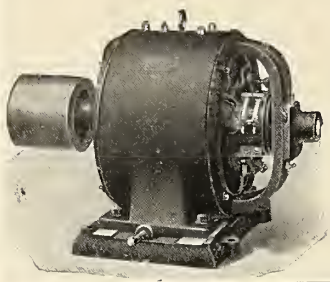
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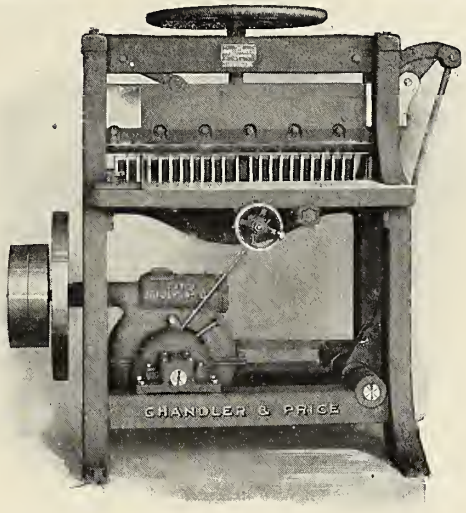
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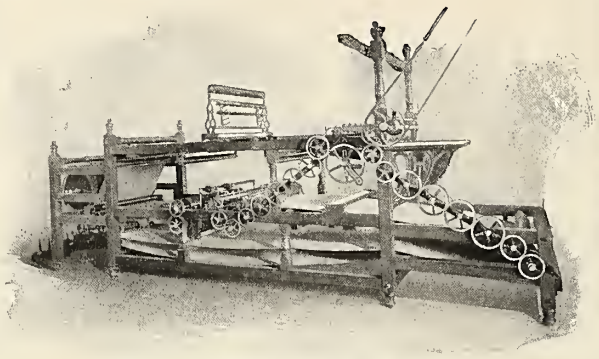
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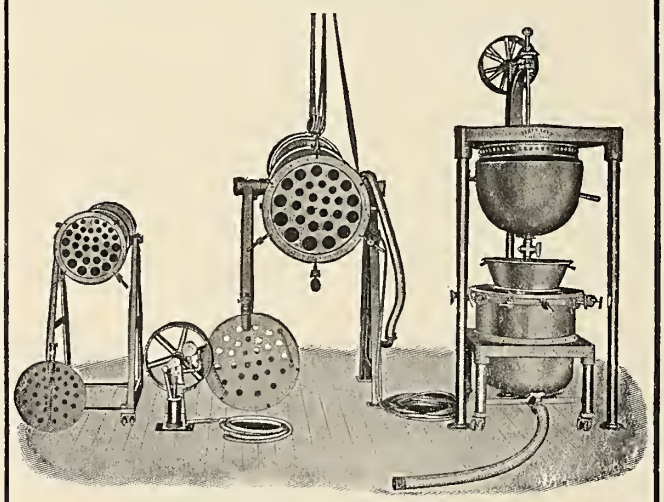
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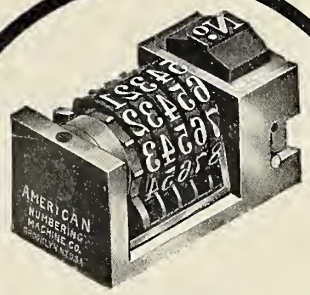
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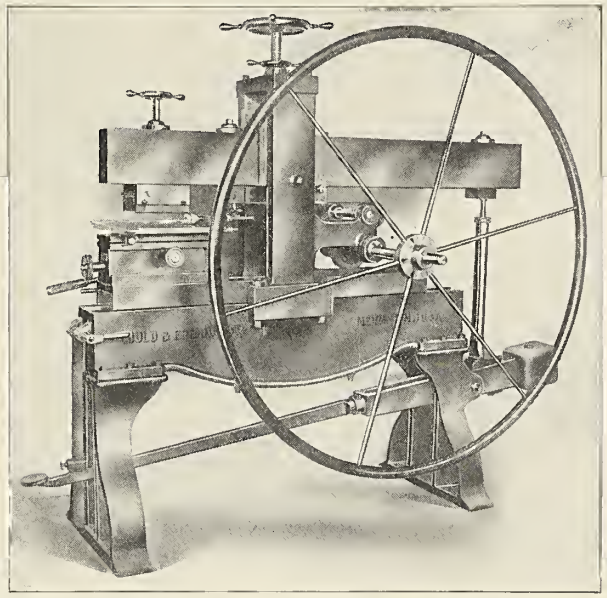
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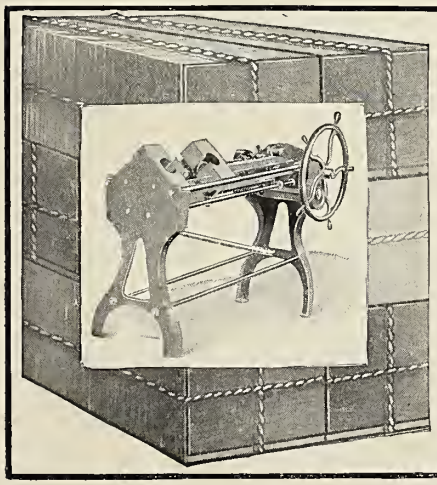
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February 10, 1911

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All good features may be found in the Star Composing Stick and its many attractive and practical advantages are strikingly evident.

It is the ultimate stick for you, Mr. Compositor, and why not learn more about it by reviewing our catalogue and know of the newest and best?

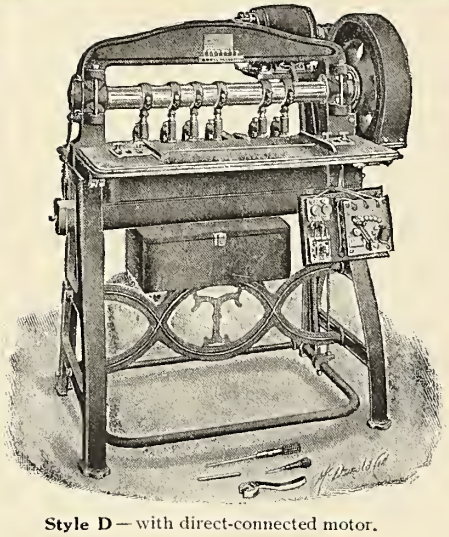
Simply drop a card—the catalogue is ready to be mailed.

Made in all popular sizes at a price in keeping with their actual worth.

FOR SALE BY SUPPLY HOUSES GENERALLY

THE STAR TOOL MANUFACTURING CO.

17 West Washington Street — SPRINGFIELD, OHIO



Style D—with direct-connected motor.

Tatum Punches

Five styles, varying in price from $35 to $325, every one the best in its class.

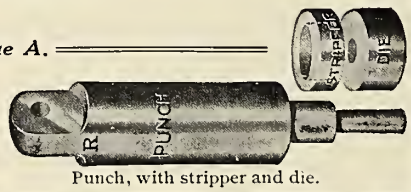
Absolute Accuracy—Clean Cutting—Prodigious Power—Evident Economy.

Tatum Punches may be adjusted to any desired multiple without the removal of the idle heads.

Round shapes all interchangeable. Nineteen stock sizes. Special shapes quickly furnished.

When you buy a punch, get the best—any user of the **"Tatum"** is a good reference.

Write for Catalogue A.

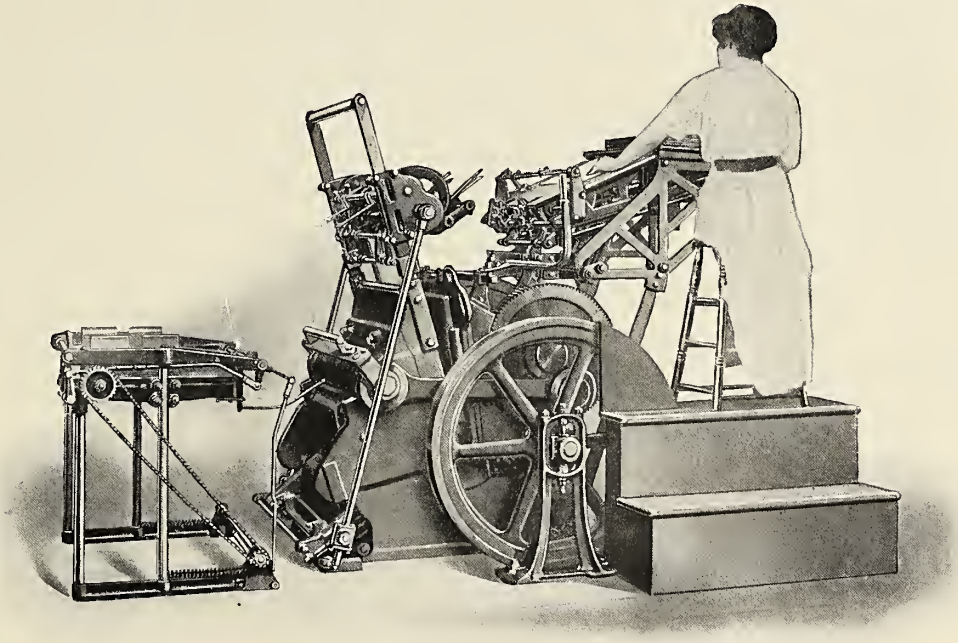


Punch, with stripper and die.

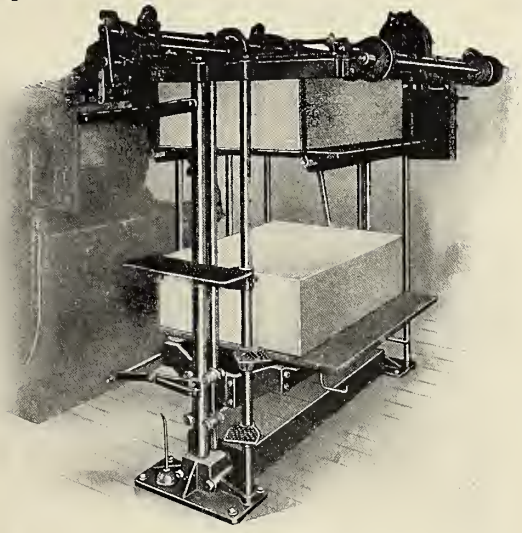
THE SAM'L C. TATUM CO.

3310 Colerain Avenue . . . . . CINCINNATI, OHIO

A Few of the Specialties Manufactured and Sold by the U. P. M. Co.



The U. P. M. Cutter and Creaser Feeder.
Can be attached to all sizes of cutting and creasing presses.



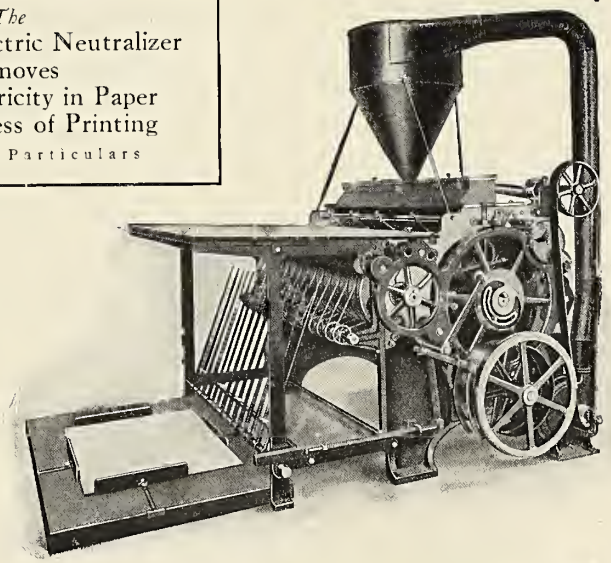
U. P M. Continuous Pile Feeding Machine.

The
Chapman Electric Neutralizer
Removes
Static Electricity in Paper
in the Process of Printing
Write for Particulars

Our customers are our best advertisements

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Lists furnished on application

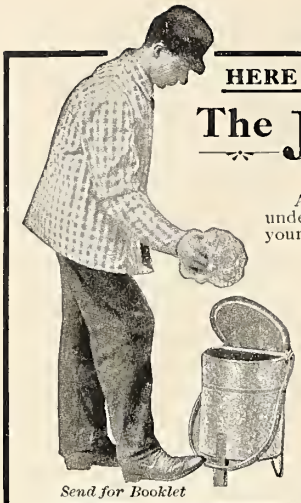


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UNITED PRINTING MACHINERY COMPANY

246 Summer Street, Boston — 12-14 Spruce Street, New York

Western Agent
WILLIAMS-LLOYD MACHINERY CO.
124 Federal Street, Chicago



HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.



Patented.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

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CANADIAN AGENTS { MILLER & RICHARD, Winnipeg and Toronto / GEO. M. STEWART, Montreal

Send for Booklet

CERTIFIED BOND

DECIDEDLY the best paper ever produced at a medium price.

Our claim proven by inspection of samples, furnished upon request.

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EAGLE PRINTING INK COMPANY

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Makers of

INK

FOR ANY PRINTING PURPOSE



PROCESS INKS

that can be used over each other WET and retain their full color value.

WESTERN BRANCH
334 DEARBORN STREET
CHICAGO

FACTORY
JERSEY CITY, N. J.

$436.66 Net Profit per Acre

It Pays to Raise Cantaloupes in California

T. Amagi and Peter Hovey had 22 acres of California land set out in cantaloupes. Their joint profits were $9,599.92 — a net return of $436.66 on each acre.
D. Weichman's tract of 30 acres netted him $366.66 per acre.
R. H. Clark netted $2,300 from 9 acres. C. H. Betzen $1,400 from 10 acres.

This group of farmers all settled in a fertile California valley where general farming and truck-gardening pay big profits.

Such land is still reasonably priced and splendid opportunities await the industrious newcomer.

You can get information uncolored by selfish interest by taking advantage of the *Homeseekers' Land Library*. Collected by the

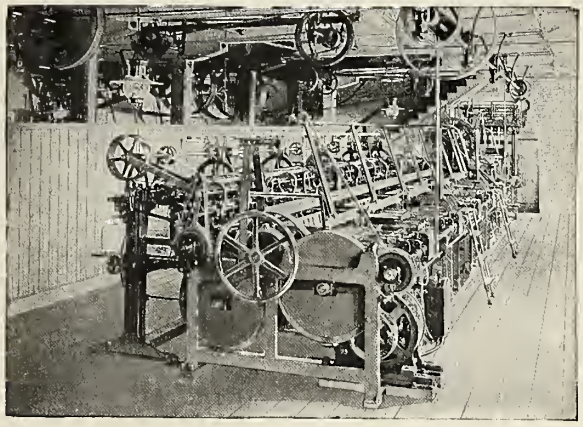
Union-Southern Pacific

Standard Route of the West

Each book tells in accurate detail the exact conditions which confront the newcomer. Each is free to you.

Please state which industry interests you most — farming, truck-gardening, fruit-raising, stock-raising, poultry or dairying. You will get books which treat of the subject by return mail. Address

Homeseekers' Information Bureau
701 Bee Building, Omaha, Neb.



Westinghouse Motor Driving Folder

Westinghouse Motors

The initial cost of installing a Westinghouse individual-motor equipment

may slightly exceed that of the old method of hangers, shafting, pulleys, belting, etc., but the greater production, cleanliness and better operating conditions effected by individual-motor drive, together with the greatly decreased cost of power, soon place the balance on the other side of the ledger. We can point to a case where in a factory with machines individually driven by Westinghouse Motors the power cost alone was one-third that for a similar factory using shafting and belting.

Send for Circulars 1068 and 1118

Westinghouse Electric & Mfg. Co.
Pittsburg, Pa.



There Is But One Process

— that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Main 1611 and we will call for your business.

American Electrotype Co.
24-30 South Clinton St.
Chicago

COST REDUCTION *and* PROFIT MAKING

THESE RESULTS ARE OBTAINED BY PROGRESSIVE PRINTERS WHO USE

The Cleveland Folding Machine

The Only Folder that does not use Tapes, Knives, Cams, or Changeable Gears in Folding.



Perfect in register and 50% faster than other Folders.
Has range from 19 x 36 to 3 x 4 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s, and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3. in.
Makes accordion—and a number of other—folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.
Write for a complete set of sample folds.

The Cleveland Folding Machine Company : : : : Cleveland, Ohio

A Finely Illustrated Article *on* Concrete Construction

for Printing *and* Publishing Establishments will appear in the March number *of*

THE GRAPHIC ARTS

The durability of concrete construction, its economy of maintenance and the saving in insurance will be presented.

"Efficiency in the Printing Industry," by J. Horace McFarland, is another timely article in this same number.

This is the third issue of the new monthly magazine, edited by Henry Lewis Johnson, for Printers and Users of Printing.

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National Arts Publishing Co.
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Gentlemen: Date.....

Please enter subscription to The Graphic Arts for one year, rendering bill after you have mailed the first number.

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The very finest embossing now easier to do than plain printing

The latest and most approved thing for high class letter headings, envelopes, crests, monograms, trade marks and other stationery is now easily produced with the Orro Embosser by any printer on any job press

A sample book has been prepared showing a number of specimens of this work done with an Orro Embosser. It shows you how to produce better work — to add an extra profit to your printing — to get business that is now being sent to the engraver and die-stamper. You may have these specimens simply for the asking

The Orro Manufacturing Company

119 West Twenty-fifth Street, New York



"THE HUMAN FIGURE"

By John H. Vanderpoel

Is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full page drawings. "The HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

PRICE $2.00

THE INLAND PRINTER COMPANY

120 Sherman Street, Chicago

There Is Economy

to be realized in purchasing dependable and mechanically perfect machinery when equiping a plant for *Manufacturing*

Printers' Rollers

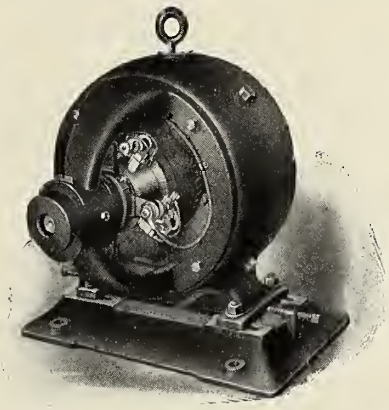
Our machinery embraces improvements on weak features of others—therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

Let us submit our small or large plant outfits. We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

Equip Your Presses with Peerless Motors



The efficiency and reliability of the "PEERLESS" is known by the results accomplished. The PEERLESS MOTOR insures to the printer a larger output per day, operated at the lowest cost. Its *durability* and *satisfactory* service are conceded by all users, and it is accepted as the one standard motor for all makes and sizes of printing-presses.

It is built for service and gives it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

CHICAGO, 46 Van Buren Street NEW YORK, 43 West 27th Street

Why Use Ancient Methods

when the new and modern ideas mean economy of time and improved character work?

Cuts without a camera, direct from pencil or ink drawing; tint-blocks quickly and easily made to register under half-tone and line; either uniform or graduated. Best get in touch with this new process. Write for particulars to-day.

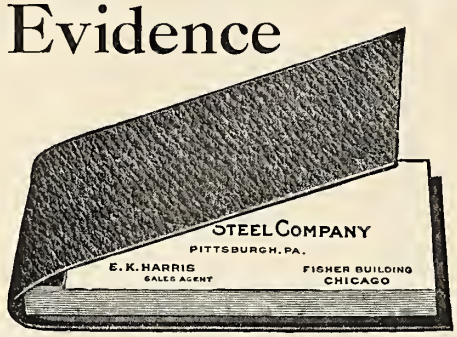


THE NORWICH FILM

NORWICH, CONN.

Lefranc & Cie, London and Paris

Use Your Own Card as Evidence



No matter who your customers are, you can always get their interest by detaching one of your

Peerless Patent Book Form Cards

and showing them the *smooth edge*, and the perfect cleanliness and handiness which is characteristic of them *only*.

Once they have seen the card and have had an explanation of the ultimate *economy* and *pleasure* of their use *as against a loose card*, you have a sure and abiding customer. And remember that if he comes to you for his cards he will come to you for the other printing and engraving he may need.

A trade-winner for itself, it brings other trade to you, because a user of the *Peerless Card* judges your other printing or engraving by the printing or engraving on these cards, and their style, finish, quality and economy. If it will establish the quality of your shop, you want it, just as a trade asset.

Send for a sample tab of the cards, detach them for yourself; show them to one or two of your present customers and see how impressed both of you become with them. If they impress you they will impress others. See them for yourself.

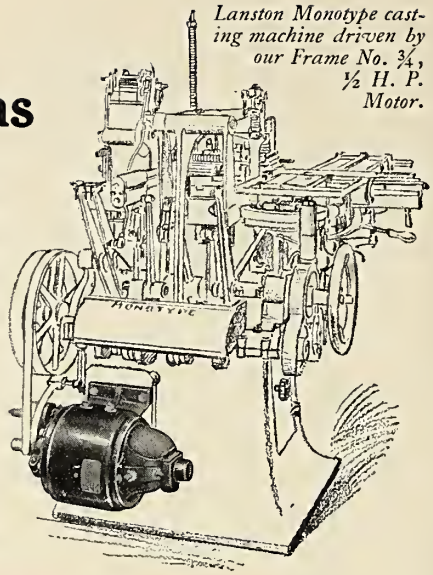
The John B. Wiggins Company

Engravers, Plate Printers, Die Embossers

7-9 East Adams Street Chicago

Power Problems

Our Engineering Department has solved many power problems similar to yours. It can solve yours. Write us for free advice. Our policy of specialization has made the : :



Lanston Monotype casting machine driven by our Frame No. 3¼, ½ H. P. Motor.

Robbins & Myers "STANDARD" Motors

(Direct Current, All Purposes, 1/30 to 15 H. P.)

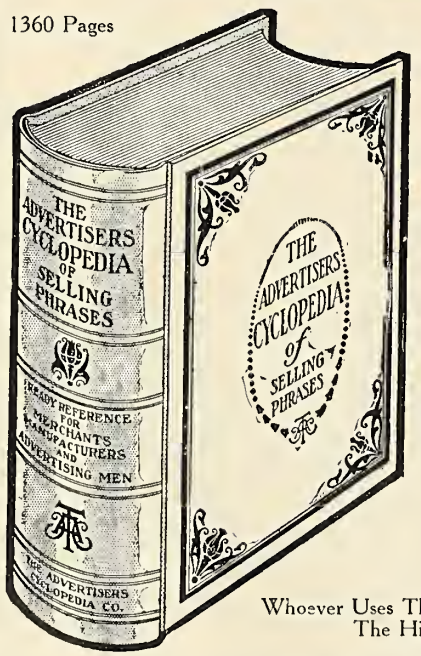
far superior to any other small motor on the market. We have a supply of motors of all types for printing shops on hand all the time at our factory and at the branch offices ready for immediate shipment. Write us your needs. If we haven't the right motor in stock we will make it for you.

THE ROBBINS & MYERS CO., 1325-1425 Lagonda Avenue, Springfield, Ohio.

Branches in NEW YORK, 145 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 501-515 W. Jackson Boulevard; BOSTON, 176 Federal Street; CLEVELAND, 1408 West Third Street, N. W.; NEW ORLEANS, 312 Carondelet Street; ST. LOUIS, Locust and 11th Streets; KANSAS CITY, 930 Wyandotte Street.

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The Sheet Anchor of the Craft

Protection is as necessary as progress. The successful printer must know what to avoid as well as what to do. THE AMERICAN PRINTER is the repository of so much valuable information, so many new ideas, such a volume of helpful suggestions that it is looked to by practical typothetae as the sheet anchor of their business craft

The American Printer

is edited by men who know the sudden squalls that most printers and users of printers' ink are bound to encounter. Its departments of Commercial Art, Typography, Business Practice, Book-making, Lithography, Photo-Engraving, Advertising and Designing are intensely practical. Its "Notes and Comments" and "Review of Specimens" help compositors and pressmen weather many a gale.

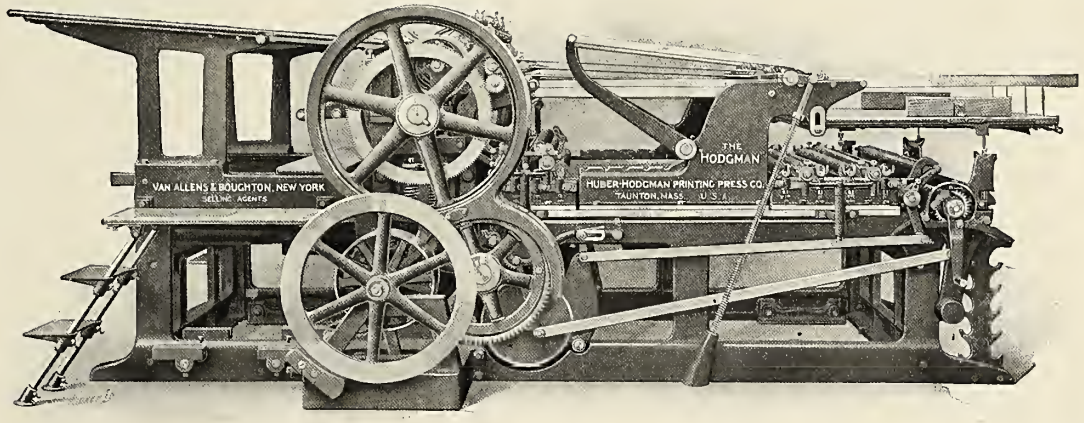
Firms who make a deal in printers supplies find its advertising pages extremely productive of profitable orders. Write us for rate card—or if you are a buyer rather than a seller of the things advertised in THE AMERICAN PRINTER send two dollars for a year's subscription. There's practical inspiration in every page

Read from cover to cover by the most intelligent and ambitious Employers, Superintendents, Foremen and Shop Workers, THE AMERICAN PRINTER cannot fail to be a highly valuable advertising medium for the exploitation of any business seeking audience in these wide, rich fields. A trial will prove this.

Subscription Rates: Twenty Cents per Copy, $2.00 per year; $2.50 Canadian; $3.00 Foreign

Oswald Publishing Company
25 City Hall Place
New York City

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

ENTIRELY new—new design, new movement. Bed only 34 inches from the floor, all sizes. No shoes, no rack-hangers, no jar or vibration. Highest speed known in flat-bed presses. Five tracks, rigid impression, trip the cylinder, also trips the fountain roller. Does this strike you as an improvement in flat-bed presses? The Hodgman has a number of other radical improvements. All users claim it is the leader. Will you look at it in operation? Takes very little time to prove our claims. Simplest, most durable. More new features. Guaranteed the fastest speed, lightest running, most rigid, best register—these are our claims. Will you see it?

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

No. 3

By the Press-Tester

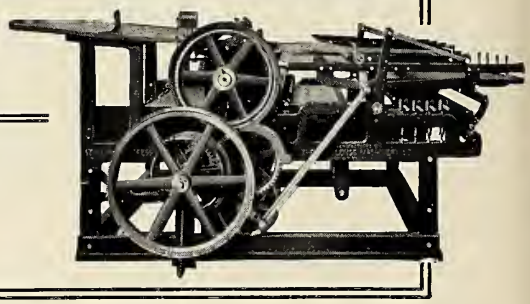
Stonemetz Two-Revolution

HERE I am again, "just like a 'slur' on the gripper edge — hard to get rid of" — as the old pressman said. It's not my fault, believe me. If so many of you fellows hadn't "fell" for my former spiels and wrote in for more information, I'd be right down testing STONEMETZ PRESSES and not trying to beat the "ad." gazabo out of this job.

But say, talking about "slurs" on the gripper edge, did any of you fellows ever bump up against a proposition of that kind on a two-revolution? Did I hear somebody say "Yes"? Well, I *guess* so. Shouldn't wonder a bit but what some of you have developed a chronic grouch adjusting register racks, sheet bands, grippers, shoo-flys, feed guides, grasshoppers and every other adjustable thing about a press, trying to get rid of a gripper-edge "slur." And finally what did you do? Just let her "slur" and be d——; that's about all you could do on a press that's got something like 'steen bearings between the bed and cylinder to wear and produce lost motion. Of course, you might set the register rack up so she'd "bite," sprinkle rosin on the bearers and set the cylinder down so hard that the slack would be taken out of the gears, but what's the use?

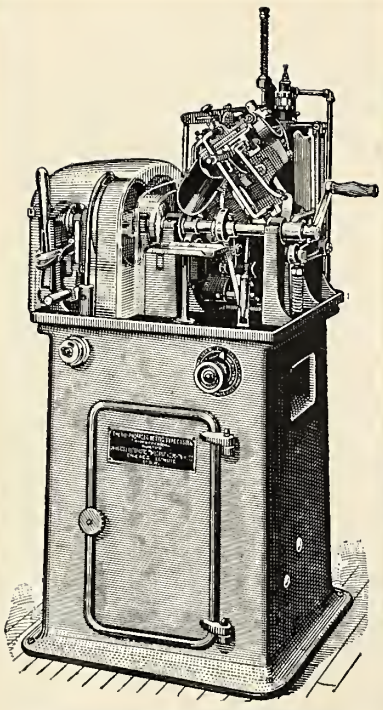
I'm going to get something out of my system right here about the STONEMETZ—*she don't "slur"* and you *can't make her "slur."* Tell you what I'll do—I'll take the bearers off that four-year-old STONEMETZ mentioned in my former "ad." and print with her at a speed of two thousand an hour. If there's a sign of a "slur" I'll stand for a chicken supper and I won't draw the line on the "bubbles" either.

Just attach your John H. to a postcard requesting the printed matter the Challenge people are dead anxious to send you. It'll make a hit with you and at the same time will put you wise as to how it's possible for the STONEMETZ to pull off stunts like the above.



The Challenge Machinery Co.
Grand Haven, Mich., U. S. A.
Salesroom and Warehouse: 194-196 Fifth Ave., Chicago.

MAKE YOUR DEAD TYPE WORK



Nuernberger-Rettig Typecaster

DEAD TYPE, LIKE A DEAD MACHINE, TAKES UP ROOM—COSTS MONEY

When you figure costs, consider your cases full of dead and worn type—which are continually requiring expensive sorts and still depreciating in value. The small price the foundry allows for old metal from their high-priced type makes you stick to it. Would it not be better to recast it yourself and get type equal to foundry quality, at a cost far below foundry prices, and always have cases full of new type, spaces, quads, and no sorts to buy? WHY NOT WRITE THE

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO

Buckeye Covers

USE BUCKEYE COVERS
GOOD ADVERTISING IN A NUT SHELL

The World's Greatest Advertising Medium

IF you are in Chicago on March 8, or any day thereafter up to and including March 15, it will pay you to attend the Business and Advertising Show in the Coliseum, and *look for the Buckeye Cover Exhibit.* You will find there *a practical embossing demonstration* that will effectually remove your last doubt as to the suitability of Buckeye Covers for the very highest grade of catalogue and booklet work.

To those unable to attend the show we will send *proofs* on request, proving that *the only cheap thing about Buckeye Cover is its price.*

BUCKEYE JOBBERS:

BALTIMORE, Dobler & Mudge.
BOSTON, The Arnold-Roberts Co.
BOISE CITY, Idaho Paper Co.
BUFFALO, The Alling & Cory Co.
CHATTANOOGA, Archer Paper Co.
CHICAGO, James White Paper Co.
CINCINNATI, The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Cincinnati Cordage & Paper Co.
CLEVELAND, The Union Paper & Twine Co.
COLUMBUS, The Central Ohio Paper Co.
DAYTON, The Keogh & Rike Paper Co.
DENVER, The Peters Paper Co.
DES MOINES, The Carpenter Paper Co.
DETROIT, The Union Paper & Twine Co.
INDIANAPOLIS, C. P. Lesh Paper Co. / Indiana Paper Co.
KANSAS CITY, MO., Graham Paper Co.
LOS ANGELES, Zellerbach Paper Co.
MIDDLETOWN, O., The Sabin Robbins Paper Co.
MILWAUKEE, The E. A. Bouer Co.
MINNEAPOLIS, McClellan Paper Co.
MONTREAL, The Howard Smith Paper Co., Limited
NASHVILLE, The Whitaker Paper Co. / Graham Paper Co.
NEW ORLEANS, E. C. Palmer & Co.
NEW YORK, Henry Lindenmeyr & Sons.
OAKLAND, CAL., Zellerbach Paper Co.
PHILADELPHIA, Garrett-Buchanan Co.
PITTSBURG, The Alling & Cory Co. / The Chatfield & Woods Co.
PORTLAND, ORE., Pacific Paper Co.
RICHMOND, VA., The Richmond Paper Manufacturing Co.
ROCHESTER, The Alling & Cory Co.
SALT LAKE CITY, Carpenter Paper Co. of Utah.
SAN FRANCISCO, Zellerbach Paper Co.
ST. LOUIS, Graham Paper Co.
ST. PAUL, Wright, Barrett & Stilwell Co.
FOREIGN SELLING AGENTS.
Henry Lindenmeyr & Sons, London, Eng

Write direct to the Mill for samples if no jobber is near you; also advise us if you are not receiving the Buckeye Announcements. They're mailed monthly and they're worth getting.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



PRINTERS, BE MERCHANTS

That is the slogan of former President Fell of the United Typothetae. It is the best and most effective utterance of a man who has the habit of saying pat and pertinent things.

There is nothing on the market that can help you become a merchant printer more quickly than H. H. Stalker's

"Building and Advertising a Printing Business"

The book is compiled from articles which appeared in *The Inland Printer*. They are made into book form for convenience sake.

Keep it on your desk—it is a stimulant.

When business is dull and your think-tank weary, this book will enliven you by showing you how to get business. There is something in every line—you couldn't miss the good things if you tried.

It costs $1—really worth $25.

THE INLAND PRINTER CO., *120 Sherman Street, Chicago, Ill.*

Now on Sale

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers

"LETTERS and Letter Construction" presents the subject in a new manner—gives you the information you want in the way you want it. It is not merely a book of alphabets—it is a book of ideas. It is written by the chief instructor of the I. T. U. Course of Instruction in Printing, and is based on actual experience instead of theory.

¶ *Some of the features:* "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples—excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

¶ It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

PRICE, $2.00

The Inland Printer Company, *Chicago*

120-130 Sherman Street

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Bookbinding — Paul N. Hasluck $0.54
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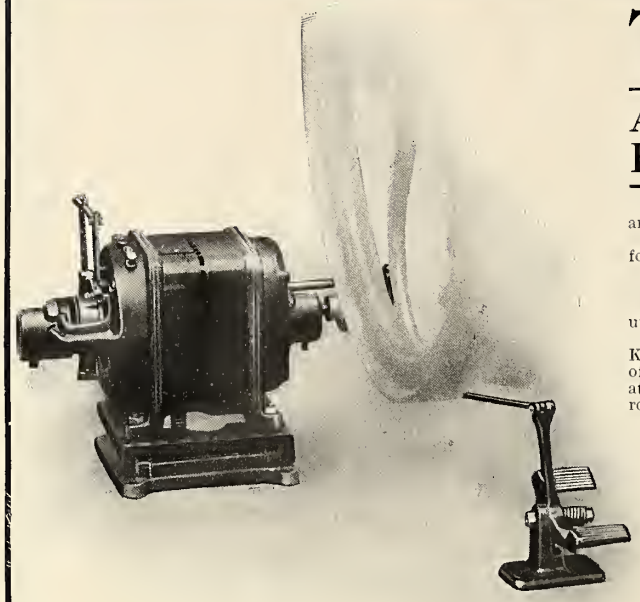
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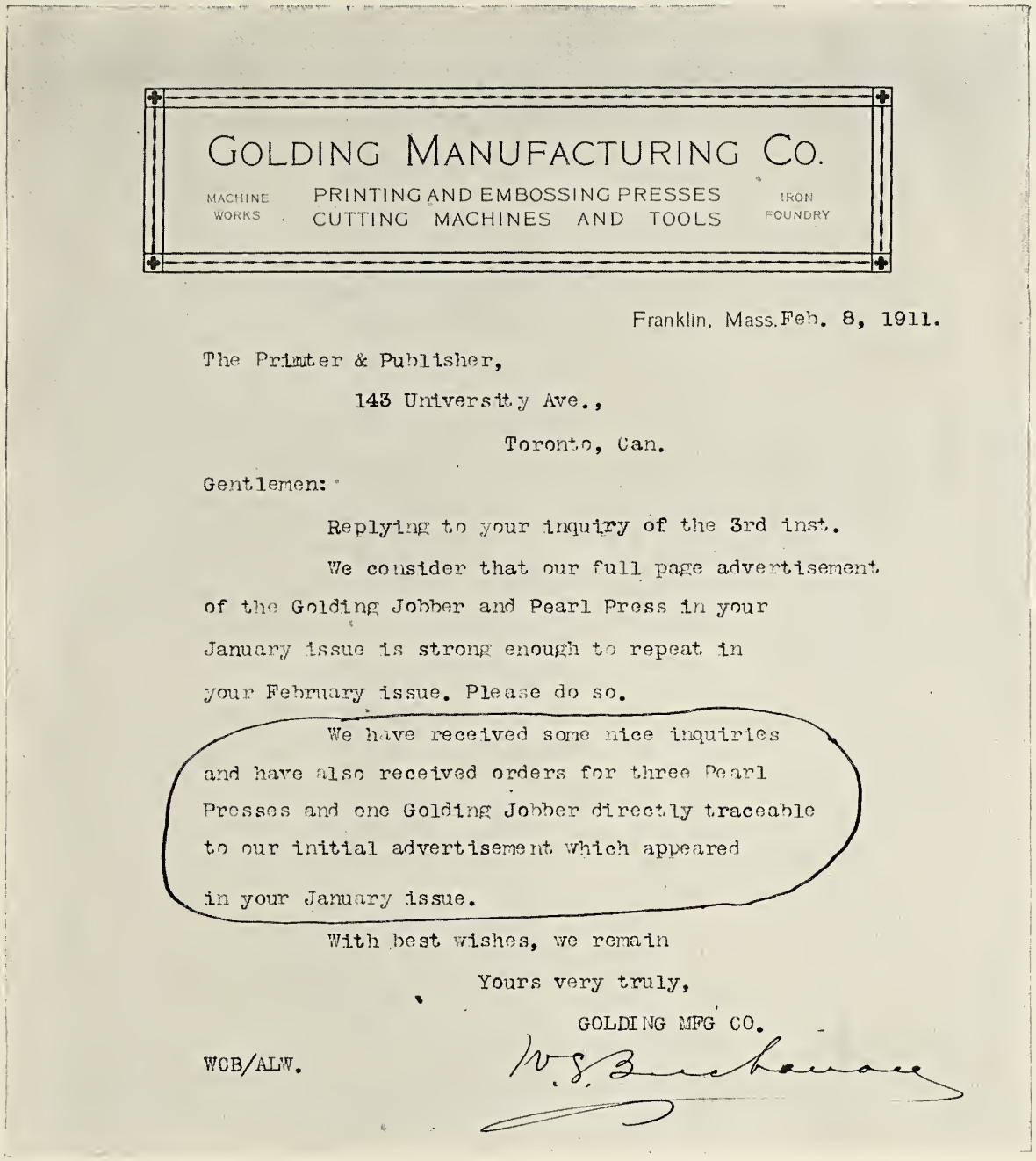
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The Canadian Printer and Publisher

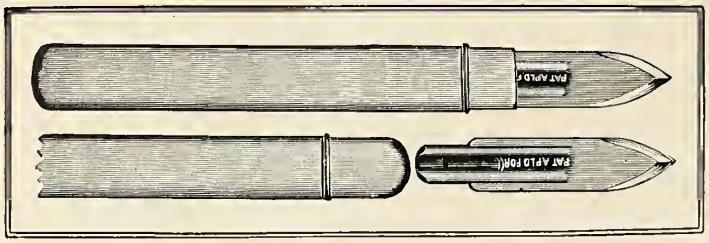
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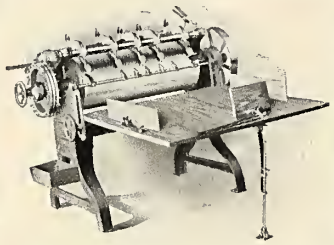
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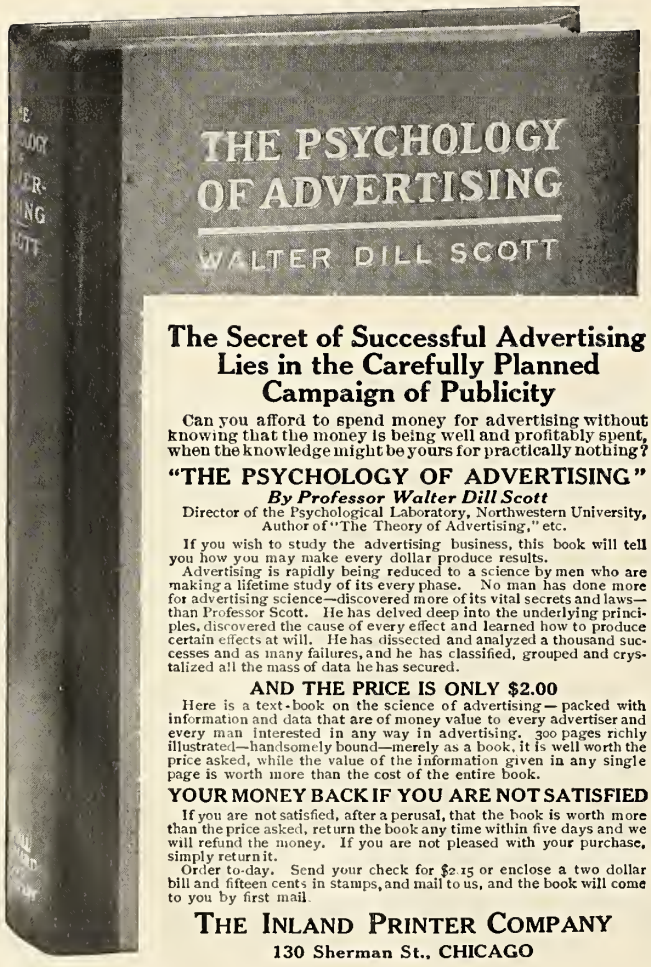
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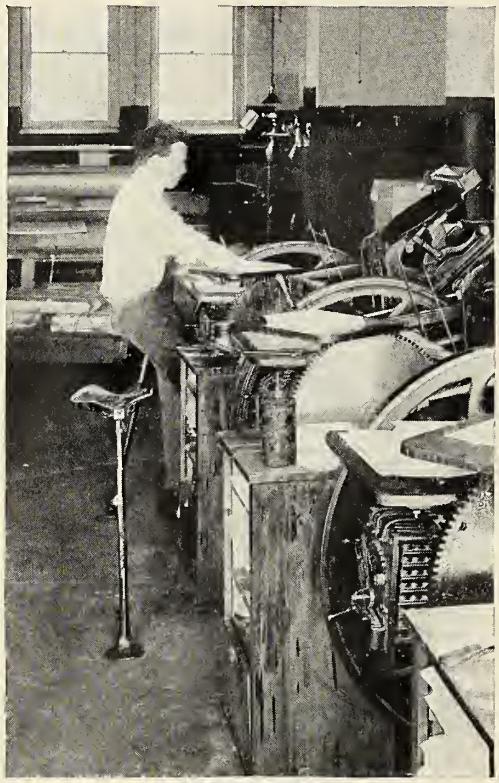
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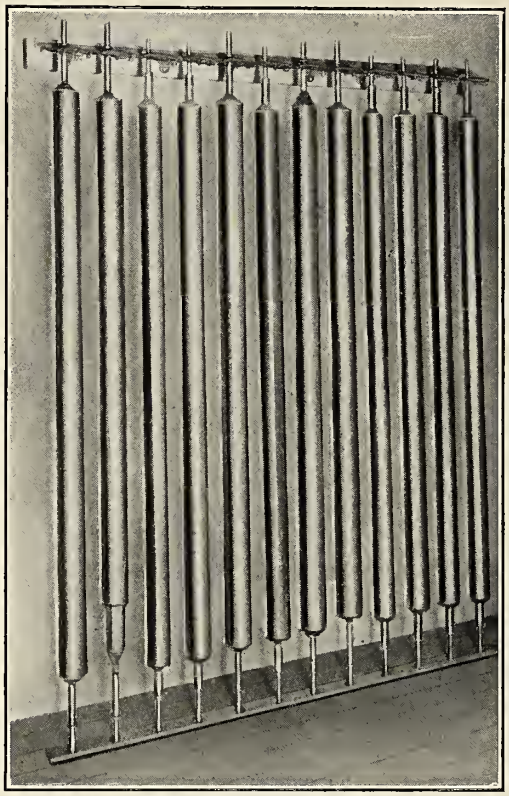
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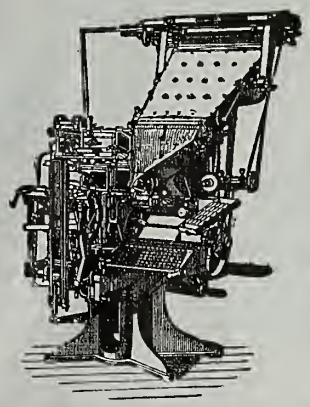


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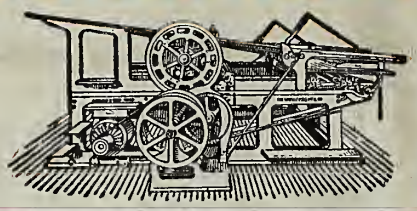
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The Miehle

The following is a list of Miehle Presses shipped during the month of *January . . 1911*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

M. de Malherbe.....Paris, France 1
Previously purchased six Miehles.

Doubleday, Page & Co.....Garden City, N. Y... 6
Previously purchased one Miehle.

The Colonial Printing Co.....Cleveland, Ohio 1
Previously purchased two Miehles.

St. Louis Label Works.....St. Louis, Mo..... 1

Federal Printing Co.....New York city..... 8
Previously purchased twenty-four Miehles.

C. D. Tufts.....Centralia, Ill. 1

The Martin Printing Co.....Cleveland, Ohio 1
Previously purchased two Miehles.

Buffalo Volksfreund Printing Co...Buffalo, N. Y..... 1
Previously purchased two Miehles.

Corson Mfg. Co.....Lockport, N. Y..... 1
Previously purchased six Miehles.

Charles A. Loring.....Boston, Mass. 1
Previously purchased one Miehle.

The De Vinne Press.....New York city..... 1
Previously purchased twenty Miehles.

Jensen Printing Co.....Minneapolis, Minn. . 2
Previously purchased three Miehles.

Chemical Publishing Co.....Easton, Pa. 1
Previously purchased one Miehle.

Millison Office Supply Co.....Wichita, Kan. 1

American Colortype Co.....Chicago, Ill. 2
Previously purchased for this and other branches seventy-two Miehles.

The Joplin Printing Co.....Joplin, Mo. 1

Edwards & Broughton Printing Co.Raleigh, N. C..... 1

American Book Printing Co.....New York, N. Y..... 1
Previously purchased five Miehles.

Battle Creek Paper Co.....Battle Creek, Mich... 1
Previously purchased six Miehles.

Blumenberg Press .....New York city 1

R. R. Donnelley & Sons Co.....Chicago, Ill. 1
Previously purchased forty-seven Miehles.

The Sefton Mfg. Co.....Chicago, Ill. 1
Previously purchased for this and other branches twenty-four Miehles.

The Garner Press.....Chicago, Ill. 1

Woodward & Tiernan Printing Co.St. Louis, Mo..... 3
Previously purchased two Miehles.

I. D. Ssitin.....Moscow, Russia 1
Previously purchased one Miehle.

George B. Miller.....Rochester, N. Y..... 1

The Knapp Co.....Brooklyn, N. Y..... 1
Previously purchased for this and other branches twenty Miehles.

H. M. Plimpton.....Norwood, Mass. 5
Previously purchased eleven Miehles.

The McCall Co.....New York, N. Y..... 2
Previously purchased six Miehles.

Parsons Trading Co.....Havana, Cuba 1

Free Press Printing Co.....Burlington, Vt. 2
Previously purchased two Miehles.

C. O. Owen & Co.....Chicago, Ill. 2
Previously purchased sixteen Miehles.

E. W. Bredemeier & Co.....Chicago, Ill. 1
Previously purchased one Miehle.

Wright & Wiltz Co.....Chicago, Ill. 2

H. J. Reuter Printing Co.....St. Louis, Mo. 1

The Electric Printing Co.....Cleveland, Ohio 1

Dittman-Steidinger Co.....New York, N. Y..... 4

McCoy & Finlayson Co.....Omaha, Neb. 1

I. A. Medlar Co.....Omaha, Neb. 1

Western Printing & Litho. Co.....Racine, Wis. 1
Previously purchased one Miehle.

The Pathfinder Publishing Co.....Langdon, D. C..... 1

Independent Press Room.....Los Angeles, Cal. ... 1
Previously purchased two Miehles.

The Detroit Legal News Co.....Detroit, Mich. 1
Previously purchased one Miehle.

C. W. Braithwaite Co.....Chicago, Ill. 1
Previously purchased four Miehles.

Tucker-Kenworthy Co.....Chicago, Ill. 1
Previously purchased four Miehles.

The Keystone Publishing Co.....Philadelphia, Pa. 2
Previously purchased six Miehles.

Ernst Marks .....Muhlheim, Germany. 1

Springfield Ptg. & Binding Co.....Springfield, Mass. ... 1
Previously purchased six Miehles.

Styles & Cash.....New York city..... 1
Previously purchased five Miehles.

The Juniata Mfg. Co.....Williamsburg, Pa. .. 1

N. W. Gaewski.....St. Petersburg, Russia 1
Previously purchased one Miehle.

Shipments for January, 1911, **79** Miehle Presses

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